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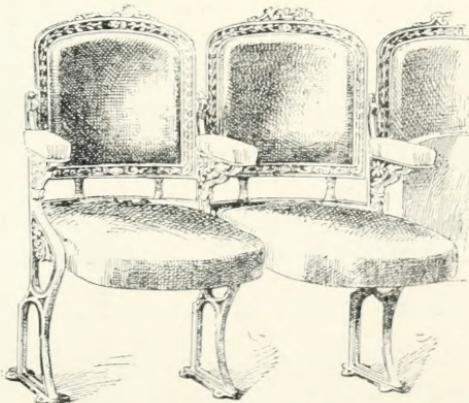
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H. G.

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THE DRAMA OF THE YEAR.

BY J. T. GREIN.

AS I was looking over my files to refresh my memory and to strike the balance of the year, a tragic-comic idea forced itself upon me. I counted the hours spent at the playhouse, the hours spent in the study hard at work at the desk; I saw the myriads of letters which had flown from my pen, and then all of a sudden I saw before me a vision of a black Niagara, the torrent of articles spread across the land, and all of them devoted to that love-child of ours, "the drama." And when the vision had waned I seemed to stare into blankness, for all this toil, all this energy, all this power of a thousand brains, all this criticism—what did it mean in proportion to the yield of a year's crop? In this spirit I began to sift as gingerly, as gently, as carefully as it behoved one who desires to be lenient in order not to be destructive. And when all the chaff was cast aside and formed a little mountain of oblivion, I looked up the ripe fruit of the harvest, and it was oh, so little! Just a handful of good strong grain, with one single particle of superior excellence, and all the rest good fair average quality, as they say in business—not much to boast of, but just enough to stifle the cry of the wolf.

SIR A. W. PINERO.

Now let us particularise and allot the foremost place to the distinguished author who yet remains acclaimed as the leading dramatist of this country. I refer to Pinero—him in whom a branch of art was honoured by the knighthood conferred upon him. True, Sir Arthur Pinero's latest play, "Mid-Channel," has but enjoyed a short life, and not even a merry one. I cannot get away from the conviction that my brethren have not meted out that justice to "Mid-Channel" which is their wont. Granted the play is unpleasant, its hue is sombre, its length abnormal, its characters do not appeal to our sympathy—and to the average Englishman the idea of unhappiness engendered by enforced childlessness is one that leaves a nasty taste behind; granted all this, but then when you take the book in hand, or when you remember the production, you cannot help being struck by the unity of purpose by which this work was created, by the veracity of the picture of the seamy side of life, by the stern moral which it teaches, above all by the mastery of craft with which it is constructed. There are failures which are better than successes; "Mid-Channel" is one of those. It is worthy to rank as intellectual drama among the finest; for this very reason, alas! it probably failed to attract the public enslaved by "Merry Widows" and "Dollar Princesses".

Henry Arthur Jones has been silent so far as regular theatres are concerned. At the Palace, however, a strong and absorbing little playlet from his pen, "The Knife," was produced in December, and served to introduce to the music halls Mr. Arthur Bourchier and Miss Violet Vanbrugh.

R. C. CARTON.

Mr. Carton, whose charming little comedy, "Mr. Preedy and the Countess," enjoyed prosperity at the Criterion, mainly through the personal efforts of Miss Compton and Mr. Weedon Grossmith, shares with Sir Arthur Pinero the glory of having failed with a brilliant play. "Lorrimer Sabiston, Dramatist," succumbed after a fortnight's career, despite a decidedly encouraging first night. Why did this play fail, which, next to "Lord and Lady Algy," is Mr. Carton's best, and literally scintillates with humour? The reason is not far to seek. We live in days of inflated interest in the actor and his doings, and the dramatist lags

so far behind that the average man or woman of the suburbs who goes to the theatre, and knows and worships the actress, does not care a rap for the name of the man whose work he enjoys. Now, "Sabiston" dealt with dramatists, their workings, their tribulations, their position, and the dialogue was full of theatrical terminology. To the first-nighters all this meant delight. To the ordinary playgoer it meant caviare. If the play had been named "Lorrimer Sabiston, Actor," it might have been a huge success.

ALFRED SUTRO: H. H. DAVIES.

Alfred Sutro has increased his record, but not his reputation, by his comedy "Making a Gentleman," which was produced by Mr. Arthur Bourchier. To be quite frank, it is shoddy work, *vieux jeu* in conception, and not redeemed by Sutro's usual grace of dialogue, because the attentive listener soon discovered that there was no heart in it. By this time Mr. Sutro will have learned that since the French methods of painstaking construction we have made headway, and that there is some risk in producing theatricality without the inwardness of real life.

Something of the same nature applies to H. H. Davies's play "Bevis." Mr. Davies is a charming writer, but he loves honey and treacle—two sweets which do not at all times suit the digestion of the playgoer. It is all very well to take a roseate view of life, but in doing so we must remember that the days of Gilbert's girl of fifteen are past, and that at least a fraction of our playgoing public is not afraid of the truth, nor disinclined to think in the theatre.

SIR ARTHUR CONAN DOYLE.

Sir Arthur Conan Doyle seemed to be alive to the march of the times, for in "The Fires of Fate" he gave us a drama which was not only strong to a degree, but had a most interesting psychological basis. The scene in the doctor's study, where the Major learns that his days are numbered, is a great scene in the true sense of the word. And the scene in the desert, where the Dervishes attack the European travellers, succeeded as a theatrical tour de force, because a hair-breadth of exaggeration would have rendered the picture a caricature, whereas, on the contrary, it held the hearers spellbound.

BERNARD SHAW TRIFLES.

Bernard Shaw, usually the most fertile of our playwrights, gave two inconsiderable trifles, "The Admirable Bashville" and "Press Cuttings," both of which were not quite worthy of him. On the other hand, it was with real pleasure that one renewed acquaintance with Shaw's firstling, "Widowers' Houses"—produced in 1891 by the Independent Theatre—which, now under the excellent guidance of Miss Horniman's repertory company, showed no trace of antiquity, and revived our interest in the problem of the great housing question which is still rampant in submerged London. Mr. Fagan tried to follow in the vein of Shakespeare when he wrote "The Merry Devil," and although he has caught something of the master's spirit and wields a graceful pen, it was not a particularly exhilarating production. On the other hand, his journalistic play, "The Earth," was one of the most momentous of the year. It was witty, it was dramatic, and without fear or favour it exposed the machinations of the Yellow Press. It had a foil in Arnold Bennett's "What the Public Wants," which was promoted after production by the Stage Society to the Royalty. Mr. Bennett is equipped, but the technique of the drama is not yet quite familiar to him; for this reason the play, full of wit and caustic humour as it was, appealed to the elect rather than to the crowd. Mr. Coleby's "Truants," his third play, was interesting, and contained some very realistic scenes, but somehow it did not realise the great expectations raised by the first night. It is one of those plays which dimly linger in one's memory, but the action of which was not important enough to render it unforgettable.

NOVELISTS AS DRAMATISTS.

Mr. Robert Hichens, that exquisite novelist, has not yet conquered the stage. His "Real Woman," written with charm and emotion, showed great progress when compared with "The Medicine Man," but there was no grip in the play. It was diffuse, and somehow not quite credible nor fanciful enough to be accepted as a fairy tale. Mr. Anstey's "Brass Bottle," although of humbler humour than his famous comedy "The Man from Blankley's," scored a very great success, which seems far from exhausted. It is full of scenes and touches of which Anstey alone



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SIR ARTHUR WING PINERO,
Knighted in 1909,

possesses the secret, and the first act is an admirable castle in the air, conceived by an imaginative man. The rest is agreeable tomfoolery.

PRODUCTIVENESS OF W. S. MAUGHAM.

W. S. Maugham remains the spoilt child of the dramatic Muse. His "Penelope," with a magnificent scene for Miss Marie Tempest in the second act, introduced Parisian esprit into an English mould; his "Noble Spaniard" was a little incursion into adaptation, and had some charm because the first act gave a faithful picture of home life in the early Victorian days. His "Smith" is, in many ways, the best of his plays, and although the fact that his central figure is a servant in my eyes somewhat lowers the standard of the comedy, it cannot be gainsaid that in dialogue and construction it reveals the infinite resource and the uncommon power of observation of this successful author.

OTHER AUTHORS AND THEIR PLAYS.

Mr. Besier's "Olive Latimer's Husband" was a play in the Ibsenite vein, yet lacking the great powers of characterisation of Ibsen. His "Don," on the other hand, which brought success to Mr. Herbert Trench's repertory venture at the Hay-market, after a worthy if somewhat academic beginning with "King Lear," is a play of some importance. It pictures a Don Quixote of modern time, and without ever becoming tragic it illustrates how people full of ideals are apt to come into grievous conflict with the convictions of the world. A neat little comedy on Paris models was "A Sense of Humour," by Beryl Faber and Cosmo Hamilton, and the faulty construction of the play was redeemed by powerful characterisation and fine local colour. A failure from the critic's point of view was "His Borrowed Plumes," by Mrs. George Cornwallis West. "The Servant in the House," by Rann Kennedy, came to us heralded by the trumpets and covered with the glories of an American triumph. It proved a worthy but preachy effort to introduce the supernatural element; it ruled itself out of court by the ungenerous and unjust spirit in which the clergyman by profession was portrayed. Mr. Lewis Waller found popularity again in Mr. Devereux's "Sir Walter Raleigh," a melodramatic caricature of history.

PRODUCING SOCIETIES.

The Stage Society did admirable work; indeed the season was a great success. It gave "The Fountain," a clever comedy by George Calderon; it gave Arnold Bennett's play already named; it brought Hamilton Fyfe to the fore. His "Modern Aspasia," dealing frankly and sympathetically with the question of the cher ami, raised great expectations for the future. It is significant that whereas several Continental countries immediately secured the right to produce this clever work, not one English manager showed the courage to include it in the regular bill.

The Afternoon Theatre did excellent work in making our public further acquainted with Hauptmann's masterpiece, "Hannele," and with Schnitzler's "Liebele" ("Light of Love"), which is almost a classic on the Continent, but did not prove to the taste of our public, partly because the interpretation was not wholly adequate. The Afternoon Theatre also re-produced "Admiral Guinea," by Henley and Stevenson, which proved out of date; "The House of Bondage," by Obermer, which had quality of dialogue but an uninteresting action; and "The High Bid," by Henry James, which confirmed the conviction that however distinguished the style of a novelist may be, he will fail in the theatre if the gift of dramatic instinct be not vouchsafed to him.

HIS MAJESTY'S.

At His Majesty's Theatre, the leader of which (Sir Herbert Tree) was deservedly honoured by the King, the two most interesting productions were "False Gods," a play which, in spite of its earnest intention, seems out of place in England, and "Beethoven," the central figure of which, without exaggeration, may be termed the finest characterisation ever attempted by our leading actor.

CHILDREN'S PLAYS.

At His Majesty's the Christmas season brought also a highly successful revival of "Pinkie and the Fairies," and at the Duke of York's the evergreen "Peter Pan" made its sixth triumphant annual entry. The constant revivals of fairy plays of literary merits in competition with the time-honoured pantomimes (of which there

still will be twenty in the West End and Greater London) have a certain importance, as they indicate educational progress. And the fact that Mr. Trench has ventured much and won more by his sumptuous production of Maeterlinck's "Blue Bird"—in which grace of style and fancy are combined with spectacular effect—seems to forecast that ere long Christmas entertainments will no longer be synonymous with doggerel and facile humour veneered by scenic splendour.

TRANSLATIONS AND IMPORTATIONS.

The year brought us translations and American importations galore, the latter, such as "The Chorus Girl," mostly stand beyond the pale of serious criticism. Among the translations there was meritorious work, such as Bernstein's "Samson," Bisson's "Madame X," the latter excellently adapted by John Raphael and splendidly acted by Miss Lena Ashwell: "El Gran Galeoto," by Echegaray, in which Mr. Martin Harvey scored a personal success, and Bergstrom's "Head of the Firm," which Mr. Leslie Faber produced for a short season at the Vaudeville.

It is in the fitness of things that at the close of a year's review one should seek the joyful note, and thus I have left to the last two plays which fill us with hope in the future, with pride at the achievement, and with conviction that if the intellectual drama is only supported by the managers the public will not fail to follow suit. I refer to "The Little Damozel," by a very young author, Monckton Hoffe, a play which has all the charm of youth and imagination, which has the piquant flavour of exoticism yet is entirely original, and which besides bringing a new author to the front has revealed a comparatively new actress in the person of Miss May Blayney.

"STRIFE."

Last, but not least, I refer to the work which put the Finis coronat opus upon the year 1909, namely, John Galsworthy's "Strife." In summary, "Strife" is a vehement indictment of the old-fangled methods of the limited company: "All for the shareholders, next to nothing for the men, and the iron rod to rule them."

Mr. Galsworthy has driven his theme home with relentless directness. He never swerves from his purpose, and ducifly as he may, we feel that his heart is with the men, that he pleads for the labourer and accuses capital. Nor are his figures mouthpieces of a theorist. Some, indeed, are the incarnation of principles: such is Old Anthony, the idealist Edgar, the fanatic Roberts—but they are human beings as they stand before us; even without the aid of scenic representation we see the outline of their personality: they are characters of our time strong in vitality, individual in thought. It would be churlish to hunt for flaws in a work of so mighty a conception, so sincere in execution. It is such drama that we want, such drama that will lift our stage as well as our national reputation. For whereas it entertains us to the pitch of excitement, it impels reflection on that paramount question—the question of uniting Capital and Labour in fair play on both sides.

I leave it to readers to judge what manner of year 1909 has been for our drama, nor would I be accused of being a pessimist because I began with scoffing and ended with praise. The truth is that according to my lights it is the critic's duty not always to say that all's well in the best of all possible worlds, but to put plainly before the eyes of the public a true diagnosis of the situation. And at the close of the year that is waning the diagnosis is: That so far the output is not commensurate with the travail of the mountain, but that there is reason to maintain one's belief in slow but sure advance.

THE BADDELEY CAKE.

The time-honoured custom of cutting the Baddeley Cake at Drury Lane on Twelfth Night still remains in force, though the occasion is not now made the excuse for a social function, as was the case when the late Sir Augustus Harris directed the fortunes of Drury Lane. The practice was the outcome of a bequest on the part of Richard Baddeley, a comedian at the theatre, who, by his will, left the sum of £100 to the Drury Lane Fund, to be invested in Consols, in order to provide cake and punch for the members of the Drury Lane company to partake of on Twelfth Night of every year. The first recorded occasion of this having taken place was in 1796, and the custom has been continued without a break every year since. In 1909 Mr. Harry Nicholls, the Master of the Drury Lane Fund, performed the ceremony for the fifth year in succession.

PLAYS OF THE YEAR.



"FALSE GODS," AT HIS MAJESTY'S.

Casting down the gods.

Daily Mirror.

PLAYS OF THE YEAR.



"MID-CHANNEL," AT THE ST. JAMES'S.

MISS IRENE VANBRUGH AND MR. LYN HARDING.

Ellis & Waterly.

PLAYS OF THE YEAR.



Printed at Barnfield.

"THE WHIP," AT DRURY LANE.

Miss NANCY PRICE, Mr. VINCENT CLIVE, Mr. ALFRED BUCKLAW, Mr. BASIL GILL, Miss JESSIE BATEMAN, Miss FANNY BROOK, Mr. CYNTHIA KELLY, and Miss MAY WARLEY.

PLAYS OF THE YEAR.



| Ellis & Waterp.

"MAKING A GENTLEMAN," AT THE GARRICK.

Miss Ethel Ivens, Mr. Edmund Matrix, and Mr. Arthur Bourchier.

PLAYS OF THE YEAR.



“THE ARCADIANS,” AT THE SHAFTESBURY.

Mr. H. PIERCE, Mr. NELSON KEYS, Mr. DAN ROLYNE, Mr. HARRY WELLMAN, Miss PHYLIS DANE, Miss ADA BLANCHE, Miss CECILY COURTEENDALE, and Mr. ARTHUR MAN. Mr. Frank Lester, who plays the jockey, is not in this picture. [

Bromham at Banquet.

PLAYS OF THE YEAR.

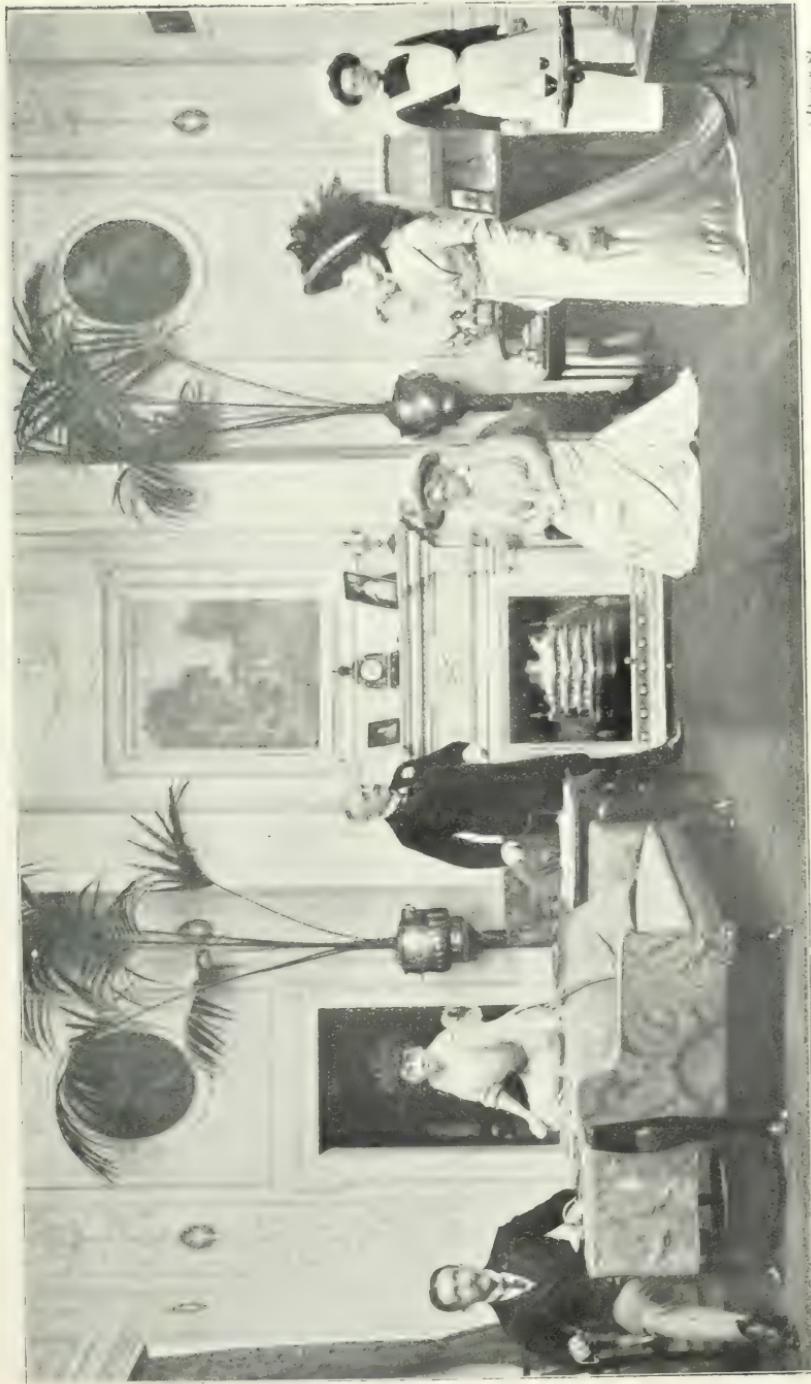


Foulsham & Banfield.

"**ARSÈNE LUPIN**," AT THE DUKE OF YORK'S, AND LATER AT THE GLOBE.

MISS ALEXANDRA CAMPBELL, MR. DENNIS EADIE, MR. GERALD DE MAYER, MISS MAGDALENE LESSEPS, MR. KEN LANE, MR.

PLAYS OF THE YEAR.

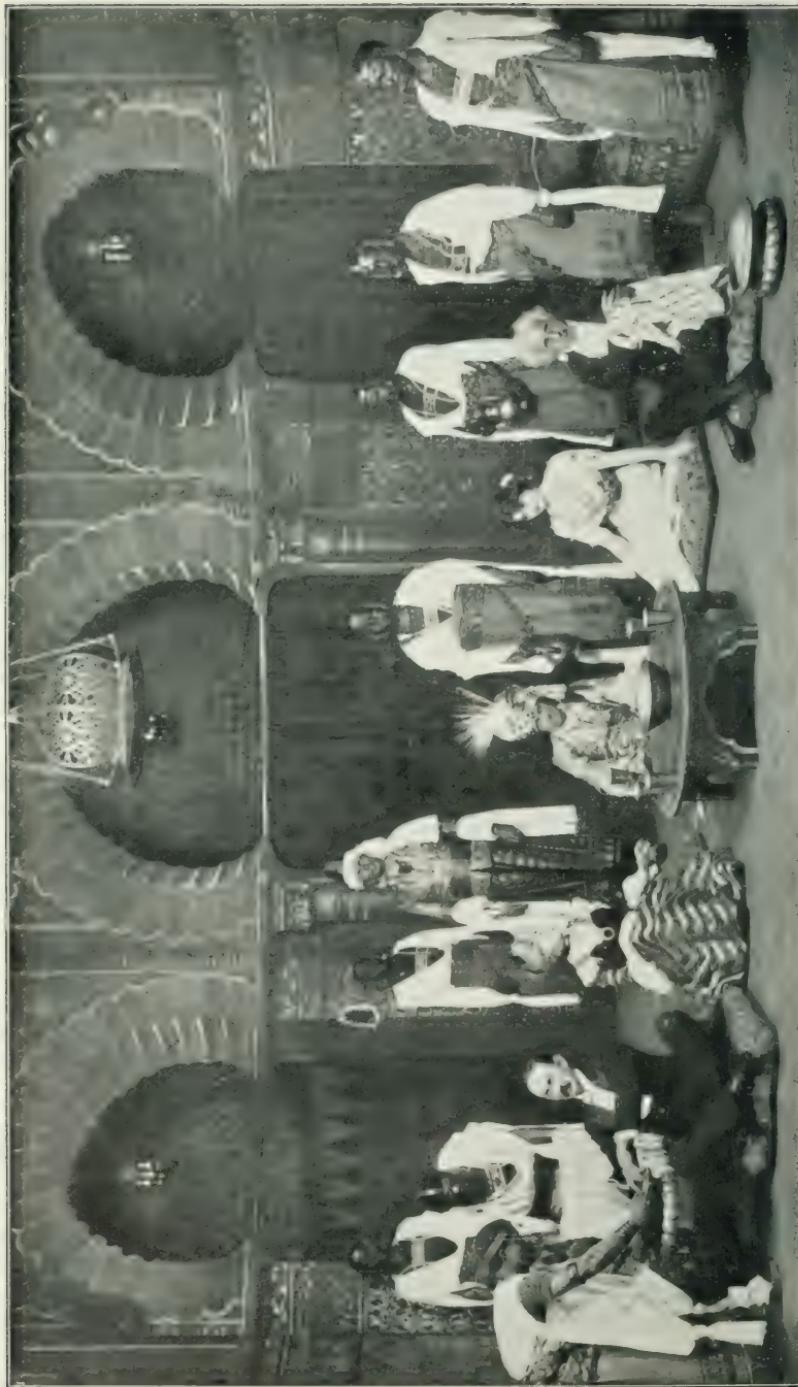


"*PENELOPE*," AT THE COMEDY.

Mr. Graham Brown, Miss Marie Tempest, Mr. Eric Lewis, Miss Kain, Bishop, Mr. Norma Whalley, and Miss Ethelwynne, Author-Jones.

Bauer St.

PLAYS OF THE YEAR.



"THE BRASS BOTTLE," AT THE VAUDEVILLE.

Mt. RIGGE HARDING, Miss LENY HALLDAY, Mr. LAWRENCE GROSSMUTH, Miss VIVA BISSETT, and Mr. ALFRED BISHOP.

Dover St.

PLAYS OF THE YEAR.



"THE DOLLAR PRINCESS," AT' DALY'S.

Mr. BASIL S. FOSTER, Miss GABRIELLE RAY, Miss LULY ELSIE, Mr. ROBERT MICHAELIS, Mr. JOSEPH COVENEY, Miss EMMY WHEELERS, and Mr. W. H. BRADY.
[Fontham & Bonelli.]

PLAYS OF THE YEAR.



“OUR MISS GIBBS,” AT THE GAIETY.

Mr. EDMUND PAYNE and Miss GERTIE MILLAR.

Foulsham & Banfield.

PLAYS OF THE YEAR.



"THE WOMAN IN THE CASE," AT THE GARRICK, AND LATER AT THE NEW.
[Frontispiece to page 1].

Miss Grace Lane and Miss Violet Vassall.

PLAYS OF THE YEAR.



"DON," AT THE HAYMARKET (AFTERWARDS TRANSFERRED TO THE CRITERION).

Miss ELLEN O'MALLEY, Mr. JAMES HEARS, Miss CHARLOTTE GROSVILLE, Miss FRANCES YOUNG, Mr. DAWSON MILLWARD, Mr. CHARLES QUAIL BROWN, and Miss CHRISTINE SILVER.

Poer St.

PLAYS OF THE YEAR.



"SMITH;" AT THE COMEDY.

Mr. ROBERT LORAIN, Miss KATE CUTTER, Mr. A. P. MATTHEWS, and Miss MARY LOUISE.
Scene in Act IV., in which Smith is dismissed by Mrs. Dallas-Baker.

Hegel St.

PLAYS OF THE YEAR.



Miss Muriel Hainington, Mr. Arthur Whitty, Mr. Kenneth Douglas, Mr. Arthur Bauchene, and Miss Violet Vanbrugh.

"SAMSON," AT THE GARRICK.

MISS MURIEL HAININGTON, MR. ARTHUR WHITTY, MR. KENNETH DOUGLAS, MR. ARTHUR BAUCHENE, AND MISS VIOLET VANBRUGH.

PLAYS OF THE YEAR.



"MR. PREEDY AND THE COUNTESS," AT THE CRITERION.

Mr. George Bellamy, Miss Compton, Mr. G. Davy Burnaby, and Mr. Weldon Grossmith.

Furniture at Euston Hall.

PLAYS OF THE YEAR.



“THE LITTLE DAMOZEL,” AT WYNDHAM'S, AND AFTERWARDS AT THE PRINCE OF WALES'S.

Mr. LESTON LYLE, Miss MAY BLANEY, Mr. CHARLES HAWTREY, Mr. VANCE TEMPER, and Miss GRADYS MASON.

[Frontispiece of Benefit.]

By permission of "The World."

A CLEVER THEATRICAL CARTOON BY "SPY" (LESLIE WARD)

Issued in a December number of "The World."

Miss Griffith, Miss Ward, Miss Irene Vanished, Mr. Edward Payne, Mr. George Alexander, Mr. H. B. Irving, Miss Voirrey, Vaudreuil, Mr. George Grossmith, John, Mr. Lewis Waller, Sir Herkules Bierbaum, Tilly, Mr. Wilfrid Grossmith, and Mr. Arthur Bourdillat.



THE DRAMA'S DEATH-RATE.

BY MOSTYN T. PIGOTT.

I MARKED distinguished persons go
 About the town in haggard bands,
 And saw them in the direst woe
 Put sackcloth on and wring their hands ;
 And I confess this dismal sight
 Filled me with pity infinite.

And as they dirged a requiem
 Of gloom surpassing all belief
 I ventured to go up to them
 And ask the cause of all this grief,
 Feeling they would not take amiss
 A well-meant action such as this.

They gazed on me with some surprise,
 As if they could not make me out,
 And then, as tears welled from their eyes,
 They told me what they wept about :
 In deep, funeral tones they said,
 " Alas ! The British Drama's dead ! "

This answer did not seem to make
 Precisely the desired effect ;
 My heart was not disposed to break,
 Nor was my brow in sable decked ;
 Responding to their sad refrain
 I simply said, " What ! Dead again ? "

I saw each worthy's trembling hand
 In anguish at his bosom clutch,
 And could not fail to understand
 That I had shocked them very much ;
 Apparently they thought to see
 Me whelmed in unplumbed misery.

Quoth they, " This devastating news
 Appears somehow to leave you cold ;
 You do not seem to share the views
 Which we so passionately hold :
 You're even moved to merriment
 By this lugubrious event ! "

Said I, " To tell the honest truth,
 Myself to tears I cannot bring ;
 Right upwards from my callow youth
 This always has been happening ;
 I've noticed once at least each year
 The Drama laid out on its bier.

“ I understand that thrice three lives
 Have been awarded to the cat ;
 The Drama by some means contrives
 To easily out-distance that,
 For its allowance, I should guess,
 Is nine and ninety, more or less.

“ And ev’ry single time it dies,
 Felled by some fresh assassin’s hand,
 The direful tale of its demise
 Sheds shadows over all the land—
 And yet it seems, you must admit,
 To be no whit the worse for it.

“ Its enemies each day embark
 On some new method of attack ;
 They dog its footsteps in the dark
 And stick a dagger in its back—
 And ev’ry time that it is slain
 It bobs serenely up again.

“ The Censor works his wicked will ;
 The weather’s ever on the watch ;
 The critic, if he cannot kill,
 Will always do his best to scotch ;
 And Comedy called ‘ musical ’
 Prepares the Drama’s funeral.

“ And yet in spite of countless foes
 Who do not stick at anything,
 The final death which they propose
 Seems somehow to have lost its sting ;
 The Drama when all’s done and said
 Insists in not remaining dead.

“ Good money’s always found to build
 New theatres all o’er the place,
 And these are adequately filled
 In practically ev’ry case ;
 And after every decease
 The salaries all round increase.

“ The Public avidly devours
 Most of the fare that’s offered it,
 And stands in queues for hours and hours
 To gain admission to the pit :
 Even the Budget can’t assuage
 The People’s passion for the Stage.

“ And consequently when you come
 To tackle me with bated breath,
 And in a tone intensely glum
 Tell me of yet another death,
 You mustn’t quite rely on me
 To grieve to any great degree.”

And as they passed from out my ken,
 Although the sackcloth still they wore,
 I saw the mien of these good men
 Was less perturbed than heretofore,
 And Ether echoed with the shout,
 “ The ‘ House Full ’ boards each night are out ! ”

MUSIC OF THE YEAR.

By B. W. FINDON.

If one is not astonished one can at all events be impressed by the remarkable activity which has prevailed in musical circles during the past year. For multiplicity of concerts, for diversity of taste and for the broad range of art covered, no other country or capital in the world can show its equal. London is the Mecca of the foreign instrumentalist, although he does not hold sway as he did a couple of decades ago. We have changed all that, although it is not a fact that is generally acknowledged.

SYMPHONY ORCHESTRAS.

We have, for example, at least three permanent orchestras, the Queen's Hall, the London Symphony, and the New, and during both the spring and autumn seasons they have been significantly in evidence.

The premier organisation—that controlled by Mr. H. J. Wood—fully maintains its position, and it has been responsible for a number of concerts of remarkable excellence. During the "Promenade" season at Queen's Hall it again succeeded in drawing large houses night after night to assist at the performance of works which even a decade ago would have been far beyond the assimilative capacities of popular audiences. The London Symphony Orchestra is no whit behind its elder brother, and, as in former seasons, its prefers to serve under different commanders. Richter and Nikisch each conducted several concerts, and it also engaged the services of the Russian Safonoff and Sergei Kusseswitz. Mr. Thomas Beeham, who founded the New Orchestra, was responsible for another organisation which bore his own name, while the principal conductorship of the New passed into the hands of Mr. Landon Ronald. For Sunday evening purposes at the Coliseum a body of capable instrumentalists formed themselves into the British Orchestra and the work accomplished by each of these organisations is splendid testimony to the advancement of taste and the appreciation of all that is best in music among the people.

Still more remarkable is it to record that these bands are engaged every Sunday in giving high-class instrumental concerts at well-recognised institutions. Mr. H. J. Wood continues his excellent series at Queen's Hall; the London Symphony has chosen Covent Garden as its sphere of operations; the New Symphony is the centre of attraction at the Albert Hall, and the British, as I have already pointed out, has successfully held possession of the Coliseum. Each band has religiously eschewed the claptrap in art, and has presented to the public all that represents the truest and best in musical literature.

OPERA.

If the year contained no other achievements we might still be proud of such a record, and considering the almost astounding advance in public patronage in the sphere of abstract music since the early nineties, it should afford us sanguine hopes for the future of a National Opera. Here we lag far behind Continental nations. In this respect London and New York are much on a par. In the main both cities rely on foreign composers and alien artists. But there are signs that we are awakening to a sounder and a healthier state of things. In the beginning of the year there was brought to trial during the German season at Covent Garden the opera that had been declared victor in the £500 competition instituted by



MRS. KENDAL,
In "*The Merry Wives of Windsor*."
From the picture by MRS. LOUISE JOPLING.
By permission of MRS. JOPLING and MRS. KENDAL.

Messrs. Ricordi. But, unfortunately, "The Angelus," by E. W. Naylor, proved a severe disappointment. The libretto was weak, and the music was deficient in inspiration and originality. If it was, in truth, the pick of the bunch, then the remainder must have been very bad. That such was the case, however, I have very grave doubts, much as I am disinclined to challenge the judgment of the committee of selection, who, as Antony would probably have said, were all "honourable men."

A more praiseworthy attempt was made by Miss Ethel Smyth, under the auspices of the Afternoon Theatre, with "The Wreckers," one of the performances of which was honoured by the presence of the King and Queen. It may be that Miss Smyth's work is not destined to make any permanent impression on the operatic annals of the country, but it is an opera that no country might be ashamed of having produced, although there may be shame to the country in which such works can only be brought forward through the efforts of a semi-private enterprise. The same society was also responsible for the representation of Mr. Joseph Holbrooke's "Pierrot and Pierrette," a light and dainty work that indicates that in Mr. Holbrooke we have a writer for the stage who, given a good book, will one day, with favourable conditions, establish himself in the front rank of operatic composers. It is something, however, to have to record the production of three native operas, represented by native artists, and sung in the vernacular, within the space of nine months.

We have two well-organised travelling companies, the Moody-Manners and the Carl Rosa, who tour the provinces with opera for many months in the year. The latter gave a highly creditable season in the autumn at Covent Garden, and the former held possession of the Lyric Theatre for a few weeks in August. Their respective repertoires consisted of works which had to be sung through the medium of more or less inadequate translations. Signor Castellano brought a troupe, who gave a few weeks' season at the Coronet, Bayswater, and then migrated for a month to Drury Lane. He is continuing his enterprise by visiting the principal provincial cities. It was during his stay at the Coronet that Signor Castellano gave the first representation in England of Leoncavallo's "Zara," which achieved only a succès de curiosité. So far as this country is concerned neither Leoncavallo nor Mascagni has advanced his reputation since the initial productions of the two comparatively speaking short works which brought them fame and fortune.

NEW WORKS AT COVENT GARDEN.

Signora Tetrazini was once again the "star" of the season at Covent Garden during the fashionable months of summer, and the Italian prima donna scored familiar successes in rôles familiar to her admirers. But the Covent Garden Syndicate were more adventurous so far as regards the presentation of new works. In all they mounted four novelties, which, considering the short time at their disposal, the number of works they have to crowd into the space of three months, and the inevitable difficulties of rehearsal, is much to their credit.

Saint-Saëns's "Samson and Delilah" came on early in the season, and at once achieved a remarkable success, due in part to the magnificent performance which Mme. Kirkby Lunn gave of the rôle of the seductive temptress. We have long been familiar with Saint-Saëns's works on the concert platform, but it needed the dramatic setting to make us appreciate it at its full worth. All who heard it must have felt intensely gratified that the religious prejudice that had previously stood in the way of its stage performance had been overcome. Considerable curiosity attended the first representation of Debussy's "Pelleas and Melisande." Such music as we had heard in this country by the French composer had taught us to expect something uncommon, something altogether differing from the accepted traditions of opera. And we were not disappointed. In the weaving together of mysterious sounds Debussy is a master hand, and this to the imaginative person who wishes his thoughts to travel in that direction certainly suggests what is known as "atmosphere." There are people, however, who do not care for sitting in the dark at a séance vainly striving to grasp the invisible, and who much prefer that the music shall be such as will appeal to their ears as well as to their sense of the mysterious, and to such Debussy can make no appeal.

For some years past there had been rumours of the English production of Chaperier's "Louise," which has been one of the greatest successes in Paris of modern times, and has also made a frank appeal to other countries. It is a work so racy of the "City of Light" that one might well entertain serious doubts of its cordial reception in London. But succeed it did, and it will certainly

have a vogue for a few seasons, if not longer. The final novelty was the Baron d'Erlanger's setting of a version of Thomas Hardy's "Tess," which was given the customary three performances that precede the general consignment to oblivion.

ONCOMING ARTISTS : FESTIVALS.

Among the debutantes of the season was the Russian soprano Mme. Kousnietzoff, who created a very favourable impression. It was a satisfactory sign of the times to note the number of English-speaking artists who were engaged in the various representations. It is true they did not all appear in conspicuous rôles, but it is something to see their names figuring on the programme, and to realise that they are receiving a valuable training in operatic art. The stepping stones towards the realisation of a genuine English opera may be as yet small, but they are sufficiently large for progress, and in time they will lead us to the goal of our aspirations.

The Crystal Palace has fallen on troublous times of late, but the well-established Handel Triennial Festival found a large and enthusiastic band of supporters. The festival was once again under the direction of Dr. Frederick Cowen, who had brought the vast vocal and instrumental machine into wonderful working order. Such fine effects of pianissimo, crescendo, and diminuends have never been excelled in the huge concert room at Sydenham. A deviation from the ordinary rule was made this year by combining Mendelssohn with our great master of oratorio, and this assuredly gave a variety to the three days' programme that was by no means unacceptable, albeit it may have somewhat destroyed the characteristic feature of the occasion.

CONCERTS AND RECITALS.

It is impossible to deal with the innumerable concerts and recitals that have been given at the various concert halls in the metropolis during the year. Their name is legion. In the height of the season it was no uncommon thing for something like fifty concerts to be announced. Many, the great majority, were given by those of whom we shall hear no more, for whose presence there was no pressing demand, and who simply played or sang to a small audience composed of friends and sympathisers and tired-out critics. A few brief critiques of a negative character were their sole reward.

Among the more distinguished artists who have appeared were Paderewski, who brought with him a new symphony of his own composition; Vladimir de Pachmann, who gave his customary performances of Chopin; Frederick Dawson, Frederick Lamond, Miss Ethel Leginska, Godowsky, and Busoni; while the list of violinists include Miss Marie Hall, Kubelik, Kreisler, Phillip Cathie, and Frances Macmillen. Mme. Calvé made one appearance at a concert, and Mme. Nordica gave her farewell concert. Brief as the above review is, it at all events gives some indication of the musical activity that has prevailed during the past twelve months, and one is inclined to think that if it were less marked it would be all the better for the ultimate good of the "divine art."



IRVING MEMORIAL.

The site for the Irving statue was in January, 1908, granted by the Westminster City Council. The statue is to be erected in the centre of the broad pavement to the north of the National Portrait Gallery, in the Charing Cross Road. The work is in the hands of Mr. Thomas Brock, R.A. The three years in which Mr. Brock undertook to complete the work expired in December, 1909, and in November Mr. Brock notified the Committee of the Memorial that the statue was nearly completed, and invited them to visit his studio and inspect it. We understand from Sir John Hare, the President of the Committee, that the statue will be erected in the spring of 1910.

On Friday, November 26, 1909, the Italian Ambassador, the Marquis of San Giuliano, unveiled a Memorial on the wall of the main staircase in Drury Lane. The Memorial was presented by Tomasso Salvini and the leading members of the dramatic profession in Italy.



MISS MARIE STUDHOLME.

From the picture by HARRINGTON MANN.
By permission of the Artist and MISS STUDHOLME.



SIDE LIGHTS ON LIMELIGHTS.

BY R. A. ROBERTS.

THE progressive theatre manager of to-day who is desirous of acquiring all the latest improvements considers it of the first importance to avail himself of the best designed and equipped apparatus for stage illumination and scenic effects. A perfectly illuminated scene is pleasing to the eyes of critical, or for that matter uncritical, playgoers, and will call forth applause on the rising of the curtain, and it is a prime factor in contributing to the success. Inadequate illuminations of stage scenes and indifferent scenic productions will, in themselves, contribute to disappointment and failure, notwithstanding the best efforts of the most popular performers or stage managers.

Unfortunately, a little word conveying such a great deal is omitted from the dictionary of many stage managers, and just as many performers. That word is "Thought."

On the legitimate stage, with exceptions such as His Majesty's and one or two other theatres, all lighting details are left to the stage manager and the electrician. Presuming one or both of these gentlemen have the eye for colour, the artistic touch, the quick power to grasp an idea, and furthermore to grip on to a trifle so that it may be made into something effective, not necessarily big or gorgeous—if one has these sort of men around one, then the actor or performer may rest his soul in comfort. But how many theatres and music halls can be named where one may safely send in one's plots and have them carried out?

AN ACCIDENT AND A GOOD EFFECT.

I obtained my first lesson from a limelight man who was instructed to put an amber lime on Little Eva in "Uncle Tom's Cabin," and to change to a white focus when she died. (Little Eva was played by the manager's son, aged nine—looked fourteen—but that did not matter; it was in the "palmy days.") The limelight man, who was a pork butcher by daylight, forgot his cue—of course, some people will marvel at that—and instead of putting a searching white focus on the boy—I mean Little Eva—he popped in a green medium in front of his amber, and obtained a very realistic and natural effect, for the combination of green and amber—blended—produced the discolouration and fuller's-earth complexion of a dying person, whereas the white focus would have obtained a "searching discovery," exhibiting the make-up. But the blend of amber and green destroyed all traces of paint and powder, made the eyes recede, hollowed the cheeks, and, best of all, turned the painted lips ashen-hued.

Well, observation, the father of thought, urged me to experiment with combinations, and possibly, in a simple if occasionally flippant way meant only in the spirit of kindness and camaraderie, I may be able to give a little useful and valuable information on the lighting department to my brothers and sisters in the allied professions of the theatre and music hall. (I will include the "fit-ups" and "portables," if the Editor permits.)

SOME "HORRIBLE EXAMPLES."

Standing in the "prompt" entrance of a first-class West End music hall one night, I watched a "turn"—a lady. She was dressed in a very pretty Lincoln green costume, a sort of "Robin Hood" make-up. She had been to the "Hunt," and had returned with her "shoot," but her dear old mother was dying in the Kennington Road (her costume was of 300 or 400 years ago—I mean it represented that period), and the landlord of the dwelling in Kennington Road was clamouring for his rent—landlords always clamour—and she, I refer to the Lincoln-green-

Robin-Hood lady, had brought her child on to the Embankment. She stepped on it—not the child—and was about to leap into the gurgling waters (they worked a thunder sheet here; that was their idea of gurgling waters—it was a first-class music hall, of course), and this was the cue for red limes. Result: her beautiful Lincoln green costume became a dirty grey mouse colour. Red on green produces that colour, so beware!

Now, to reverse these colours. A gentleman—he said he was—strode on in a front cloth representing “The Angel” at Islington, and sang a descriptive song. With a daring disregard for thought in colour he was attired in a bright red swallow-tail coat and vest and black breeches and stockings. At one point in his song he sang of the days of “Good Queen Bess” (outside “The Angel” at Islington!). And when the dramatic fourth verse was reached he drew his sword! (I have already detailed his costume, but forgot to say that he wore an opera hat—and he drew his sword!) This was the cue for the green limes focussed on his red coat—“And on my brilliant coat of red, no spot of blood shall ere be shed!” He sang this (I feel sure he was singing) and the green limes turned a brilliant red to a very dark brown. Probably my readers, who are versed in the complete alteration of certain colours when thrown one upon the other, will not doubt my assertion that green limes thrown on to red material are productive of a catastrophe.

LIGHTING IN AMERICA.

In America I find the lighting effects are greatly superior to those in the English theatres. In one theatre I discovered a means by which I could let the fire die out in the scene in which I play “Dick Turpin.” It occurred to me that to be genuinely natural on the stage a fire would not remain brightly glowing for a supposed period of four hours—which is enacted in a period of thirty minutes—so by a little device, and a simple one, on the resistance principle (it is perfect over there), I allowed the fire almost to die out, and as the ashen embers appeared so came the “strangers” on the bars of the firegrate, and the firebars turned to a steely blue. The whole thing was so simple, and yet wonderfully successful in pleasing the audience, and I obtained a fine round of applause when I took an old bellows and brought the embers into life and gradually the fire burned up again—and this is how I did it.

First, the resistance effect on the lamps was used, and they were gradually reduced to blood orange colour. I changed the red medium in the lime box at the back of the fire first to amber, then to blue, putting one in front of the other and gradually removing the red medium. As the red lights disappeared from the “O.P. perch” I put a small blue spot lime on to the firegrate from the same perch, and with some bits of loose black linen glued on to the bars, and the bars painted aluminium colour, the blue spot lime on the aluminium produced the steely blue of white heat, and as I took the bellows to blow it into life the “strangers” on the bars could be seen by those with opera glasses gently blowing (I refer to the “strangers”). It was a very simple device, but greatly appreciated by an American audience because it represented thought. I regret to say that in an English music hall this would not be allowed, because it took exactly fifty seconds to accomplish.

Though I have only quoted a very few instances of the dangers to be avoided in the placing of wrong mediums in the lime boxes, I think my readers will, by thinking a little for themselves, realise the many risks they run when telling the electrician to put reds, greens, or ambers on just for the sake of obtaining a change in the light: just for the sake of bringing one special verse in a song into prominence; just to show the corpse is really dead; just to obtain the proofs from the safe and pop them in the hero’s pocket.

Now stop and think, and, best of all, rehearse your colours on the actual clothes you intend to wear at night.

If I talked for ever I could not give better advice than conveyed in the last dozen words. I have seen a blue focus thrown on to a man wearing a suit of oil-skins (yellow); they became dead white. I know, because I was the idiot who had omitted to put on the dress at rehearsal, and instead of looking like the coxswain of a life boat, I conveyed the charming illusion that I was a jolly miller. Had it not been for the sou’wester I wore, I had the right appearance for a grill room chef.

So that blue on yellow means: result, white. It is perfectly rational, and perfectly easy to try these effects yourselves, and then you will avoid clashings of colours, and best of all not destroy the real value of your costumes.

MR. GEORGE EDWARD'S "THE MERRY WIDOW" COMPANY—ON TOUR (AUTUMN).



From left to right, back row: Mr. KELLY, Miss HAYDN, Mr. HILL, Miss MARIE, Mr. BURRILL, Miss FRATHENONE, Miss R. LATHEM, Mr. WELLAU, Miss DELAAR, Mr. HARCOEUR, Miss BISCHAM. Third row: Mr. W. ALLISON, Mr. F. HULLERY, Mr. FISHER, Miss PENNINGTON, Mr. FINLAY, Miss MANN, Mr. PERRY, Mr. CUFFORD, Mr. SWEET, Mr. CHRISTINE, Miss ANDERSON, Mr. E. CLIMBON. Second row: Miss E. BOVATI, Mr. FRED LEESIDE, Miss SYLVIA MAY, Mr. FRED D'ARCY, Miss W. BAILEY, Mr. RIPLEY EVANS, Miss ADA THOMAS. Front row: Mr. ADRIAN BEAUMONT, Miss WILD, Miss MINDY, Miss CRITCHLEY, Miss RONNER.

COPYRIGHT.

INTERNATIONAL AND ENGLISH COPYRIGHT.

WITH a view to examining the various points in which the revised International Copyright Convention, signed at Berlin on November 13, 1908, is not in accordance with the law of the United Kingdom, and to consider whether the law should be altered so as to enable His Majesty's Government to give effect to the revised Convention, the President of the Board of Trade, in March, 1909, appointed the following Committee:—Lord Gorell (chairman), Sir L. Alma-Tadema, Mr. George Ranken Askwith, K.C., Mr. H. Granville Barker, Mr. C. W. Bowerman, M.P., Mr. H. R. Clayton, Mr. Henry J. C. Cust, Mr. Edward Cutler, K.C., Mr. Anthony Hope Hawkins, Mr. W. Joynson Hicks, M.P., Mr. W. Algernon Law, C.B., Mr. Fredk. Macmillan, Mr. T. P. O'Connor, M.P., Professor Walter Raleigh, Mr. T. E. Scruton, K.C., and Mr. E. Trevor L. Williams. Mr. T. W. Phillips was appointed secretary to the Committee.

The Committee held sixteen sittings, and amongst the forty-five witnesses examined were Mr. J. Comyns Carr, Mr. G. Bernard Shaw, Mr. E. J. MacGillivray, and Sir A. C. Mackenzie, representing the Society of Authors; Mr. William Wallace, representing the Society of British Composers; Mr. Arthur Boosey, Mr. W. A. Elkin, and Mr. Frank Standfeld, representing the Music Publishers' Association; Mr. D. G. Day, of the firm of Francis, Day, and Hunter; Mr. Hermann Lohr, Mr. Lionel Monckton, and Mr. Charles Wilmott, song writers and composers; Mr. John Murray, Mr. William Heinemann, and Mr. Reginald J. Smith, K.C., representing the Copyright Association and the Publishers' Association, and various witnesses representing phonograph, gramophone, and perforated music firms.

PROTECTION EXTENDED TO LIFE AND FIFTY YEARS.

The Committee recommended acceptance of practically the whole of the Convention, and that the English law should be altered accordingly. One of the most important alterations which will be brought about if the Committee's recommendations become law will be the extension of the period of protection to life of the author and fifty years. At present copyright extends to life and seven years, or forty-two years from the date of publication, whichever be the longer period. With life and fifty years as the period it is obvious that date of publication will in no way affect, as it does at present, the period for which the work is protected. All works published during an author's lifetime will be secured the same period of protection after his death, and will eventually fall into the public domain together. In cases where a work is the production of joint authors the life of the author who lives the longest, it is suggested, shall count as the life of the author. The difficulties of applying the proposal retroactively in the cases where the author has assigned his rights or granted a license to exercise his rights, it is suggested, can be met with a provision giving the assignee or licensee the right to come in and secure the benefit of continuing to exercise his rights during the extended period on terms to be agreed upon, or to be settled by an arbitrator to be nominated by the Board of Trade.

For posthumous works, that is to say, works first published, represented, or performed after the death of the author, a term of fifty years, to run from the date of first publication, representation, or performance, is suggested.

PRIOR PERFORMANCE IN AMERICA.—A MUCH-NEEDED REFORM.

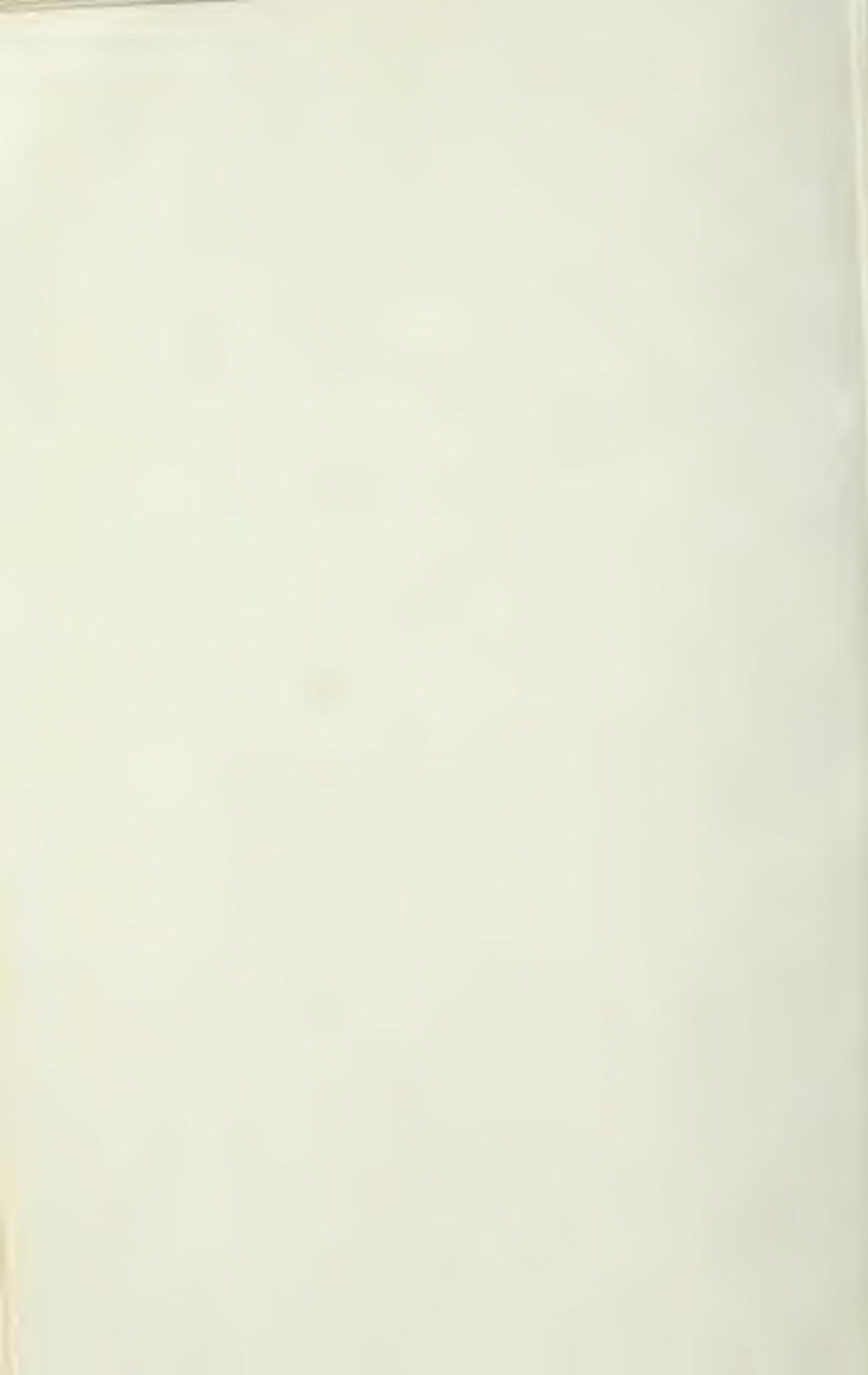
Another very necessary improvement on the existing law will be that an author will not lose his rights in this country should his play be presented—*i.e.*, performed—in a country outside the Union. This will have the very important



MISS STELLA PATRICK CAMPBELL.

From the picture by HAROLD SPEED.

By permission of MR. SPEED and MISS CAMPBELL.



effect of altering the copyright conditions which at present exist between England and America, one of the countries which are outside the Union. According to the present law should a play be first performed in America the author loses his exclusive rights in this country. At present authors endeavour to defend themselves by giving a reading—generally referred to as a copyright performance—of the play in England immediately prior to or simultaneously with the production in America. It is doubtful, if the law were tested, whether such reading would be held to constitute the public performance required by the Act of 1842; but the matter has never been challenged. The Committee recommend that performance shall not be recognised as publication in a country outside the Union. Consequently a play produced but not printed in America will be regarded as unpublished.

REGISTRATION ABOLISHED.—TRANSLATIONS.—KINEMATOGRAPHIC RIGHTS.

The present obligation to register the proprietorship of copyright as a preliminary to legal proceedings will be abolished. Authors will have exclusive rights of making or authorising translations of their works, such rights being extended to the full period of the home rights—*i.e.*, life and fifty years. (The Committee do not agree to the paragraph in the Convention which allows a translation or adaptation which, with essential alterations, additions, or abridgments, presents the character of a new original work.) Musicians and others will have their works protected against pirated reproduction on instruments, such as perforated rolls, which reproduce the work mechanically. Authors will have their works protected against unauthorised reproduction by means of kinematography, and kinematograph productions will be regarded as literary or artistic works, and protected as such, while without prejudice to the rights of the author of an original work the reproduction by kinematography of a literary or artistic work will be protected as an original work. The Committee also expressed a hope that the colonies, as parts of the British Empire, should come into line with Great Britain, and that as far as possible there should be one law throughout the Empire.

The full text of the Convention, to which by these recommendations the United Kingdom may be said practically to agree, was printed in THE STAGE YEAR-BOOK, 1909.

AMERICAN COPYRIGHT.

The new Copyright Law of the United States of America, replacing the Revised Statutes, Title Co., Chapter 3 (1873), and subsequent Amendatory Acts, came into force on July 1, 1909. Its provisions are dealt with in a contributed article on another page.

ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Mrs. Forbes Robertson, Miss Winifred Mayo, Miss Sime Seruya, and Miss Adeline Bourne. The League now numbers over 300 members. During 1909, in May, it gave seven performances daily for three days at Caxton Hall to help the Women's Freedom League. The League also gave five performances daily for a fortnight at Prince's in the same month, and raised £260 for the W.S.P.U. In addition, the League has given numerous performances in the country. On November 12 it joined the Women Writers' Suffrage Society in giving a benefit matinée for their joint funds at the Scala.

Mrs. Kendal is the President of the League, and the Vice-Presidents are Miss Violet Vanbrugh, Miss Gertrude Elliott, Mrs. Langtry, Miss Irene Vanbrugh, Miss Eva Moore, Mme. Marie Brema, and Miss Lucette Ryley. The Committee are as follow:—Miss Granville, Miss Edith Craig, Miss Winifred Mayo, Miss Bessie Hatton, Miss Sime Seruya, Miss Tita Brand, Miss Mary Martyn, Miss Beatrice Forbes-Robertson, and Miss Adeline Bourne. Among the members are Miss Ellen Terry, Miss Fanny Brough, Miss Decima Moore, Miss Lilian Braithwaite, Miss Compton, Miss Mouillot, Miss Violet Hunt, Miss Cicely Hamilton, and Miss Christine Silver. The Hon. Secretary is Miss Adeline Bourne, of 19, Overstrand Mansions, Battersea Park, S.W. Green and pink are the colours of the League.

DRURY LANE STAGE

ITS MACHINERY AND MECHANICAL EQUIPMENT.

THE name Drury Lane carries, with its host of memories, suggestions of wonderful stage settings, of mechanical effects such as are seldom attempted elsewhere, and of remarkable ingenuity applied to the production of startling and unique scenic displays. This record may be primarily attributed to the ability and enterprise of those responsible for its productions, ability and enterprise which have been strikingly manifested under the present régime by Mr. Arthur Collins, the able managing director. Without detracting in any way from the credit due to the enterprising management, it will none the less be understood that many of the results achieved have only been made possible by the great area of the stage and the complicated mechanical and electrical appliances with which it is equipped. Some description of this latter feature should be of much interest.

THE STAGE: ITS BRIDGES, RISING AND TILTING.

The most striking features of the machinery, and the ones which are likely first to attract the attention of a visitor below the stage, are the rising and tilting bridges which are shown in two of the illustrations accompanying this article. There are four bridges, each of which is about 40 ft. long and 6 ft. wide, and in their lowest position they are flush with the stage, and form part of its surface. As the bridges are situated one immediately next to another, they form an area of the stage of about 24 ft. by 40 ft., which is capable of being lifted vertically through a height of about 8 ft., carrying properties or people with it. Further, any of the four bridges may be raised or lowered independently of the others, while, in addition to the direct rising and falling, the two front bridges are capable of being tilted from either end, as shown in one of the illustrations. The possibility of combining these various movements in any way, each of the bridges being quite independent of any of the others, gives great flexibility for the arrangement of set-pieces or the production of effects. A very successful setting of some few years ago, in which canal boats rose and fell in their locks, was produced by means of these bridges. Such sensational scenes as the sinking of the Beachy Head in "Sins of Society" and the Alpine Pass scene in "The Marriages of Mayfair" are other examples of the possibilities they present. In "The Whip" their utility was not, perhaps, so strikingly illustrated, as the stage had to be made exceptionally firm. But in the first act one of the bridges was raised to permit of the motor-car accident, in which the hero obtained the mental oblivion which is the key to the drama.

The methods by which the various movements of the bridges are obtained are shown in some of the illustrations. The two back non-tilting bridges are lifted by electric power. They are provided with feet below the stage, and when in their lowest position—that is, when the top surface is level with the stage—these feet rest on foundations, so that a very steady and solid surface is obtained, on which heavy properties may be placed or moved about. When these two bridges are lifted they are hung by steel-wire ropes and counterbalanced by heavy weights, in exactly the same way that an ordinary window is balanced by weights inside the casement. These weights are situated against the walls of the building well out of the way, and the ropes connecting the bridges to them are guided by carrying them round suitable pulleys. Owing to this system of balancing the weights of the bridges, the electric motors which work them have only to lift the weight of any properties or people which they may be carrying, which enables much smaller motors, using less current, to be used than would be necessary if



MISS MARION TERRY.

From the pastel by MRS. LOUISE JOPLING.
By permission of MRS. JOPLING and MISS TERRY,



the balance weights were done away with and the motors had to lift the great weights of the bridges. This point would also be of great importance if the electric motors broke down and the bridges had to be wound up by hand, as the balancing, of course, greatly reduces the effort that would be required.

THE LIFTING MOTORS.

The lifting motors are situated in a motor-room, which is a fireproof brick building situated below the back of the stage. The interior of this room is shown in one of the illustrations, in which the two electric motors which serve to wind up the bridges will be seen at the right-hand side. There are two main spindles in the room, each of which has two drums, or barrels, fixed on to it, and on these barrels the wire ropes which lift the bridges are wound. The ropes wound on the barrels and leading away, through holes in the sides of the motor-room, to the bridges, can be seen in the illustration. It will be understood that as the main spindles, with their barrels, turn round, in one direction or the other, the wire ropes will either be wound up or let off, so that the ropes will either be pulled in or let out, and the bridges hauled up or lowered down. The spindles of the motors are fixed at right angles to the main spindles, and drive them round by means of toothed wheels. These wheels are made so that they will not drive backwards—that is, when the bridges have been lifted to any height their weight pulling on the ropes is not able to pull the main spindle round and turn the motors, so that the bridges will stop in any position to which they are lifted, and cannot be moved unless the motor switches are operated. Handles are fixed at the back of the barrels, so that if the electric motors break down men may be employed to wind up the bridges by hand. This method would be neither so quick nor so cheap as electric power, and is, of course, only intended to be used in case of an electric breakdown. The motors are started and stopped by switches and gear placed outside the motor-room, and close to the handles which control the two front bridges. The gear is arranged so that the motors may be driven in either direction. The motors are each of ten horse-power.

THE HYDRAULIC POWER.

The two front lifting and tilting bridges are driven by water power. Each bridge is carried at the top ends of two large plungers, or rams, which fit into iron cylinders standing vertically in pits dug in the foundations. High-pressure water pipes are connected to the bottoms of the cylinders, and arranged with taps or valves, so that when the taps are opened water flows into the bottoms of the cylinders and, being at high pressure, pushes the rams, or plungers, upwards, which rise and carry the bridges with them. As each of the two rams, carrying one bridge, are able to be worked independently of the other, it is possible to raise one end of the bridge without the other, or to raise the two ends to different heights, so that the bridge may be tilted in either direction. One of the illustrations shows the two bridges tilted in opposite directions, while another shows them lifted without tilting. These two views together show the great flexibility of the arrangement. One of the half-page illustrations shows the massive plungers below the stage. It will be understood that the bridges are fixed directly to the top of these plungers, and are not otherwise supported, and that the plungers carry the whole weight of the bridges, with any properties that may be placed on them.

The amount of lift of the plungers—that is, the amount of tilt of the bridges—is determined by the amount of water admitted to the cylinders. The amount of water is controlled by opening or closing the valves or taps which regulate the supply. The valves for each of the bridges are worked by two long handles, like the handles in a railway signal cabin, and a man can perfectly control the tilting or lifting of one of the bridges by holding these two handles, one in each hand, and moving them backwards and forwards as required. There are, of course, four of these handles in all, two for each bridge, and they may be clearly seen in one of the half-page illustrations. The lower illustration on the same page shows the taps or valves which control the water supply to the cylinders, and which are opened or closed by the handles. The valves are situated directly under the platform on which the man stands when working the handles, so that the relative positions of the valves and the handles are correctly shown by the relative positions of the two illustrations. In the lower picture the rods which come through the platform and connect the valves to the handles may be clearly seen. The water

which is used to lift the plungers is taken from the mains of the London Hydraulic Supply Company at a pressure of 800 lbs. to a square inch.

In the illustration which shows the operating handles an indicator may be seen on the right-hand side, immediately facing the man who is working the handles. This indicator is arranged to show to what height the two ends of a bridge have been lifted. It is much the same sort of thing as the indicators which are frequently fixed in office buildings to show the position of the lift cages to anyone waiting at any of the floors, and consists of small blocks or marks which travel up and down over numbered scales, one block corresponding to each end of a bridge, so that the position of the blocks at once shows the position of the bridges. Although the man who is working the handles can actually see the underside of the bridges, these indicators allow him to judge the amount of tilt more accurately, and to be sure that any bridge always takes up exactly the same position during every performance, for any scenic arrangement in which it may be used.

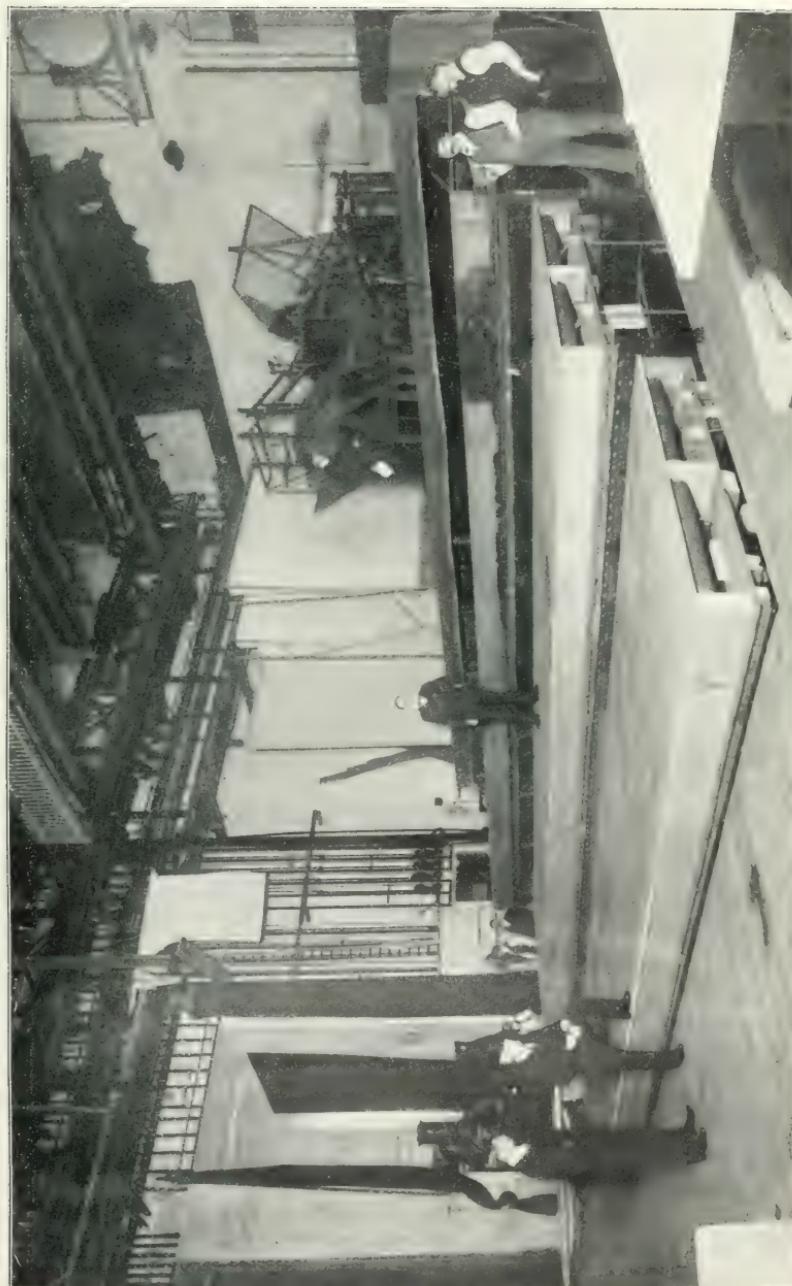
"THE WHIP" PRODUCTION.

The apparatus shown in the small illustration which accompanies the view of the motor-room was specially installed for the performances of "The Whip," the autumn production of 1909. This apparatus was of a heavy and expensive character, and was designed and installed as carefully as if it were to form part of the permanent equipment. It illustrates the care and thoroughness with which all the mechanical arrangements at this theatre are carried out. The apparatus consists of electric motors and spindles, and was used in connection with the great Racecourse scene in act four. There are two motors, which can be seen at the left-hand side of the picture. The right-hand side one of the two, which is of 15 horse-power, drove the big panorama which served as background for the scene. The panorama was an endless one built up on a framework and carried by two vertical rollers the full height of the cloth. One of the rollers had a projecting spindle, which came through a hole in the stage, and was driven by the motor below. The motor on the extreme left, of 10 horse-power, drove the horizontal spindle which can be seen in the right-hand side of the picture, carried in bearings secured to the underside of the stage. The spindle, in turn, drove the horizontal bands which represented the grass in the scene, and between which the horses ran. In addition to the main panorama, forming the background, there were smaller side panoramas which were driven by electric motors fixed actually inside them. As evidence of the amount of work that is carried out for the adequate presentation of these productions, it may be mentioned that the whole of the stage was raised about one foot for this production in order to arrange for the horizontal travelling bands.

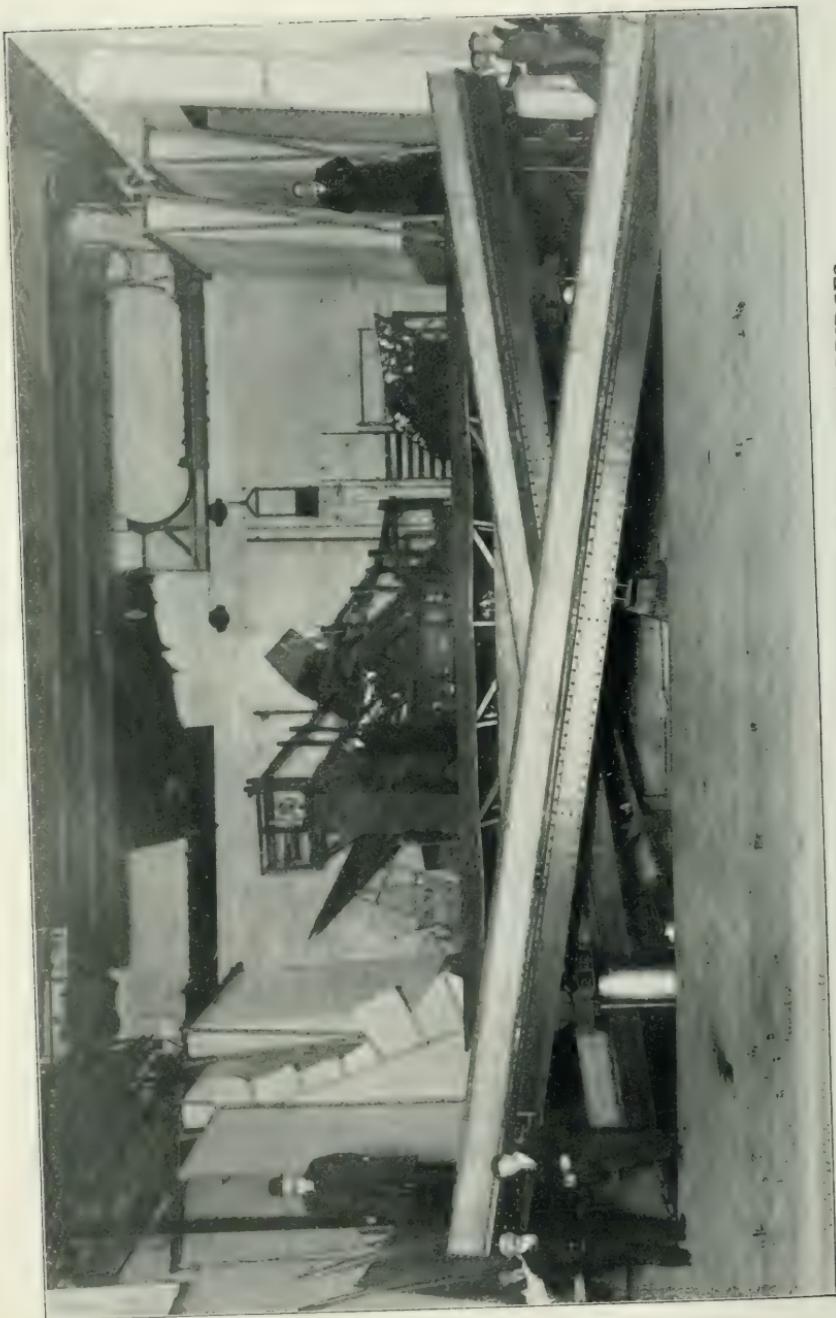
THE SWITCHBOARD.

The motors for this Racecourse scene were started from the switchboard which controls the lighting of the whole of the stage, which is shown in one of the half-page illustrations. It is conveniently situated on the Prompt side of the stage. The switchboard contains three horizontal rows of switch handles, which correspond to the circuits for the red, white, and green lights respectively. All circuits are led through dimmers, so arranged that the lamps forming any circuit may be turned to any height from a mere red glow to full on. The dimmers consist of vessels containing water into which metal plates dip in such a way that as the plates are lifted out or lowered farther into the vessels, more or less of the current is absorbed by the water, so that the lamps are dimmed or brightened. The rows of handles controlling the dimmers can be seen in the illustration in the centre of the switchboard, directly behind Mr. Mather, the engineer.

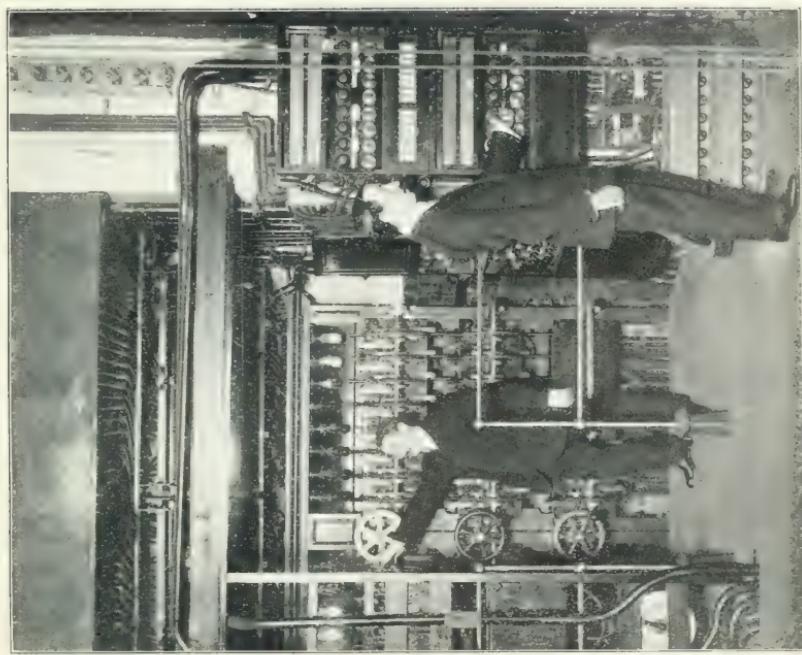
At the right-hand side of the illustration of the switchboard the signal board may be seen, one of the switches of which is being operated by Mr. Ernest D'Auban, Drury Lane's well-known and popular stage manager. All signalling to the men controlling the lifting and tilting bridges, the men in the flies, etc., is done from this board by means of lamps. The electrical wiring is arranged so that as any of the signal switches is closed a small lamp lights up in the flies, or at any other point to which the signal is being sent, and at the same time a small lamp lights up on the signal board. It is impossible for a signal lamp at a distance to light up without the corresponding indicating lamp on the signal board also lighting, so that all signals sent out are immediately checked before the eyes of Mr. D'Auban, or whoever else may be at the switchboard, and mistakes are avoided. The positions of some of the signal lamps may be seen in the illus-



THE STAGE, SHOWING THE BRIDGES LIFTED TO DIFFERENT HEIGHTS.

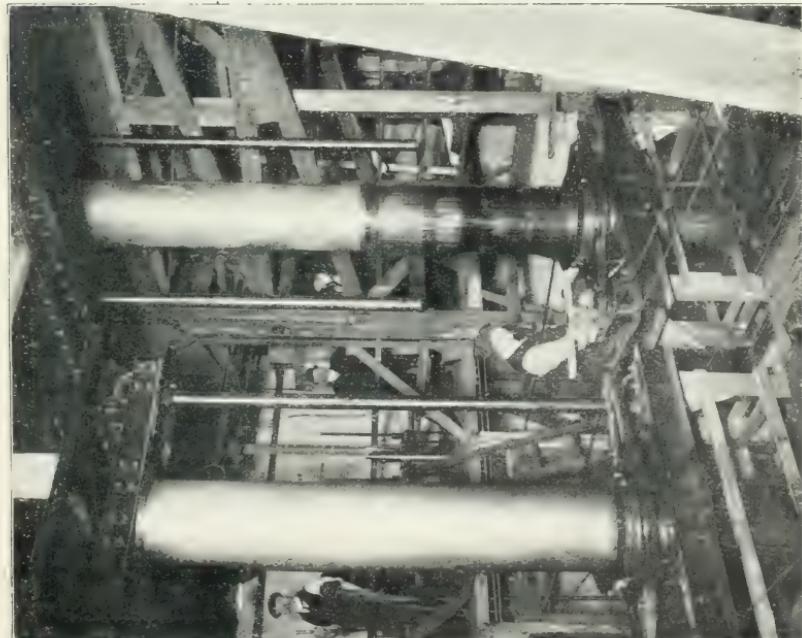


THE STAGE, SHOWING A TILT ON THE FRONT BRIDGES



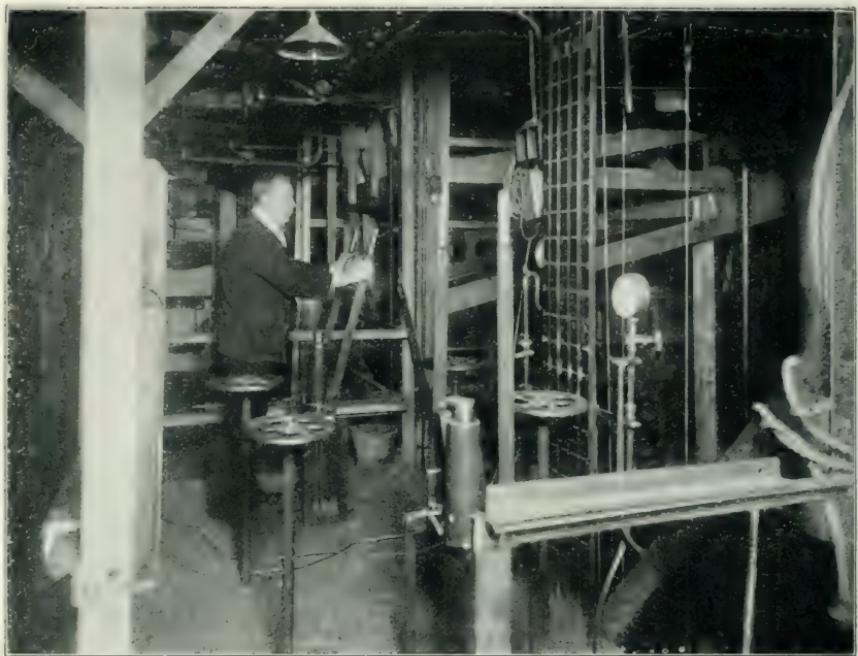
THE SWITCHBOARD

Which controls the lighting of the stage.

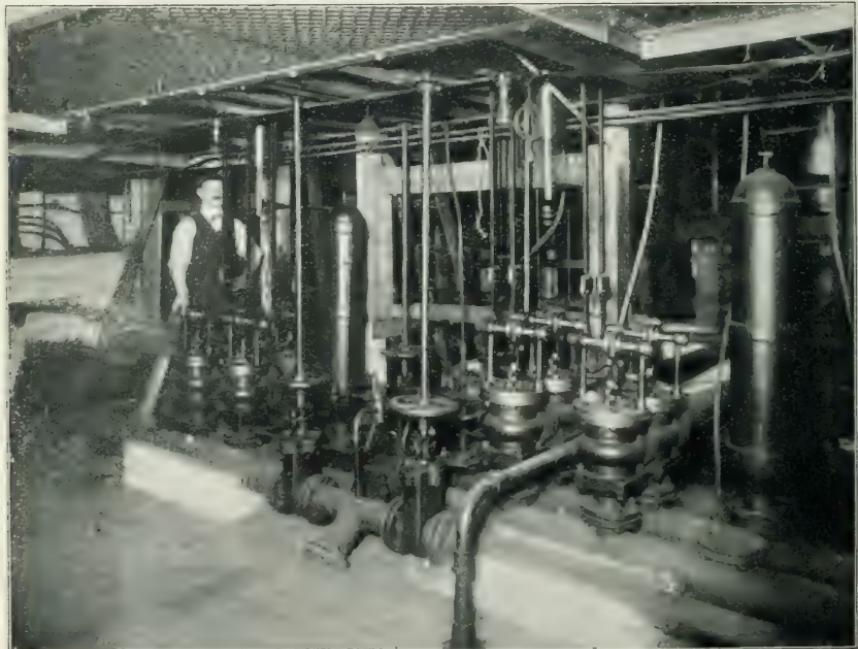


THE UNDERSIDE OF THE STAGE,

Showing the massive plungers.



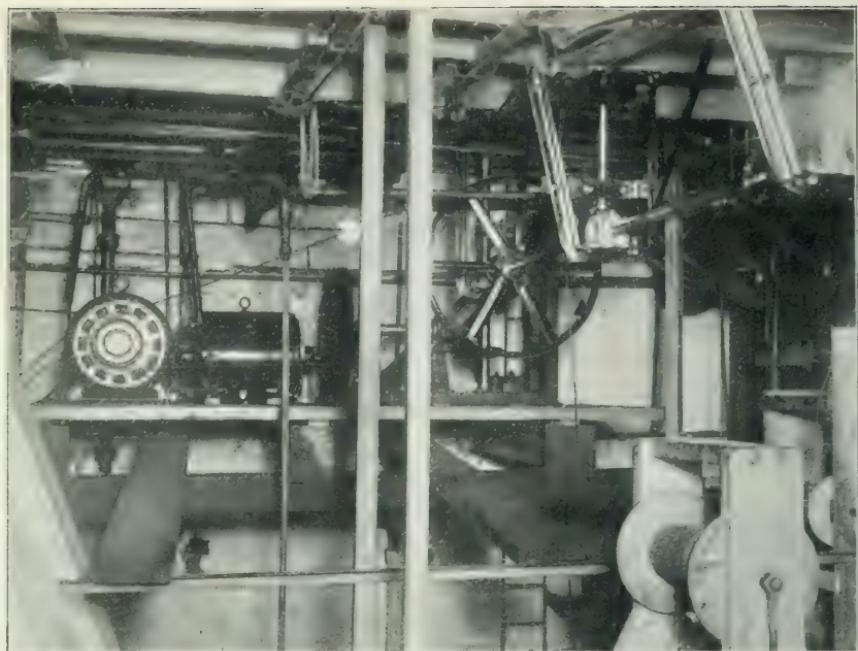
THE CONTROL HANDLES FOR THE BRIDGES OF THE STAGE,
Showing the indicators and method of operation.



THE CONTROL VALVES FOR THE BRIDGES
Which admit water below the massive plungers.

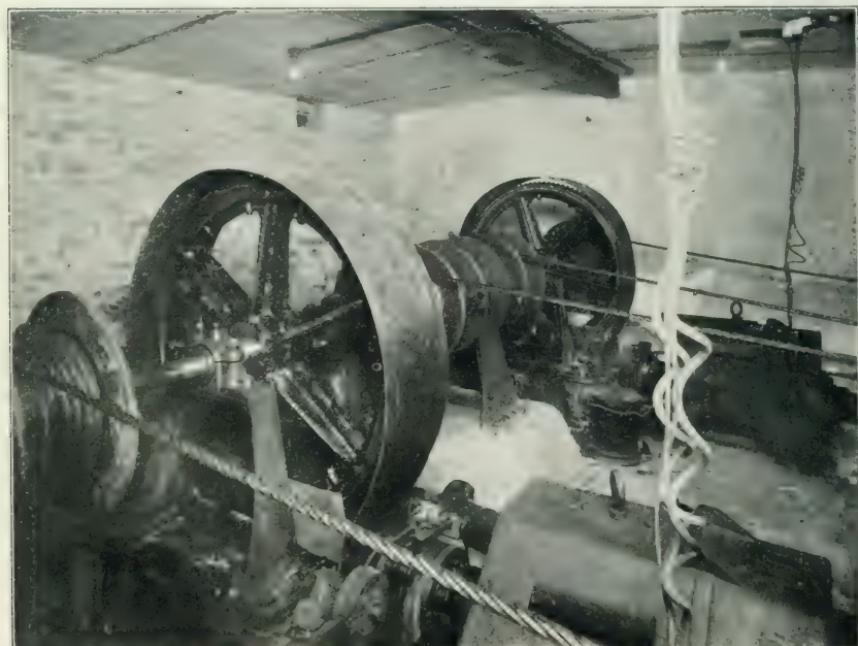


ONE OF THE UPPER GALLERIES IN THE FLIES,
Showing the operation of the scenery.



MOTORS AND SPINDLE UNDER THE STAGE

Which operate the panoramas for the Racecourse Scene.



THE MOTOR ROOM,

Showing the gear which operates the Lifting Bridges.

ONE OF THE PROPERTY ROOMS.

On the left will be seen some of the wax figures used in the Madame Tussaud's scene in "The Whip."





MR. ERNEST D'AUBAN, THE STAGE MANAGER,
In his private room.

trations showing the motor-room, the flies, and the bridge operating gear. Metallic filament lamps are used throughout for the main lights, and there are twelve battens, each with 260 thirty-candle-power lamps. The square boxes at the extreme right of the illustration of the switchboard are the starters for the panorama motors. Current at 200 volts is used for all motors and at 100 volts for lighting, and the supply is taken from the Charing Cross, West End, and City Supply Company. There are two services installed, to prevent trouble in case of a breakdown on the mains, one current being taken from the special theatre mains and the other from the ordinary town supply.

THE FLIES.

The arrangement of the flies in this theatre is very convenient and excellent. There are two tiers of galleries. The upper of these galleries, which is used by the scene-shifters, is shown in one of the full-page illustrations. The lower gallery is reserved for the lime-light men, and it will be clear that this two-gallery arrangement allows great freedom of operation for the lime-light men, as they are not interfered with by other workmen, and have great freedom of movement in carrying on their work.

OXYGEN AND HYDROGEN GAS PIPES.

The lime-light system is very interesting. Instead of the lamps being supplied from the heavy and awkward gas cylinders generally used, there are oxygen and hydrogen gas pipes laid throughout the stage and up to the galleries. These pipes are supplied from large gas holders placed in the basement, and which are periodically filled from the ordinary gas cylinders. A system is in use by which a steady pressure of about 2 lbs. to a square inch is maintained in the gas pipes by running water into the holders as required. The result of this is that very steady-burning flames are obtained in the lamps, with a complete absence of the flickering and spouting which is sometimes seen. The gas pipes are run in various directions under the stage and up to the galleries in the flies. A number of small traps are arranged in the stage leading to taps, to which connection can be made by a small piece of india-rubber tube, so that lamps may be temporarily placed in any convenient position. In order to minimise the likelihood of fires, all lamps are lit by means of portable electric gas-lighters, which does away with the necessity of using matches.

VENTILATING AND HEATING.

All air entering the building is drawn in at the basement by means of a fan, driven by a 10 horse-power electric motor. It is taken in at the basement in order to avoid smoke and other impurities which are more prevalent in the air near the roof. Before entering the building the air is drawn through a large cylinder or roller which is covered with cloth, and is continually being turned round on its spindle. The lower part of the roller dips into a large bath containing an antiseptic solution, so that the cloth covering it is always wet. The result is that as all air entering the building must pass through this cloth covering the roller, it is filtered and disinfected, and enters the theatre in an absolutely pure state. After passing to the inside of the roller the air is warmed by being passed over pipes which are heated by steam from a special boiler. By varying the steam in the pipes any degree of heat may be given to the air, and the result of the whole arrangement is that absolutely pure air, heated to suit the weather at the time, is supplied to the theatre. The air finally passes into the building by ducts placed in the front of the stage. There are two installations, as described above, one supplying the stage and the other the auditorium. Foul air is extracted from the building by means of a fan driven by a 8½ horse-power motor placed above a grille in the auditorium immediately above the centre electrolier, so that there is a continual circulation of warm, pure air throughout the theatre.

Of the remaining two illustrations, one shows one of the property rooms, in which are some of the figures prepared for the Madame Tussaud's scene in act three of "The Whip." The other is from a photograph of Mr. Ernest D'Auban, the stage manager, in his room. Thanks are due to Mr. D'Auban for facilities and assistance given in the preparation of this description of the stage machinery of this famous theatre. Much assistance was also given by Mr. Mather, the engineer, who can be seen standing in the centre of the picture of the switchboard.

SHAKESPEARE MEMORIAL.

THE movement for a memorial to Shakespeare first arose out of an offer of £1,000 made by Mr. Richard Badger to the London County Council. Some meetings were held, and in July, 1905, the Advisory Committee of the Shakespeare Memorial Committee, including Sir E. Poynter, Sir W. R. Richmond, Sir Aston Webb, Mr. Belcher, Mr. Brock, Mr. Sidney Colvin, and Mr. H. G. Gaskell, met at the Mansion House, and made a report, proposing an arched stone memorial, including a statue, and suggesting a site on the south side of the Embankment. The matter was then apparently forgotten for a considerable time, but eventually in March of 1908 a meeting was held at the Mansion House, Lord Rosebery presiding. The Committee then announced that a site in Park Crescent, looking up Portland Place from Crescent Gardens, had been settled upon, with the consent of the Commissioners of Woods and Forests. The Committee proposed to remove the statue of the Duke of Kent from the Portland Place site to "a adjoining spot of equal prominence."

This project was strongly opposed, and long newspaper correspondence ensued in a meeting held at the Lyceum on May 19, 1908, with Lord Lytton presiding, when the following motion was unanimously carried :—

That this meeting is in favour of the establishment of a national theatre as a memorial to Shakespeare.

MERGING TWO SCHEMES.

A letter was read at this meeting from the Mansion House Committee proposing that there should be a conference between the Committees of the two movements.

A meeting was in consequence held at the House of Lords on May 28, 1908, between representatives of the two Committees, and it was resolved "that the two general Committees as they stand at present shall be amalgamated, and that an Executive Committee shall be elected by the Committee thus formed." This resolution was passed on the statement made by Lord Plymouth that the Shakespeare Memorial Committee was prepared to unite with the National Theatre Committee on the understanding that the proposed architectural and sculptural monument should take the form of a Shakespeare Memorial Theatre. On July 23 a meeting was held of the two Committees at the Mansion House. The Lord Mayor was in the chair. It was decided (1) that the Shakespeare Memorial Committee consist of the members of the Shakespeare Memorial Committee and the members of the National Theatre Shakespeare Memorial Committee, and (2) that an Executive Committee be elected, consisting of 21 members with the addition of an honorary secretary and a secretary, and with power to add to their number. The following were elected members of the Executive Committee: The Lord Mayor (Chairman), the Earl of Plymouth, the Earl of Lytton, Viscount Fisher, Sir John Hare, Dr. Furnivall, Mr. William Archer, Mr. H. Granville Barker, Mr. S. H. Butcher, M.P., Mr. J. Comyns Carr, Mr. Sidney Colvin, Mr. W. L. Courtney, Mr. Robert Donald, Mrs. G. L. Gomme, Mr. Edmund Gosse, Mr. Sidney Lee, Mr. H. W. Massingham, the Hon. Mrs. Alfred Lyttelton, Mr. A. W. Pinero, Mr. G. Bernard Shaw, Mr. Bertrand Tree, and Mr. Forbes Robertson. Mr. L. Gillard, hon. secretary, and Mr. Philip Carr, secretary. Two sub-committees, one under the chairmanship of Lord Fisher and the other under that of Lord Lytton, held numerous meetings during the autumn of 1908.

COMMITTEE'S REPORT.

The result of these was disclosed at the Mansion House on March 23, 1909, when the General Committee met to receive the report of the Executive Committee, to whom the task of drawing up a scheme was relegated.

The Executive Committee, in their report, defined the objects of the National Shakespeare Theatre, as they termed it, as follows :—

To keep the plays of Shakespeare in its repertory;

To revive whatever else is vital in English classical drama;

To prevent great plays of great merit from falling into oblivion to which the present theatrical system is apt to consign them;

To produce new plays and to further the development of the modern drama;

To produce translations of representative works of foreign drama, ancient and modern;



MISS LILY ELSIE,

as "The Merry Widow."

From the picture by JOHN LAVERY, R.S.A.



To stimulate the art of acting through the varied opportunities which it will offer to the members of its company.

The cost they estimated at about £500,000, allotted in the following manner :— Site, £100,000; building, £100,000; stage and equipment, £50,000; endowment, £250,000.

For controlling body they recommended that five governors should be appointed by the Crown; one each by the Universities of Oxford, Cambridge, London, Edinburgh, Dublin, and Wales; one each by the Royal and the British Academies, and one each by the London County Council, the Corporation of London, and the municipalities of Manchester, Birmingham, Liverpool, Leeds, Bristol, Edinburgh, Glasgow, and Dublin; also that the representatives of the High Commissioners for Canada, Australia, and any other federated colonies be ex-officio governors, and the following also be ex-officio governors :—The Ambassador of the United States, the President of the Board of Education, the Minister of Fine Arts (in the event of such an office being created), the Chairman of the Shakespeare Memorial Association, Stratford-on-Avon, and the President of the Academy of Dramatic Art.

For the administristrial staff they recommended that :—

(a) The managing staff should consist of a director, a treasurer, and a literary manager, all of whom should be nominated by the Standing Committee, subject to confirmation by the governors.

(b) That each member of the managing staff should present a monthly report to the Standing Committee;

(c) That the director should select, engage, and dismiss all artists and other employés, except the treasurer and the literary manager, and be empowered, after consulting with the treasurer, to make contracts on behalf of the theatre;

(d) And that all appointments, whether to the company or the staff, and all dismissals should be reported by the director to the Standing Committee and confirmed by them.

They considered that the arrangement of the programme should rest with the director, who should submit it for approval to the Standing Committee; and that all new plays should be reported upon by the director and the literary manager before being finally dealt with by the Standing Committee.

They suggested that the director, if an actor, should in no case practise his art for fee or reward during his term of office; that the Standing Committee should decide, by fixed regulation or otherwise, on what exceptional occasions (and in no case for personal profit) he should be authorised to appear, or otherwise co-operate, in performances at other theatres; and that he should in no event be cast for any part on the stage of the National Shakespeare Theatre.

SOME AMENDMENTS.

The meeting approved of the financial estimate. The Shakespeare National Theatre was recommended to the Executive for the title. It was also agreed to recommend that in the governing body Belfast should be added to the municipalities having representation, and that the Crown Colonies should be represented. The Executive were asked to define more clearly the relationship of the director and the committee, and on the subject of the omission of a representative of the actors a revision of the report was requested. A resolution was moved empowering the Executive Committee to give effect to the recommendations in the report.

A GENEROUS DONATION : FURTHER MEETINGS.

It was announced at this meeting that £70,000 had been promised by an anonymous donor.

On June 18 a petition on behalf of the Committee appealing to the London County Council to grant a site for the erection of a theatre was presented by Lord Elcho. The petition was referred to the General Purposes Committee for consideration and report.

On July 5 a deputation, headed by the Right Hon. Alfred Lyttelton, M.P., waited on the General Purposes Committee of the London County Council, and placed before the Committee a proposal for the granting of a free site by the Council for the purpose of the erection of a Shakespeare Memorial Theatre. The proceedings were in private, but it was disclosed that the Committee commented favourably on the scheme.

On October 23 a meeting of the Memorial Committee and others interested was held at the Mansion House, under the chairmanship of the Lord Mayor, for the purpose of securing the support of the provincial mayors.

THE ACTORS' ORPHANAGE



GARDEN PARTY AT THE BOTANIC GARDENS IN JUNE.

MR. WILKIE BARD, MR. HAYDEN COFFIN, MISS EVA MOORE, and MISS CONSTANCE COLLIER.
The camel from "The Persian Princess." A group of fair workers, including MISS ALEXANDRA
CARLISLE and MRS. SABA RALEIGH.

THE ACTORS' ORPHANAGE



GARDEN PARTY AT THE BOTANIC GARDENS IN JUNE.

MISS ALICE CRAWFORD.

MR. C. AUBREY SMITH.

MISS IRIS HOEY.

MISS LILLIAN BRAITHWAITE.

MISS EVELYN MILLARD.

THE ACTORS' ORPHANAGE FUND.
GARDEN PARTY AT THE BOTANIC GARDENS.



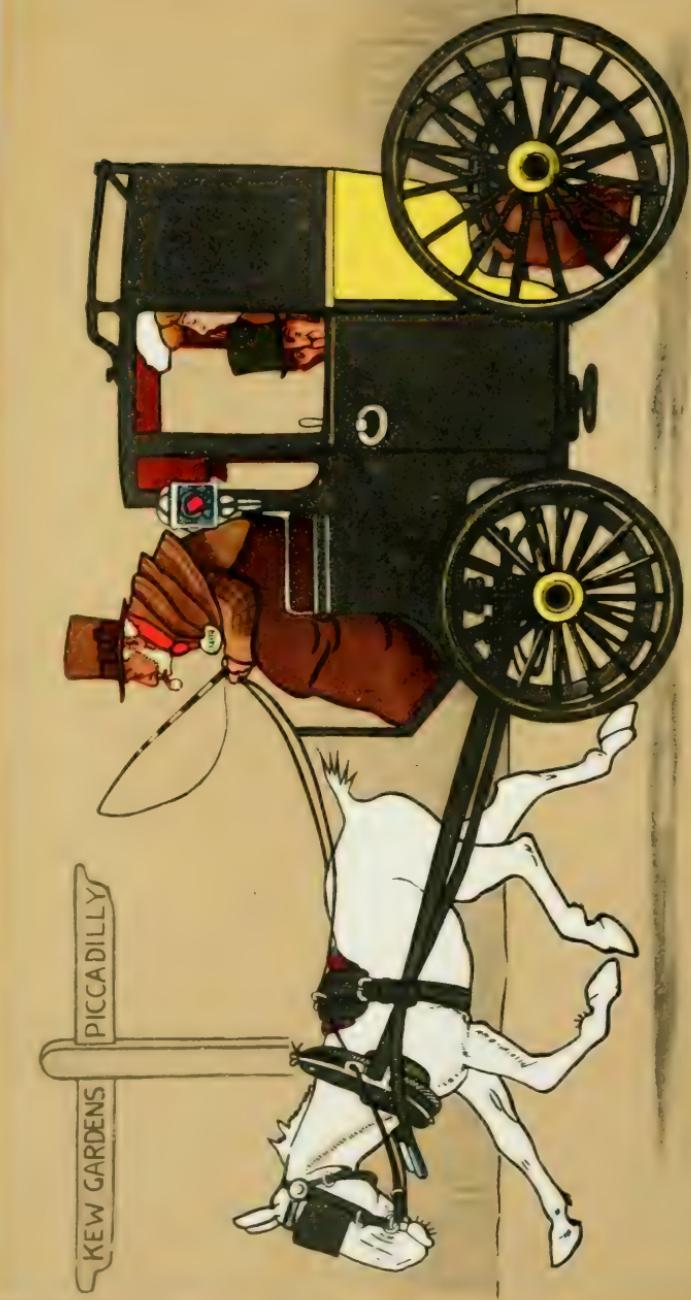
Outside the Waxworks.

MR. PHILIP KNOX and his assistants, MESSRS. FARREN SOUTAR, LAURI DE FRECE, H. NYE-CHARL, SPENCER TREVOR, and CHRISTMAS GROSE.



The Curtain Advertising the "Theatre Royal."





OFF FOR A LONG RUN

THE LICENSING OF AGENTS.

THE question of licensing agents is one that has been before the theatrical world in England and in America during 1909. In America nearly all the organised bodies of those employed in theatres and music halls united in supporting what was known as the Voss Bill, which, after passing Congress, the Senate, and being signed by the Mayor of New York, was practically annulled by the Mayor of Buffalo refusing his sanction. The history of this unfortunate Bill is told on another page of this book, and it is referred to here mainly to show that English and American actors have been working to the same end. The idea of agents being under some control and being responsible to the London and other County Councils is by no means new, but whenever it has been brought forward it has always been opposed by the agents themselves. This is an opposition in which it is difficult to discern good reasoning. No respectable agent should object to being licensed; on the other hand, he should be only too willing to assist in bringing about the desired legislation which is aimed, not at himself, but at the extirpation of the person who is a disgrace to the calling he practices. There is the so-called agent who preys upon the hopes and premiums of the unwary and unsophisticated amateur, and through whom a continual stream of uneducated people, totally unequipped for the calling to which they aspire, flows into the dramatic profession. There is the more sinister side of so-called agency work through which young and inexperienced girls are sent abroad and on to the Continent, where possibly from work at some ill-famed music hall or café chantant they drift to something worse. Respectable agents should welcome licensing as a means to rid their ranks of these impostors and pests. There seems to be an idea of something derogatory in being licensed—some implied stigma; but this argument is controverted by the agents having an example in that all theatrical managers have to apply for a license annually, and in addition have to enter into a bond with two sureties.

MR. HAY'S BILL.

In April, Mr. Claude Hay, then Unionist member for Hoxton, introduced a Bill into the House of Commons which provided that foreign employment agencies which professed to obtain employment abroad for women and girls should take out a license from the Commissioners of Inland Revenue to carry on their business. Such licenses should not be granted except on the production of a certificate granted by the magistrate, and twenty-one days' notice had to be given by the applicant to the police, so that the police might have an opportunity of opposing. In order not to interfere with business, the Bill provided that the certificate should not be refused by the magistrate unless he were satisfied the applicant had failed to produce satisfactory evidence as to character. Another provision was that such agents should keep books containing the names and addresses of young people, the places of amusement in which they might be employed, the nature of the employment, the duration of contract, wages, and other particulars.

Mr. Hay, in introducing the Bill, said it had been known for some years that English girls had been engaged in this country for the purpose of dancing or performing on the Continent and in other places, and many of these girls had had no chance of protecting themselves from their surroundings in the theatres and music halls at which they had performed abroad. In other cases they had been deserted and left to starve or to take to immorality so as to be able to live. Many young children were employed in places of entertainment on the Continent who, under the laws of this country, could not be so employed, and they worked longer hours

than they would be allowed to do in this country. Unfortunately, in the majority of Continental countries there was no legislation appropriate to these circumstances, and therefore the perpetrators of offences who would be punished here could not be touched abroad. The Home Secretary could bear out the facts and the necessity for legislation, as he (Mr. Hay) was informed that the officials of Scotland Yard had presented to him a voluminous report containing full information of some very grave cases of what had befallen those of tender years sent abroad by these foreign theatrical agents.

Mr. Hay's Bill, however, in the stress of Government business, made little progress beyond its first reading (April 6).

THE LONDON COUNTY COUNCIL.

The question of licensing of employment agencies generally was dealt with by the London County Council a few years ago, but when the Council's proposals were considered by the Police and Sanitary Regulations Committee of the House of Commons, considerable opposition was offered by the theatrical and music hall agents, and to meet these objections a proviso was inserted by the Committee, which, when the proposals became law in the London County Council (General Powers) Act, 1905, had the effect of exempting all theatrical and music hall agencies from registration, unless they received preliminary fees. It must be borne in mind that the Act applied only to the County of London, and the person who desired to carry on an agency business with preliminary fees without being registered had only to remove beyond the border into, say, Middlesex. How ineffective and ineoperative this proviso made the Act in so far as theatrical and music hall agencies are concerned may be judged from the fact that only one agent was registered on March 31, 1908, when a table dealing with the number of registered agents generally was drawn up.

On May 18, or rather in the early hours of May 19, 1909, the Council adopted a report presented by the Public Control Committee. The Committee reported that during the preceding three years various representations had been made to the Council by numerous societies and others by means of deputations, petitions, or resolutions urging that steps should be taken by the Council to secure an amendment of the law in several respects, so as more effectually to obviate fraud and to prevent immorality. These societies included the National Vigilance Association, the Actors' Association, the Actors' Union, the Society of West End Theatre Managers, and the Variety Artists' Federation, and various other societies. Almost without exception these societies expressed themselves as being strongly in favour of action being taken with a view to the licensing (instead of registration) of agencies both for male and female employment, and the only objections to any amendment of the existing law were by the Variety Agents' Association. In connection with the question of the employment of English girls abroad, the Committee reported that they had also had the advantage of the assistance and advice of one of the chief constables of the Metropolitan Police.

A STRONG REPORT.

The Committee, in their report, also stated :—

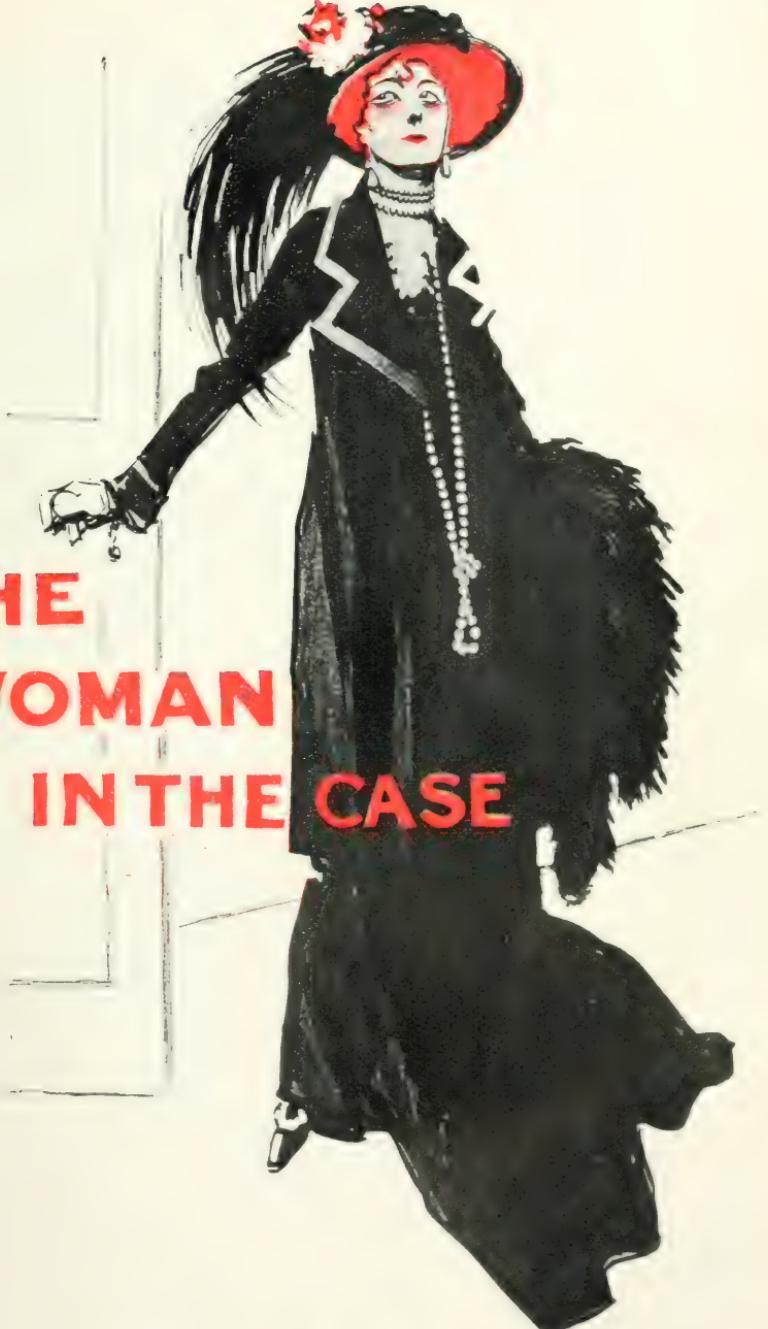
A deputation from the Variety Artists' Federation has attended before us, and the three principal points submitted by them were the fees charged by the agents, which they alleged were exorbitant, the deduction of such fees by music hall managers, and the conduct of agents towards their clients.

The regulation of such fees and the action of the managers do not appear to us to be matters in which a public authority should interfere. We think, however, that action should be taken with regard to persons who obtain fees under the guise of giving tuition and supplying songs preparatory to obtaining engagements for applicants for employment.

As regards female artists seeking employment at home and abroad, it has been conclusively proved to us that further drastic powers are necessary if such artists are to be adequately protected and prevented from entering into invalid and doubtful contracts.

It is to be anticipated that any attempt to license or register all theatrical agents will be again strenuously opposed by them, but we consider that this should not deter the Council from now moving in the matter.

When the Council's Bill was before Parliament in 1905 the licensing of variety agents was opposed by the Variety Concert and Music Hall Agents' Association on the grounds stated in the following extract from this Association's petition :—" Your petitioners are actively engaged in forming an association of theatrical and music hall agents, and propose that only persons of unquestionable integrity and character shall be admitted



A woman in a black dress and red hat.

THE WOMAN IN THE CASE

A STRIKING POSTER USED FOR "THE WOMAN
IN THE CASE."

The piece was played at the Garrick and afterwards at the New.

(Reproduced by permission of Mr. Herbert Sleath.)



to membership thereof. By this means your petitioners will be enabled to raise the character of those legitimately engaged in their business and to secure for the community a class of persons well qualified to be employed in the responsible duties devolving on them."

Mr. George Ashton, the chairman of the Association, also stated in his evidence that some one body must start the criminal law in respect of any agent who imposes upon any man or woman, and that his Association should be the body to do so. It was admitted that the Association came into existence as the result of the Council's Bill. Undoubtedly the evidence relating to the constitution of the Association greatly weighed with the Committee of the House of Commons when they came to their decision with regard to the Council's proposals.

The variety agents, however, did not take any effective action until quite recently, for the Variety Agents' Association (the successor of the former association) in a letter, dated December 16, 1908, stated that, although the Association was a combination of the leading variety agents in the United Kingdom, it had at present no corporate existence, but that steps were being taken with that object in view. Moreover, a deputation which has attended before us from the Association was not able to indicate any instances in which the Association had formulated legal proceedings against bogus or other agents.

The variety agents would strongly object to the inspection of their books and to rules being made prescribing the books to be kept and the method of keeping them, and we do not consider that any really useful purpose would be served by the Council obtaining powers in this respect.

Some agents may form their businesses into limited liability companies, and special steps should be taken in order that it may not be possible for them to evade any regulations which may hereafter be made with regard to other agents.

We think it desirable that provision should also be made, as far as possible, on the lines of Section 2 of the Money Lenders Act, 1900, to require agents to be licensed in their own or usual trade names, and at all their addresses, and to carry on business in those names only.

In all the circumstances, therefore, we think that there is a strong case for the Council to proceed at once with an application to Parliament for powers to regulate theatrical and music hall agencies in the same manner as we suggest with regard to other employment agencies, but that as regards the former class of agencies the powers sought for should not include the inspection and prescription of books.

THE L.C.C. RECOMMENDATIONS.

The Committee accordingly recommended :—

- (a) That in the opinion of the Council—
 - (i) Licensing instead of registration is essential if employment agencies are to be properly regulated.
 - (ii.) All agents, for male or female employment, or both (other than labour bureaux of public authorities or trade union organisations), should be annually licensed by the Council, with a discretion to the Council to refuse a license on evidence of misconduct in the business of the agency, or to minors.
 - (iii.) Agents not accepting preliminary fees should not be exempted from the necessity of obtaining a license.
 - (iv.) In the case of theatrical, music hall, and variety agencies, powers should not be sought to inspect the agents' books or to prescribe the form in which the books should be kept.
 - (v.) Provision should be made for dealing with any agents who form themselves into limited liability companies.
 - (vi.) Agents should be licensed under their own or usual trade names, and with all the addresses at which they carry on business, and they should carry on business in those names only.
 - (vii.) The licensing of agents would afford material protection for girls seeking employment abroad, but the question of interfering with the terms of their contracts is not one with which the Council should concern itself.
 - (viii.) No action should be taken by the Council with regard to agencies professing to provide paying guests, etc.
- (b) That the Secretary of State for the Home Department be asked to receive a deputation from the Council on the subject of the promotion by His Majesty's Government, in the session of Parliament of 1909, of further legislation dealing with the regulation of employment agencies on the lines indicated in the foregoing resolution (a); and that the members of the Public Control Committee be appointed to form the deputation, if the Secretary of State consents to receive it.
- (c) That, in the event of the Secretary of State for the Home Department not seeing his way to adopt the Council's suggestions, as indicated in the foregoing resolution (b), application be made to Parliament, in the session of 1910, to give effect to the proposals contained in the foregoing resolution (a).

MR. GEORGE ALEXANDER'S VIGOROUS SUPPORT.

At this meeting Mr. George Alexander spoke on the subject. Mr. Alexander said :—I wish to support the recommendations of the Committee, especially when they deal with the dramatic and musical agent. There are many honourable men engaged in that calling, and the best of them must welcome the recommendations of the Committee that they shall be licensed by the London County Council; and I am sure all those who have the welfare of the stage at heart are of opinion that it is desirable and necessary. The movement has the support of the Actors' Association, the Society of West End Managers, the Actors' Union, and, I am privileged to add, Mr. A. W. Pinero, the chairman of the Dramatic Sub-Committee of the Authors' Association, and Sir William S. Gilbert.

I could paint painful and sensational pictures of the misery and degradation brought upon young men and women by the conduct of the disreputable agent, and the evidence at the disposal of the Committee is more than sufficient to bear out my statement. Hundreds of young men and women are tempted to leave employments in which they are living useful, if uninteresting, lives, to embark upon a career for which they are entirely unsuited, and, after adopting it, and failing in it, find it difficult, nay, impossible, to regain the confidence of their former employers, who believe—sometimes rightly, and often wrongly—that even a casual contact with the stage in its worst aspect means that they return to them “with their robes—shall we say?—a little dusty at the hem.” They part with their money to these agents, and the only refuge left to them is starvation and the streets. From my own observation the greatest sufferers are the shop girls and domestic servants: the stage seems to have a particular attraction for them. I am continually receiving letters from London and all parts of the country asking for help and advice, and telling me sad stories of the folly in answering the advertisements of these disreputable agents—of parting with their hard-earned savings on the promise of tuition, with lucrative engagements to follow, and finally being stranded alone in our great city, often after cruel and dastardly treatment. The license should be granted only to applicants who are willing and able to give at least two securities of respectability and honesty—just as the lessee of a theatre under the control of the Lord Chamberlain is obliged to do. If the recommendations of the Committee are adopted by this Council, it will go far to do away with a very serious evil.

APPLICATION TO PARLIAMENT.

On the Council's adopting the report, the Committee proceeded under Section B of the recommendations. On July 27-28 the Committee reported to the Council that the Secretary of State for the Home Department had intimated that, owing to the position of public business, no useful purpose would be served by the attendance before him of a deputation from the Council on the subject of the promotion by His Majesty's Government in 1909 of legislation relating to employment agencies. We are informed by Mr. G. L. Gomme, Clerk to the Council, that in these circumstances the Council's application to Parliament in 1910 is being proceeded with, in pursuance of the decision of the Council of May 18-19 (Section C of the approved recommendations set out in the foregoing).

DOGGETT'S COAT AND BADGE.

This race was rowed on Friday, July 29, between London Bridge and Chelsea. For the origin of this competition it is necessary to go back so far as 1715, when the then famous comedian, Thomas Doggett, presented the livery and badge to be competed for by six “young watermen.” Doggett left enough money to provide for the coat and badge annually. The Fishmongers' Company, who took over the trust from the Admiralty, have seen that the event is in no way allowed to languish, or to diminish in interest among the watermen, for whose benefit it was started, for they have themselves provided an annual prize of £10 10s., in addition to which there is Sir William Jolliffe's prize of £7 3s. 4d. The race in 1909 was won by G. R. Luck, T. C. Wingate coming in second.



MISS MIRIAM CLEMENTS.

From the picture by T. B. KENNINGTON.
By permission of the Artist.



BOOKS OF THE YEAR

THE literary output for 1909 that bore any direct relation to stage matters contained a fair number of books of interest and value to our readers; and such works, large and small, as came under our purview, may be grouped under the main heads of reminiscences, history, and biography, works of fancy and fiction, and treatises dealing with various technical aspects of theatrical work.

REMINISCENCES.

The section of reminiscences, in which field various old stage friends and others seem to have found especially fertile ground, may appropriately be taken first. At the head of this category should unquestionably be placed the second Bancroft book, "The Bancrofts; Recollections of Sixty Years," a fascinating work, which may be regarded rather as a complement of, than as a supplement to, the equally delightful storehouse of stage memories and piquantly expressed reflections, "Mr. and Mrs. Bancroft, On and Off the Stage, Written by Themselves." In their later work Sir Squire Bancroft and the incomparable Marie Wilton of old had naturally, to a large extent, to retrace their steps over familiar ground; but the book contained, also, much important new matter, notably with regard to Henry Irving, to the economic causes that led to the leaving first of the Prince of Wales's and then of the Haymarket, and to a suggested combination with Hare and the Kendals at the latter house. These illuminating pages, in particular, will be found of service by the future historian of the stage. More gossipy, and indeed avowedly made up largely of "experiences, impressions, and personal opinions," was Sir Charles Santley's volume, "Reminiscences of My Life," in which the veteran baritone, like some of the artists whose books were noted here last year, showed himself to be both somewhat sensitive of criticism, and rather inclined to play the candid friend to those with whom he mixed. A frank and most interesting work was "An Actor's Story," by Bransby Williams, in which this able impersonator and versatile artist narrated with much freedom his varied professional experiences. Another absorbing volume, useful as well as entertainingly anecdotic, was "The Ramblings of an Old Mummer," by Russell Craufurd, in which that much-travelled actor showed how globe-trotting, judiciously followed, can sharpen the intellect and broaden the philosophic outlook upon life. In the same department might be included a brightly written and thoroughly good book of travels, "We Two in West Africa," composed by Miss Decima Moore in collaboration with her husband, Major Guggisberg.

HISTORY AND BIOGRAPHY.

This section should begin presumably with some reference to "A Short History of the English Stage," by R. Farquharson Sharp, a work, which, though commendable enough in the respects of arrangements and sense of proportion, was marred by an unliterary style and many bad mistakes in matters of fact and also of opinion, which might easily be corrected in the event of a second edition being called for. The incorrigible love of paradox possessed by both subject and author caused one to find exasperatingly "too clever by half" G. K. Chesterton's brilliantly impudent monograph on George Bernard Shaw, the combination of these two intellects proving as overwhelming as that of their six initials. Professor Walter Raleigh's equally debatable treatise on Shaw's sorely maltreated predecessor, William Shakespeare, was re-printed in a slightly altered form: and so was Mrs.

A. Kennard's little volume on Siddons, which is chiefly noteworthy for extracts from the tragedienne's letters. A much more important work on the same theme was "The Incomparable Siddons," by Mrs. Clement Parsons, authoress of "Garrick and His Circle," who surveyed the whole Siddons period in a very interesting and suggestive manner. A tendency to depreciate Siddons in favour of actresses contemporary with her was the chief fault of "Tragedy Queens of the Georgian Era," by John Fyvie, who, like Mrs. Parsons, is an acute and intelligent critic of the stage. Books on Richard Mansfield and Mme. Melba have also appeared.

THE TECHNICAL ASPECT.

Here, besides a revised edition of Mrs. Emil Behnke's useful work on "The Speaking Voice : Its Development and Preservation," is to be noted Cavendish Morton's most valuable and finely illustrated volume of "The Art of Theatrical Make-up," which for its skilful application of self-photography to the representation of the building up of an impersonation in its outward phases has gained golden opinions from Sir Herbert Tree, Mr. George Alexander, and other authorities. A companion work depicting the various stages in the make-up of an actress might also have technical interest. Of little importance was "The Power of Speech," a well-intentioned treatise, by Edwin Gordon Laurence.

FICTION AND FANCY.

A pretty play of fancy was found in Miss Ella Erskine's little volume of sketches and fables with the Omarian title of "Shadow-Shapes"; other works of fiction came from some more known in stage-land, Miss Peggy Webling, with "The Story of Virginia Perfect," and Rathmell Wilson with "Re-Birth"; and mention may also be made of novels by E. Nesbit (Mrs. Hubert Bland), Mme. Albanesi, Newman Harding, and Mrs. R. S. Garnett.

THE COPYRIGHT-PLAY PROTECTION ASSOCIATION.

The Copyright-Play Protection Association was established in January, 1907. Its objects are to prevent the representation of its members' dramatic property without fee or license; to stop the sale of piratical manuscripts of members' plays, etc.; to advise upon any question of dramatic copyright; to watch over and protect the interests of authors and play proprietors generally; to represent rights in and protect the works of deceased members when authorised so to do. The method the Association adopts is to obtain provincial bills every week, and as these bills come in it first warns those who may be acting the members' pieces without permission. If the offence is persisted in the Association then takes out summonses. During the past year the Association has continued to do much good work. It is only right to state that a marked improvement has taken place in Portable Theatre bills, brought under the Secretary's notice, as, since the members of the Travelling Theatre Managers' Association have taken to perform such dramas as can be hired or are notoriously "free," there only remain those travelling theatre proprietors outside its membership to look after and, where found necessary, to prosecute. Three licenses were opposed during the year, and not one of these was granted.

The following is the roll of members:—Messrs. George R. Sims, Wm. Greet, Brandon Thomas, E. Hill-Mitchelson, Walter Howard, W. W. Kelly, W. Lestocq, Harry Nicholls, F. Sutton-Vane, Walter Melville, Fredk. Melville, Chas. Frohman, Arthur Shirley, E. Graham-Falcon, Benjamin Landeck, George Gray, H. A. Saintsbury, Eric Hudson, Herbert C. Sargent, W. Muskerry-Tilson, W. W. Jacobs, Arthur Morrison, Ernest Carpenter, F. Llewellyn, Ernest Martin, J. B. Mulholland, C. Watson Mill, Wentworth Croke, Henry Chattell, Chas Macdona, G. M. Polini, A. Clifton Alderson, Henry Bedford, Herbert Leonard, and Miss Harriet Jay, Frank Harvey (Exors.), Geo. Conquest (Exors.), "French's, Limited," and Chairman, Mr. A. Shirley; Secretary, Mr. S. Clare. Office:—16, Great Newport Street, W.C.





THE VARIETY YEAR.

THE last three months of the year 1908 saw the artists and agents engaged in a struggle for supremacy, the former fighting for industrial freedom, while the latter were combating the forces which would destroy them. On the very last day of the old year, when all seemed plain sailing towards arbitration, the agents desired the inclusion among the terms of reference for arbitration of a new clause forbidding artists to act as agents. It was generally recognised that the new clause was aimed directly at Mr. Joe O'Gorman, who, at this time, was in charge of the Grand Order of Water Rats' Agency. The Executive Committee of the Federation called a mass meeting for January 10 at Terry's. Mr. Joe O'Gorman, as chairman of the Federation, occupied the chair, and created something of a sensation by resigning from his official position in the Federation on the ground that he was the stumbling-block to arbitration, and that so soon as he resigned, Clause 5—the new "artist-agent" clause—could be considered with the others. Regretfully the meeting accepted the resignation of Mr. O'Gorman, and they subsequently passed a vote of confidence in the Committee.

Negotiations for peace were resumed on January 18 at 29, Leicester Square. George Ranken Askwith, K.C., was held at the Board of Trade Offices on January 22. The proceedings were adjourned until February 10, when Mr. G. R. Askwith, K.C., presided as Arbitrator. Messrs. Walter Payne, Woodhouse, George Barclay, Hugh J. Didecott, Will Oliver, and Emanuel Warner were the Agents' representatives, and Messrs. Charles Doughty, Joe Elvin, William Lee, Fred Russell, and W. H. Clemart appeared on behalf of the V.A.F. Mr. Philip Rutland held a watching brief for the Entertainments' Protection Association; and Mr. Dickinson attended for Moss's Empires, Limited.

- (a) The maximum amount of commission an agent shall be entitled to charge an artist for engagements made.
- (b) Whether agents' commission notes may contain a provision that the artist authorises the proprietor or manager to deduct the agents' commission from their salary weekly, and pay it to the agent.
- (c) Whether agents may stipulate with artists that they shall pay commission on re-engagements, and, if so, to define the time limits thereof, if any.
- (d) No artist shall act as an agent directly or indirectly, and no agent shall also act as an artist.

A preliminary meeting between the representatives of the two societies and Mr. George Ranken Askwith, K.C., was held at the Board of Trade Offices on January 22. The proceedings were adjourned until February 10, when Mr. G. R. Askwith presided as Arbitrator. Messrs. Walter Payne, Woodhouse, George Barclay, Hugh J. Didecott, Will Oliver, and Emanuel Warner were the Agents' representatives, and Messrs. Charles Doughty, Joe Elvin, William Lee, Fred Russell, and W. H. Clemart appeared on behalf of the V.A.F. Mr. Philip Rutland held a watching brief for the Entertainments' Protection Association; and Mr. Dickinson attended for Moss's Empires, Limited.

The following artists gave evidence on the first day:—W. H. Clemart, Sidney James, Marie Kendall, Eugene Stratton, James Howard, Fred Woellhoff, and J. P. Ling. On the following day (February 11) Messrs. Percy Hannan, Fred Russell, George Foster, and Emanuel Warner appeared, and on the last day of the proceedings (February 12) Mr. George Barclay was the principal witness called. At the conclusion of the evidence Mr. Charles Doughty and Mr. Walter Payne, the counsel representing the two associations, retired with the Arbitrator to consider the terms of the Award. The Award was issued on February 15, and took the following form:—

THE AWARD.

"Certain disputes having arisen between variety artists and variety agents, and the Board of Trade having been requested to appoint an Arbitrator to decide the disputes, I, the undersigned, George Ranken Askwith, one of His

Majesty's Counsel, the duly appointed Arbitrator, award and declare upon the matters in dispute:—

"(a) That the maximum amount of commission an agent shall be entitled to charge an artist for engagements made is 10 per cent.

"(b) That agents' commission notes may contain a provision that the artist authorises the proprietor or manager to deduct the agent's commission from their salary weekly and pay it to the agent.

"(c) That clauses in future agency contracts granting to the agent a commission on salaries on re-engagements are abolished except in the following cases: (1) where the agent procures engagements for artists from abroad; (2) where an artist has received through an agent a first engagement with a management lasting not more than eight weeks, and the artist receives a re-engagement from the same management within a period of three months from the end of such first engagement. In these cases an agent may insert a clause and claim commission on the re-engagement.

"(d) I make no rule preventing an artist acting as an agent or an agent as an artist.

"This award to continue in force till January 1st, 1912, and thereafter subject to six months' notice on either side.

"Signed and published this 15th day of February, 1909,

"G. R. ASKWITH."

Thus ended a struggle which at one time threatened to plunge the music hall industry into a turmoil similar to that of the music hall strike, but happily this latter state of affairs did not come about, thanks to the efforts of the more restrained members of both parties.

PEACE AND THE FEDERATION.

The result of the election of the Executive Committee of the V.A.F. had been announced at the beginning of February. This had proved conclusively that the Executive had had the full and thorough support of the members, for the retiring members who had sought re-election were returned to office. Application for nominations for the positions of Chairman, Vice-Chairman, and Treasurer brought forth several names, the choice falling eventually upon Messrs. Fred Russell, James Allison, and William Lee for the three positions named. Immediately upon his election to the position of Chairman, Mr. Fred Russell issued an address to the members of the Federation—an address temperate in wording, sound in advice, and advocating certain reforms. It was obvious that Mr. Russell's election was the result of a general desire on the part of members for peace—not "peace at any price" (this was farthest from Mr. Russell's ideas), but the desire to promote industrial peace and progress by amicable methods. Subsequent events proved that full advantage was taken of the opportunity for the introduction of the spirit of peace in a greater measure than before.

THE CHARITY MATINEES.

The charity matinée question, however, remained perhaps the chief stumbling block between manager and artist, so that it was not surprising to find the matter coming up before the V.A.F. Executive for further consideration. The Committee decided eventually to vary their rules regarding charity performances so as to permit their members to appear without permission at performances in aid of charities when the whole of the proceeds of the entertainment were given to charity, and mention of this fact was made on the bills.

PROFESSIONAL CHARITIES.

The mention of charity naturally brings one to the consideration of the question of those charitable organisations in which the variety profession have a special interest. The annual dinner given by the Music Hall Artists' Railway Association on behalf of the Variety Artists' Benevolent Fund was held at the Criterion Restaurant on Sunday, April 25, with Mr. George H. Chirgwin, the President of the latter fund, in the chair. The list of subscriptions totalled about £450, and there was a small profit on the dinner, but the occasion was chiefly noticeable by reason of the fact that Mr. Joe Elvin, always to the fore in the good causes of the music halls, expounded a scheme for the formation of a Music Hall Benevolent Institution, which had for its object the amalgamation of the various music hall charities and the building of an institution on lines similar to those of the Licensed Vituallers' Institution. The idea met with the unanimous support of those present,



MISS VESTA TILLEY.



MR. WILKIE BARD.



MR. EUGENE STRATTON.



MR. HARRY TICH (LITTLE TICH).



MR. HARRY TATE.



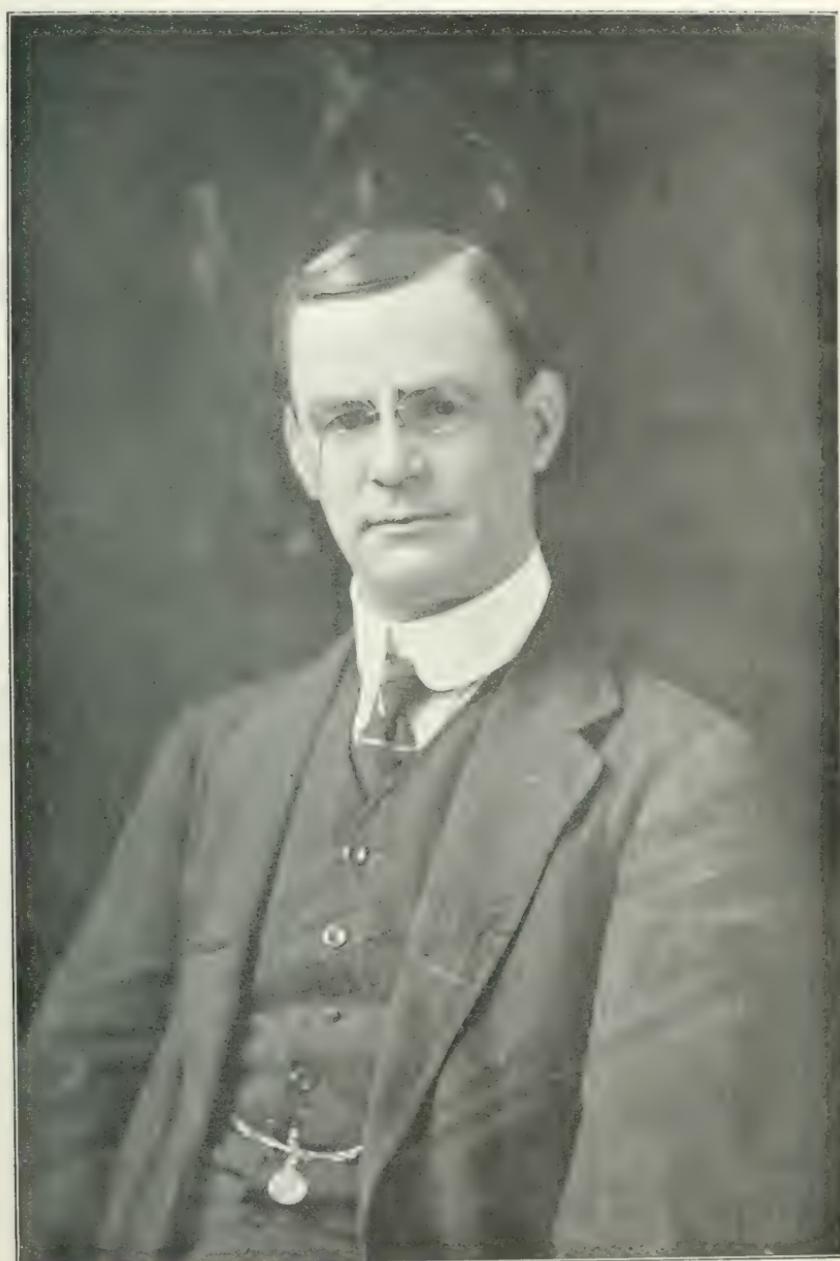
MR. FRED RUSSELL,
Chairman of the Variety Artists' Federation.



MR. BRANSBY WILLIAMS.



MR. NEIL KENYON.

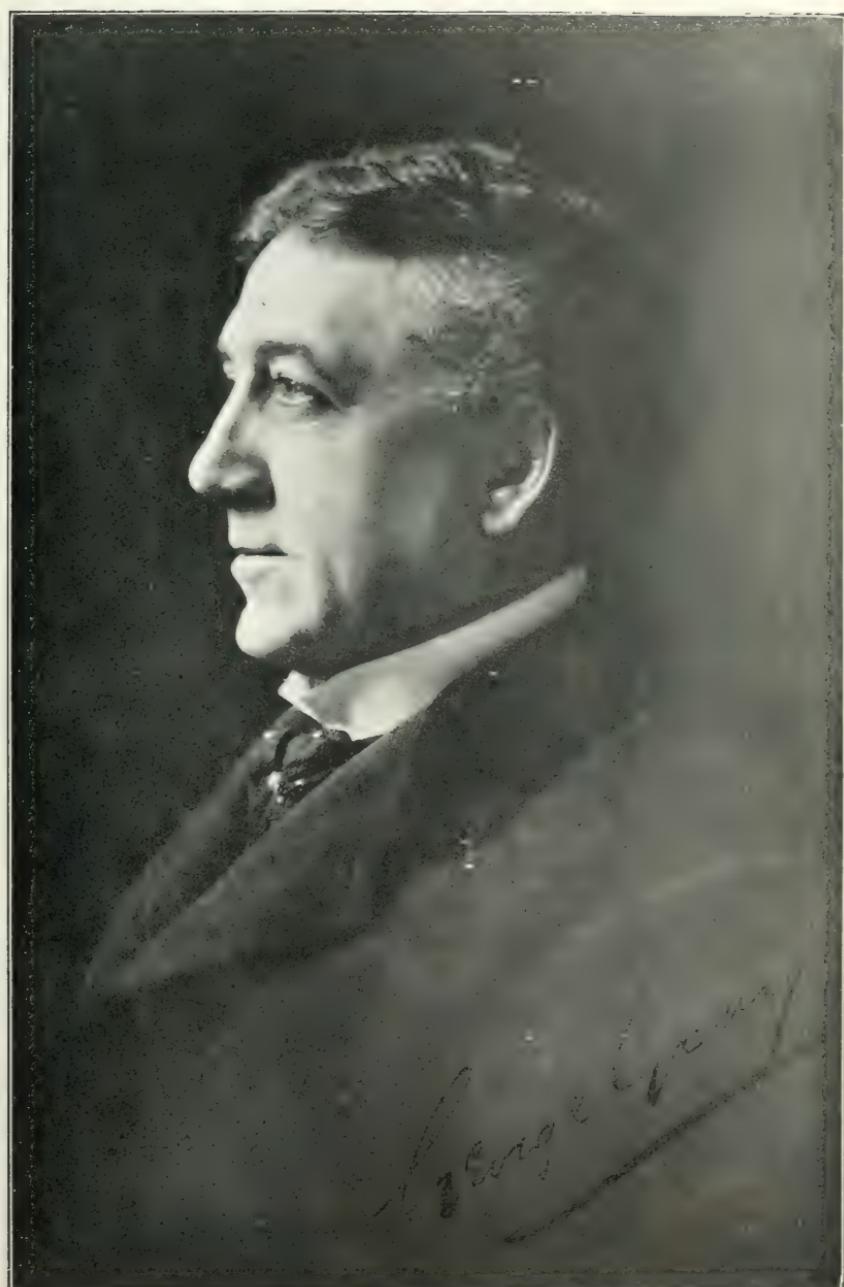


MR. GUS ELEN.



MR. GEORGE ROBEY.

[Foulsham & Banfield.]



MR. GEORGE GRAY.



MR. GEORGE MOZART.

and it was arranged to hold a special meeting to consider the scheme on some future date. This duly took place at the Empire, Camberwell, on August 5, when representatives from the various music hall organisations attended and promised their support to Mr. Elvin's scheme. It should be mentioned that Mr. Joe Elvin has guaranteed the cost of the site, approximately £500, on promise of subscriptions or donations to the value of £3,000. The sum specified as necessary for building and equipping the institution is £10,000, and it is hoped that it will be possible to raise the sum by means of collections, matinées, etc. A matinée, jointly in aid of the V.A.B.F. and the Institution, was held at the London Coliseum (by permission of Mr. Stoll) on Tuesday, December 21, which realised the sum of about £300.

The other charities—the Music Hall Home Fund and the Music Hall Ladies' Guild—continue to perform those many acts of kindness which have made both societies such powers for good in the profession, and although, naturally, the request for money is perpetual, the more money that is obtained the more good is done to deserving cases. Subscribers can rest assured that the working expenses of the various music hall charities are kept at the lowest possible figure, and that no waste or extravagance is tolerated. It should be mentioned, en passant, that the annual sports in aid of the Variety Artists' Benevolent Fund were held at Stamford Bridge on August 31, when mainly through the instrumentality of Mr. Alfred Le Fre, who was responsible for the organisation, a sum of over £100 was handed over to the Fund.

THE CO-OPERATIVE SCHEME.

During April quite an epidemic of closing halls was prevalent, and various members of the V.A.F. Executive felt that something should be done to minimise the hardship to artists. Consequent upon this, Mr. C. C. Bartram evolved a scheme whereby halls in danger of closing should be taken and run on co-operative principles. The artists, through a co-operative limited liability company, were to enter into an agreement with music hall proprietors to supply a company with a salary list agreed upon. The first charge on the receipts was an amount for the working expenses of the hall, following which the artists' salaries, according to the agreed list, were to be paid. In the event of a surplus 50 per cent. was to be paid over to the proprietor of the hall, and the remainder was to be divided between the artists, pro rata with their salaries, and the co-operative company. Halls were taken in various towns, and were worked on this principle with success, the Hippodrome, Colchester, being run for several months.

THE "COMBINE."

At frequent intervals during the year there have been revivals of the rumours regarding the formation of a huge music hall trust, which would embrace the various companies and circuits. The avowed object of this trust was to reduce the working expenses of the companies interested by minimising or abolishing competition. It was proposed to send artists over a tour consisting of practically all the halls of any importance in the United Kingdom, thus, it was argued, reducing their expenses by reason of the fact that long journeys would be unknown. Mr. Oswald Stoll had long been looked upon as the prime mover in this enterprise, but the fact that Mr. Walter de Frece was booking with Mr. Stoll, while on the other hand Messrs. Walter Gibbons and Thomas Barrasford had merged their interests, certainly lent colour to the statement that there were likely to be two combines instead of one. However, nothing definite arrived, and during August the rumours became even more persistent, and details of the proposed combine began to be given, prior, it was said, to a final meeting of the managers upon Mr. Stoll's return from a Continental tour. It was now felt that something would be done, but apparently Mr. Stoll's absence from this country encouraged the other managers to become only lukewarm, and shortly after Mr. Stoll's return he announced in effect in an interview that the combine was "off." During this time the V.A.F. had not been negligent of their duty in the matter. They called meetings throughout the country endeavouring to bring into the Federation those members of the profession who were outside its influence, by this means hoping, should the combine ever arrive, to be able to present a bold and united front to the attack of the proprietors. It was obvious to most people that the first thing such a managerial combine as that proposed would do would be to reduce salaries, and on this score alone it was necessary for the artists to organise. Meetings were held in London, Leeds, Birmingham, Manchester, Liverpool, Newcastle, and Glasgow during September and October, and these were well attended and enthusiastic in character. Opportunity was also taken

at this time to consider the claims of the sketch artists, who were specially invited to these meetings.

FREE TRADE AND AMUSEMENT.

Mr. R. V. Harcourt's Bill in the House of Commons dealing with the Censorship and the licensing of places of amusement was opposed by the V.A.F., although later they supported the idea of the single license. When the Joint Committee appointed to inquire into these matters was sitting, Mr. W. H. Clemart, the General Secretary, gave evidence before the Committee, and strongly advocated a single license. On the other hand, the music hall managers were almost all opposed to the single license, this in spite of the fact that what are known as sketch prosecutions—i.e., prosecutions for presenting stage plays in music halls—were again being undertaken by the theatrical managers.

THE WORK OF THE FEDERATION.

After the former stormy periods through which the Federation had passed, its work, owing to the fact that it was not so much in the public eye, might not receive that amount of recognition which is justly its due. From week to week there are so many matters of minor importance to the profession as a whole perhaps, but of pressing need to the individual which the V.A.F. undertakes, that it more than justifies its existence on these counts alone. But its sphere of influence is much greater. Having secured two Awards it is determined that the terms of these Awards shall be kept by all parties, and it is in dealing with the non-adherence to the terms of the Award by certain managers as regards, particularly, barring and payment for matinées, that so much good is done by the Federation. The option clause has also engaged the attention of the Executive during the past year, and the publication by *Moss's Empires* of their counsel's opinion as to the option clause in the contracts led to a counterblast from the Federation's counsel. During the year the Federation secured affiliation with L'Union Syndicale des Artistes Lyrique de France.

LEGITIMATE AND VARIETY.

In such an article as this it is necessary that some reference should be made to the growing popularity of sketches and scenes. This is to be largely accounted for by the advent of so many prominent actors and actresses who have come from the regular theatres, tempted by the charm of variety and the large salaries, during the year. Mr. Arthur Bourchier and Miss Violet Vanbrugh, Mr. Allen Aynsworth, Mr. Charles Hawtrey, Miss Constance Collier and Mr. Julian L'Estrange, Mr. Havden Coffin, Mr. Herbert Sleath and Miss Ellis Jefferys, Mr. Pope Stamper and Miss Valli Valli, Mr. H. V. Esmond, Miss Fannie Ward, and Mr. Henry Ainley and Miss Suzanne Sheldon have all appeared in sketches, whilst Mr. Cyril Maude and Mr. Huntley Wright have signed contracts for early appearances in the New Year. The line of demarkation between theatre and music hall is becoming more and more obscure, and more actresses and actors are fulfilling engagements "on the hills," returning the visits which the music hall artists previously pay to the theatre for pantomime.

PANTOMIMES IN MUSIC HALLS.

A noteworthy feature of the Christmas (1909) season was the number of out-lying London halls the stages of which were given up to the presentation of pantomime twice nightly. The productions referred to included "Puss in Boots" at the Walthamstow Palace, "The Babes in the Wood" at the East Ham Palace, "The Babes in the Wood" at the Empire, Croydon, "Robinson Crusoe" at the Camberwell Empire, and "Dick Whittington" at the Ilford Hippodrome. At all these halls, with the exception of one (Camberwell Empire) the production of a pantomime is made possible by reason of the fact that the halls possess what is known as a "double license"—i.e., licenses for stage plays and for music and dancing.

THE END OF THE YEAR.

At the close of 1909 it is apparent that there are changes impending in the music hall business, more especially in the managerial circles. What these changes may be time alone will prove, but it is reasonably certain that early in 1910 certain variety syndicates will undergo considerable alteration, and "booking in conjunction" gives promise of becoming a fine art. The opposition of skating rinks and electric theatres has been felt keenly in certain quarters during the year, but the rivalry of these forms of amusement to the variety business is hardly likely to be permanent, and the dawn of 1910 brings with it the prospect of more settled conditions.

THE DRAMATIC YEAR IN PARIS.

BY THE PARIS CORRESPONDENT OF "THE STAGE."

IT is not so much by the number of the plays produced in the course of a year that one correctly estimates the dramatic output as the quality of the pieces presented. I will therefore refrain, as much as possible, from giving lengthy statistics respecting the three-act, four-act, or five-act plays that have had their first hearing in Paris since January last. Dealing only with the leading theatres, which number more than thirty, the critics have certainly been called upon to notice something like a hundred plays of three acts or more, whilst the one-act trifles must have exceeded that figure. I regret to say, however, that the literary merit of the plays produced has shown a downward instead of an upward tendency. To refer to them *en bloc*, they have only been of average merit, and there is absolutely nothing to note of an epoch-marking nature.

THE BETTER-KNOWN WRITERS.

Strange to say, too, that whatever falling-off is to be noted has been on the side of the better-known writers, several of whom have not maintained their ordinary standard. There is Henri Lavedan, for instance, whose "Sire," produced at the end of the year at the Comédie Française, is not at all likely to bear such frequent revival as his "Duel" has had. Then Edmond Rostand, again, whose "Cyrano de Bergerac" will probably remain his *magnum opus*, has not yet produced his much-talked-of "Chantecler," though we hear of it every now and again as being in rehearsal. Rostand's name has consequently been absent from the list of producing dramatists for three whole years. Emile Bergerat has also, as in 1908, been missing from the ranks; but Hermant, Richépin, and Hervieu, whose names were associated with revivals in the previous year, have once more come to the front again. The prolific Capus secured at the end of the year a success with "Un Ange" at the Variétés, just as he did in 1908 with "L'Oiseau Blessé" at the Renaissance; and very creditable work has been done by Romain Cœlus, Henry Bataille, Paul Gavault, Hennequin, Pierre Veber, Gabriel Trarieux, Flers and de Caillavet, Benière and Nozière, and Charles Muller. But amongst the dramatists to whom one looked for greater success than they attained were Emile Moreau, Georges Feydeau, Paul Ferrier, Jean Richépin, Léon Hennique, Gaston Devore, and the late Catulle Mendès.

NEW AUTHORS.

It has happened, on the other hand, that several of the most popular productions of the year have emanated either from men of comparatively small reputation or from young and unknown authors. In this connection I may mention René Fauchois, with his "Beethoven"; Giacosa's play, given with the French title of "Comme les Feuilles"; Benière's "Papillon dit Lyonnais le Juste"; and Nozière and Muller's "Maison de Danses," produced early in November at the Vaudeville.

Another circumstance that is not without its significance is that the greatest acting successes have not been obtained by the best artists. To begin with the ladies. Mme. Bartet, it is true, has triumphed in each new rôle she has undertaken, but the same cannot be said either of Sarah Bernhardt or Mme. Réjane, and there is no actress in Paris who for the past few years has deserved more of the public than Mme. Réjane. She strives hard to obtain good plays, and often succeeds, as with Nicodemi's "Réfuge" and Moreau and Clairville's "Madame Margot," and she acts as it is given to few artists to act. But so far ill-luck has

pursued her in Paris since she left the Vaudeville; and yet she seems to have her fingers always on the public pulse with a view to providing what is wanted. Turning to the lighter form of entertainment, one notices that operette of the Lecocq, Planchette, or Varney style no longer exists. In its place we find *revues* of a more or less commonplace, not to say vulgar, type, dependent mainly for their vogue upon the talent or peculiarities of some special performer.

To the credit, however, of Parisians, be it said, there is no falling-off in public appreciation of good music. The two subventioned Opera Houses have played to good audiences all the year: the Municipal Gaité has numbered "Quo Vadis?" amongst its many successes, and the Russian season, given at the Chatelet in May, was a very notable event of the year, and a complete triumph for all concerned.

ENGLISH AND FOREIGN PLAYS.

Various rumours are in the air respecting the English plays to be produced in Paris during the coming spring, but what we had in 1909 consisted chiefly of adaptations of "Lady Windermere's Fan" at the Théâtre des Arts and "The Merry Widow" at the Apollo, the last-named of which proved a great hit as regards both acting and mounting. Of the German adaptations given little need be said, for even under Sarah Bernhardt's fostering care Wildenbruch's "Fille des Rabenstein" only kept the bill's for a few nights, and Reinert's "Guerre," at the Antoine, was an indigestible, wordy, declamatory production. Besides according their patronage to the Russian troupe at the Chatelet, Parisians supported the Sicilian players, headed by Signora Aguglia, at the Réjane Théâtre, and the Dusseldorf troupe, who were lodged at the Marigny Théâtre, which goes to show that it is at last recognised Paris has not the exclusive monopoly of all histrionic talent. The public taste for drama of the kind familiar for long years at the Ambigu and the Porte-Saint-Martin has dwindled almost to vanishing point.

A few revivals of such plays as Zola's "Assommoir," Dumas and Maquet's "Jeunesse des Mousquetaires," and Erkmann-Chatrian's "Juif Polonais" have served the managerial purpose occasionally as stop-gaps, but the directors who look ahead, such as M. Antoine, of the Odéon, and M. Gémier, of the Antoine Théâtre, have increased their reputation by the production of plays like René Fauchois' "Beethoven," Hirsch's "Emigrants," and "Papillon dit Lyonnais le Juste," by M. Benière. It is, indeed, to the Odéon and the Antoine theatres the public look for drama to its taste, which differs considerably from the melodrama of our youth.

THE COMEDIE-FRANCAISE.

M. Jules Claretie, who for twenty years has with such tact and talent presided over the historic House of Molière, has fully manifested his fitness for the high position he holds by the nature of the plays he has chosen, and the merit of the reproductions he has given, which latter have included several classical and modern pieces. The new plays have included Jules Bois's "Furie," Paul Hervieu's "Connais-toi," Pierre Berton's "Rencontre," and Henri Lavedan's "Sire." What mitigated against the success of "La Furie" was that the characters indulge in an abundance of fine phrases, and yet, in spite of all they say, their meaning is not always clear. I make no complaint of the dramatist having dealt with the Heraklean myth in his own way, nor need objection be lodged against the complete suppression of Dejanira. The imperfections will perhaps serve the author as an indication in the future. We have to admit that there are subjects which require the genius of a Shakespeare or a Goethe, and if M. Bois will only turn from metaphysics to psychology he will find ample scope for the analytical talent which characterizes him. Coming to Paul Hervieu's "Connais-toi," what strikes one agreeably is that he has followed the Unities. Indeed, he does not use the whole of the time at his disposal, for beginning at eleven a.m. the play ends at nine o'clock in the evening. I am not intending to pronounce an opinion for or against a return to the Unities, so lauded by Diderot and Voltaire, who in their day were revolutionaries, for the question is one that will be eternally discussed. Each man solves the problem for himself according to his own temperament. Hervieu's characteristic is clearness and order. He is, moreover, a practical moralist, for he thinks less of a doctrine than of its application or of the consequences, and from the truths that he expounds some small lesson can generally be learnt. In short, "Connais-toi" is a classic, in which not one single useless word is pronounced. What acting, too, it inspired on the part of Mesdames Bartet and Leconte! I cannot

THE PARIS STAGE.



Bentlinger.

MLLE. GILDA DARTHY,

Who made a great success as Camille in "Horace" at the Odéon,

THE PARIS STAGE.



[Reutlinger.]

MILLE. MARGUERITE BRÉSIL

As Raymond Thommeroux in "La Meilleure des Femmes," by Bilhaut and Hennequin, at the Vaudeville,

THE PARIS STAGE.



Léon Ganger.

MLLE. CORMON

As Dolores in the Vaudeville comedy, "La Maison de Danses."

THE PARIS STAGE.



[Reutlinger,

MLLE. GABY DESLYS

As La Demi-Vierge in "Sans Rancune" at the Capucines.

include M. le Bargy with them, for I took exception to his violent interpretation of the rôle of the husband. Whilst dealing with the best known dramatists I must return to Henri Lavedan's "Sire," produced late in November, and which contains three acts of comedy, one of drama, and a fifth of tragedy. This proved disconcerting, for the playgoer who has laughed through three acts is not inclined to take too seriously the characters that have diverted him. Very fine acting opportunities are afforded in this play to Mlle. Leconte and M. Huguenet, and both artists took advantage of them. A bare mention will suffice for Pierre Berton's "Rencontre," produced in June, and acted by the younger members of the company. Through having interpreted Dumas and Sardou M. Berton has grown to know what the public wants, and he, involuntarily no doubt, in "La Rencontre," took inspiration from his eminent predecessors.

Where M. Claretie deserves the highest commendation possible is in the selection made of plays for reproduction. He began the year with Henry Becque's "Parisienne," originally produced in 1885, and which will always be quoted as that dramatist's best play. It bears reproduction for the reason that it owes nothing to fashion, the characters being living types. They are all egoists, it is true, which makes the *chef d'œuvre*, for *chef d'œuvre* it is, remain a monument of pessimism and bitterness. Another interesting revival was that of Paul Hervieu's "Tenailles." The sincerity of its psychology and the perfect analysis it contains of the two leading characters will always render the presentation of this play acceptable to an intelligent audience like that of the Comédie-Française. From the old repertory M. Claretie selected for reproduction quite a number of plays, including Ponsard's "Honneur et Argent," Marivaux's "Fausses Confidences," Beaumarchais's "Mariage de Figaro," and Regnard's "Legataire Universel" and "Les Folies Amoureuses." Regnard, as we all know, was a master of style in his time, and it is to this that he owes his present reputation. It was fitting, therefore, that the 200th anniversary of his death should be marked in such a manner at the subventioned theatre. Marivaux's "Fausses Confidences" gave Mlle. Cerny a fine opportunity of being witty in the first act, dainty in the second, and emotional in the third, and its reproduction was right. But the comedy is not one likely to attract for long.

The most important reproduction of all given by M. Claretie was the transferance effected by him from the Vaudeville to the Rue Richelieu of Eugène Brieux's "La Robe Rouge." This play remains, after many years, among the best work of its author, and to renew acquaintance with it only confirms one in the opinion that whenever Brieux seeks to solve a difficult problem of conscience he adopts at once the most liberal and at the same time the firmest solution. He goes in for courage, disinterestedness, loyalty, and probity, and he believes in all progress and reforms. He is not perhaps to be compared either as a writer, an artist, or a philosopher with Diderot, but he possesses in an eminent degree what Diderot had not, namely, a perfect gift of stage perspective.

In his "Suzette," produced at the Vaudeville in September, M. Brieux pleads the cause of the children born of parents whose marriage has been a misfortune. The play does not contain the beauties, the logic, and the truth of "La Robe Rouge," but its author compels our esteem always, for he has the true dramatic instinct, and knows thoroughly how to excite curiosity without ever being wearisome.

The limits of space prevent me doing more than briefly refer to a small number of the one act plays produced at the Comédie-Française in 1909. These include "Modestie," by Paul Hervieu; "La Veille du Bonheur," by MM. François de Nion and G. de Buysseulx; M. Millot's "Trois Sonnets," written specially for the Corneille anniversary in June; and "Le Stradivarius," by Max Maurey, a writer endowed with a keen sense of humour, a great power of observation, and an aptitude for bringing into relief the comic side of human nature. And he accomplishes this without any spite or bitterness. His little play is an amusing satire on collectors of curios.

M. Claretie has fortunately gone through his year's labour without having any repetition of the annoyance that the law suit respecting "Le Foyer" in 1908 caused him, but the discussion that took place on the death of Constant Coquelin between Edmond Rostand and M. le Bargy involved the director of the Comédie-Française in considerable unpleasantness, for, with the rules of the house laid down as plainly as they are in the famous Moscow Decree, M. Claretie had no alternative but to refuse to sanction M. le Bargy's appearance in another theatre. He notified his

willingness to produce "Chantecler" at the Comédie-Française if the dramatist should think fit to transfer it, but this was not what M. Rostand wanted. The difficulty was finally solved by Messrs. Hertz and Coquelin getting M. Guitry to accept a five years' engagement with them at the Porte St. Martin in order to appear in the rôle written for Coquelin—an event we are all waiting to see fulfilled.

THE SUBVENTIONED ODEON.

Working with his customary energy and enterprise, M. Antoine has, if they come to be enumerated, produced even a longer list of plays than that set down to the credit of the Comédie-Française, and I think I may say that his efforts have met with more substantial reward than he had during the previous year. Beginning in January with a three-act play by Saint-Georges de Bouhélier, entitled "La Tragédie Royale," M. Antoine's next important production was MM. Pierre Veber and Serge Basset's four-act play "Les Grands," which has something of the Cornelian tragedy about it. The other Odeon novelties included René Fauchois's "Beethoven," M. Hirsch's three-act realistic drama "Les Emigrants," MM. Léon Hennique and Johannes Gravier's "Jarnac," and the Italian dramatist Giacosa's play, here called "Comme les Feuilles," which ran for two years in Italy. The chief defect of M. de Bouhélier's "Tragédie Royale" is that the old demented King Edgard is wearisome. The French dramatist may retort by saying that King Lear was also demented, but we understand the cause with Lear; whereas, whilst admitting that Edgard may also be a sort of martyr, we need to know how and why he suffers. The dramatist's psychology, in short, is not at all clear. He has ambition, too much ambition, in fact, and though not without talent, M. de Bouhélier is far from being a genius. To invent types that are not of this world at all, and to endow them with the breath and the tints of life is the privilege only of the elect. It is laudable to attempt something new, but temerity has its limits, and the author of "La Tragédie Royale" should cast his eyes down to the men about him, and depict them as they are. He will animate them with a breath of enthusiasm, owing to his poetic instincts, and that should suffice. "La Mort de Pan," a two-act play, by Alexandre Arnoux, who is only twenty years of age, completed the programme of "La Tragédie Royale." Like François Coppée many years ago, M. Arnoux had his play read, accepted, and mounted in a very short time. The actors were also young. It was a triumph of youth all round.

With unfeigned pleasure one records the production of M. René Fauchois's three-act play "Beethoven," and commends him for not having attempted to trace the whole life of the famous musician. The dramatist confines himself to the last fifteen years of the composer's unhappy existence. The play contains certain beauties that are more easily felt than analysed, and its classification also is puzzling. For it is not a tragedy, nor a lyric poem; neither is it a *fèerie*, or a symbol. And it is not history. Yet it is a little of all. The fusion, too, of music and verse imparts a special grace to the drama, although, to do the playwright justice, M. Fauchois's poetry alone would have made the play successful.

Differing very much in style from "Beethoven," but scarcely less interesting, was M. Hirsch's realistic play "Les Emigrants," produced in the late autumn. M. Antoine delights first of all in literature, then as an artist he revels in all that pertains to stage mounting. Fine scenery never jeopardises a good play, but it should never be brought into glaring prominence. It is said that money is a good servant but a bad master, and the term has a more pertinent application with regard to scenery, for when the spectator's attention is absorbed by the mounting of a play, its real object has been sacrificed. What Antoine evidently realised when "Les Emigrants" was submitted to him was an opportunity for giving three striking scenes. The drama in itself is absorbing, though from my seat in the second row of the stalls I remember to have suffered from an excess of coal dust in the famous Furnace scene, wherein Antonio stabs and burns the man whose wife he had taken from him. I would like M. Hirsch to set the scene of his next drama on classical lines, that is to say, within the walls of a drawing-room, so as to be able to judge better of his talent.

Jules Renaud's "Bigote," which was played with "Les Emigrants," is a bijou in its way. It is short, but full of thought and observation, and the characters are all interesting living types. Of "Jarnac," written by Léon Hennique in collaboration with Johannes Gravier, little need be said except that Hennique's "Mort du duc d'Enghien," which has always been considered his *chef d'œuvre*, will not be ousted from its proud position by this later production. There are, however, fine

THE PARIS STAGE.



[Reutlinger.]

MILLE. HERRANT

In Henry Bataille's comedy, "La Femme Nue," at the Renaissance.

THE PARIS STAGE.



MILLE. COLONNA-ROMANO

[Reutlinger.]

In "La Moralité Nouvelle d'un Empereur" at the Odéon, where she was engaged after winning the first prize for tragedy at the Conservatoire Competitions in July.

THE PARIS STAGE.



Bentlinger.

MLLE. YVONNE DE BRAY

As Solange in Brieux's comedy, "Suzette," at the Vaudeville.

THE PARIS STAGE.



MLLE. DORZIAT

Reutlinger.

As Antoinette in Henry Bernstein's play, "La Griffe," at the Porte-Saint-Martin.

lines in the drama which denote that the authors have studied sixteenth century history, their play being a sort of Liebig of history. The leading parts are exceedingly well drawn, but the stage was otherwise crowded with too many characters having little to do with the action. Historical drama seldom seems to attract the dramatists possessing the requisite aptitudes for writing it, which is regrettable. Coming quite late in the year, that is to say, on December 1, was Mlle. Darsenne's adaptation of Signor Giacosa's play styled "Comme les Feuilles," which ran for two successive years in Italy. It has comparatively little story, but is, nevertheless, one of the most intense tragedies ever mounted; and the drama of down-trodden gentlefolk was never more vividly depicted than by Signor Giacosa, whose theory is that those who are to fall, fall, and that it is as useless to try and stop them on their downward path as it would be to prevent the falling leaves from being carried away by the wind.

Amongst the more interesting of the dramas remounted by M. Antoine during 1909 may be mentioned Richepin's famous play "La Glu," created by Mme. Réjane in 1883, and interpreted at the Odéon by Mlle. Polaire, who is one of the youngest and most original of our present-day actresses.

THE VAUDEVILLE.

Turning to the Vaudeville, I find that M. Porel, who has had a prosperous year, has produced five more or less successful plays, as well as a few revivals. Taking them in their right order, we commence with Jean Richepin's five-act drama "La Route d'Emérande," which, though written in verse, for which Parisians have a great predilection, only kept the bills a short time. The *dénouement* was foreseen from the first act, and playgoers as a rule prefer to have a certain measure of surprise dealt out to them. Léon Gandillot comes next with his four-act comedy "L'Ex," produced in May. Though Gandillot has written several comedies that are worthy to rank as *chef-d'œuvre*, his style is often disconcerting, and this was the case with "L'Ex." This dramatist's plays, in fact, often lack balance, and the scenes are occasionally irritating. An absence of cohesion and logic makes a work imperfect, clearness in the characters, and in the analysis of the sentiments by which they are possessed, being an absolute necessity in dramatic art. Unfortunately M. Gandillot omits sometimes to observe this rule. "L'Ex" had but a short run, and yet, despite its defects, it contains some charming little traits of observation, and is not inaccurately described, I think, as the work of a writer of rare talent, of a sort of Diogenes who is not careful enough in the lighting of his lamp. It was only a short run that MM. Bilhaud and Hennequin enjoyed with their three-act play "La Meilleure des Femmes." Apparently the dramatists started with a philosophical idea, with a determination, in fact, to prove that what is called goodness—or, rather, charity—is nothing but a weakness, and that these qualities cease to be such when not allied to discernment and firmness of character. Of Brieux's "Suzette" I have already made mention, and, consequently, there remains, as regards novelties, only to record the success of MM. Nozière and Charles Muller's adaptation of Paul Reboux's novel "La Maison de Danse," which is a singular blend of realism and symbolism, recalling in a measure both Ibsen and d'Annunzio. The leading character, Estrella, strongly recalls Richepin's Glu, a character which Mlle. Polaire (who created Estrella) has also impersonated. The success of "La Maison de Danse" has resulted largely from the wonderful ensemble of the interpretation, for the artists undoubtedly brought out all the qualities to be found in this striking work of art. Despite its subject, "La Maison de Danse," though occasionally complex, is free from all vulgarity, and it bears the stamp of having been modelled by men of literary attainments.

REJANE THEATRE.

It is difficult to account for the persistent ill-luck of certain houses. It is not that Mme. Réjane's talent appeals only to a certain section of the public, for playgoers of all classes and tastes have long recognised her genius. She presides, too, over the most luxurious and best-managed theatre in Paris, and amongst the dramatists who furnished her with new plays during the year were Abel Hermant, with his "Trains de Luxe," and Romain Coûts, with "Le Risque." Beginning the year with a reproduction of Paul Hervieu's "Course du Flambeau," Mme. Réjane, as soon as possible after the tragic death of Catulle Mendès, produced the five-act play "L'Impératrice," upon which he was engaged at the time of his fatal accident.

Hermant's "Trains de Luxe" failed chiefly, I think, because it dealt with the somewhat execrable subject of "rastaquouism," if I may coin a word. The "rastaquoue" has filled our theatres and our books for a good many years—books by Daudet, Jules Lemaitre, Maurice Donnay, Henri Lavedan, and even Hermant himself. Catulle Mendes' "Imperatrice" can also be dismissed in a few lines, for instead of touching the heart it appeals only to the mind. Mme. Réjane imparted charm, dignity, and distinction to the character of Marie-Ange, and M. de Max played Napoleon with very commendable sobriety of manner, but the piece was withdrawn after a few representations, and is not likely to be heard of again. M. Nicodemi's "Réfuge," which was produced in May, deserved a better fate than it met with. It is a drama of passion, well constructed, and condensed into four or five very intense scenes, clearly showing its author to be a man gifted with dramatic instinct. He expresses his ideas clearly, and develops his scenes with combined logic and strength. The characters, too, are all well drawn, for they are human beings, made of flesh and blood like ourselves. We shall remember the name of M. Nicodemi, for he recalls Bataille, De Porto-Riche, and Bernstein. That Mme. Réjane's acting should not have influenced the public more than it did over this production is another proof, if any were needed, that when ill-luck overtakes a theatre it is difficult to dislodge it. Romain Coolus's "Risque" was also exquisitely played by Mme. Réjane, but it contains very little action, and no sooner does the action commence than it finishes, and this without one having felt any great interest in a single character. Presumably the dramatist thought in abolishing all struggle between the lovers he would demonstrate the absorbing power of love, but his purpose would have been better served in showing the difficulties they had to vanquish. Or their passion needed depicting with such force as to look like a stroke of destiny. The third act alone gripped us. Bringing into it an outburst of conscience made the *dénouement* pathetic.

It was not, I grieve to say, till the end of December that Mme. Réjane produced the most promising play of the year. This was MM. Emile Moreau and Charles Clairville's "Madame Margot," which is written round Henry IV. of France and his wife, his mistress, and his divorced wife, all of whom, with his various children, are grouped under one roof. The play fulfills all the conditions required. Not only is there life in the story, but the patriarchal atmosphere of the Louvre is also there.

THE GYMNASÉ.

The Gymnase has been able to go through the year with less change of programme than usual, which is always a good sign from the managerial point of view. The new plays at this house have included "L'Ane de Buridan," by MM. de Flers and de Caillavet; "La Rampe," by Henri de Rothschild; and "Pierre et Thérèse," by Marcel Prévost. MM. Flers and de Caillavet have been collaborating with remarkable success for years, all their plays having reached their hundredth or two hundredth representation. Dramatists often fail when they change their style and strike out a new course. Instead of attempting something quite different, these particular collaborators are content slightly to vary the old form, and thus we have had in turn as heroine a Suzanne, a Jacqueline, a Mignette, or a Micheline, all heroines, for the most part, with a bewitching blend of perversity and fascination about them. "L'Ane de Buridan" ran for several months, and was only replaced in October by Henri de Rothschild's play "La Rampe," the theme of which is indicated by its title. The subject, interesting in many ways, is not altogether true to nature. It deals with the history of an actor and a lady in society who come together, and between whom, when the woman attains success on the stage, a professional rivalry springs up. What happens is that, like a venomous plant, this rivalry destroys alike gratitude and love on the part of the man. The author makes a point of stating that his heroine is not a born actress, but his psychology is still wrong, for the ladies in society who become actresses are often more sensible to the intoxication of the footlights than are those bred on the stage. Mme. Marthe Brandès played the leading rôle with distinction, and the play ran for a couple of months, which alone indicates the favour with which it was received.

The same actress, with MM. Duménil, Janvier, and Paul Plant to support her, is appearing in MM. Marcel and Prévost's "Pierre et Thérèse," which was produced early in December. This play, like the book, revolves in an atmosphere of duty, passion, and honour. Contrary to custom, M. Prévost wrote his play first, and as it is constructed more like a novel than a tragedy, it would go to show that

THE PARIS STAGE.



Rentzinger.

MLLE. LANTELINE

As Phœbe in "Le Circuit," by Georges Feydeau and F. de Croisset, at the Variétés

THE PARIS STAGE.



MLLE. LECONTE

As Léonie Bouquet in Henri Lavedan's "Sire" at the Comédie Française.

(Reutlinger.)

THE PARIS STAGE.



Rentlinger.

MADAME RÉJANE

As Edmée Bernières in "Le Risque," by Romain Coolus.

THE PARIS STAGE.



Bert.

MLLE. POLAIRE

A. Estrell in "La Maison de Danses," by Nozière and Muller, at the Vaudeville

there is more of the novelist than the dramatist in this writer. Its chief defect is that it is not rapid enough. Instead of choosing a critical moment in the lives of his heroes and analysing them in Raciniian style, M. Prévost follows them through their whole careers, and in place of a psychological study we get a biographical drama. Fortunately the play finishes better than it begins, and the acting, as I have already said, helps it.

THE RENAISSANCE.

Comparatively little change of bill has been required at the adjoining Renaissance, where the novelties have consisted of "J'en ai plein le dos de Margot," by MM. Courteil and Wolff; "Le Scandale," by Henry Bataille; and "La Petite Chocolatière," by Paul Gavault. It is an illogical group of characters MM. Courteil and Wolff set before us in their comedy, and yet they leave behind them an impression of reality. There is what I will call an odour of humanity floating over the whole piece, and fortunately this serves to raise it to the rank of comedy. Very different in style was "Le Scandale" of Henry Bataille, which enjoyed the vogue of the same author's "Femme Nue." It contains, however, one scene lacking plausibility. It is that in which the husband, finding himself alone with his wife, is capable of such self-restraint as not to refer to her recent escapade. Avoiding a scandal with others present was natural enough, but one can hardly admit that a man who, five minutes before, had been beside himself with rage, should still keep silent. The play proved, however, a triumph for M. Guitry as the husband, and also for Mme. Bady, who, in the last scene of all, that wherein the wife, being worn out with fatigue, drops off to sleep as her husband is talking to her. When Abel Tarride took over the management of the Renaissance from Lucien Guitry in the autumn he produced Paul Gavault's "Petite Chocolatière," which is a combination of comedy and sentiment. The play is somewhat difficult of definition on account of the variety it contains, but it is so skilfully put together, and shows such intelligence on the part of its author, that it is not at all unlikely he will have the 150 representations he aspired to on the night of its production. In the name-part Marthe Regnier is adorably audacious and sprightly.

THE PORTE-ST.-MARTIN.

It was rather with modern drama than the older form of melodrama that this theatre did its best business during 1909, for the most profitable run of the year proved to be Henry Bernstein's "Griffe," with the leading rôle played by Lucien Guitry. Other reproductions included Richepin's "La Glu"; Collé's eighteenth-century play, "La Partie de Chasse de Henri IV.," originally produced at Versailles, in presence of the young King Louis XVI., in December, 1774; Péricaud and Desfontaine's "Pierre de Lune"; Anicet Bourgeois and Paul Féval's "Bossu"; and Jules Lemaitre's "Massière"; whilst the new plays have been limited to Pierre Decourcelle's "Roy sans Royaume," an historical enigma, which had but a short run, in September; and MM. G. Guiches and F. de Nion's five-act play "Lauzun," which deals with the love of this cadet de Gascogne for La Grande Demoiselle. "Lauzun" contains anachronisms, and, without being too much of a stickler for form, I quite agreed with a visitor whom I heard on the first night declaring that it pained him to listen to Mme. de Montespan and the King of France exclaiming, in Montmartre accents, "Ca me connaît." The seventeenth century, like our own, had, of course, certain familiarities of expression, but they were not those in use to-day.

THE AMBIGU.

Depending nearly all the year upon such reproductions as those of Dumas and Maquet's "Jeunesse des Mousquetaires" and Zola and Busnach's "Assommoir," MM. Hertz and Coquelin, who have taken over the management of the Ambigu, mounted in November a five-act drama by MM. Bisson and Livet, under the title of "Nick Carter." This is written a little on the lines of "Arsène Lupin," "Raffles," and "Sherlock Holmes," as regards the characters of the arch-villain and the clever detective. The chief attraction of the drama rested with the hounds used by the detectives in the discovery of crime. Neither a Frederick Lemaitre nor a Dorval ever had more applause than these intelligent animals obtained every night.

THE ANTOINE.

For modern drama, astute management, and clever acting we continue to look to M. Gémier at the Antoine Théâtre. His prices still remain about half what is

charged at any other theatre, and the performances are invariably entertaining. "La Dette," by Gabriel Tarienx, was the first new play mounted by M. Gémier. It was not without defects, but it bore the imprint of having been written by a man who would some day produce a *chef d'œuvre*. There was vigour of thought in it, but it did not hold one spellbound. It is not enough for a play to be ingenious and eloquent; if it fails to make one's pulse vibrate the dramatist has not achieved his object. Other plays given during the year were M. Madard's "Donataire," MM. Germain and Trebor's "Guerre," M. Esquier's "Lorsque l'Enfant Parait," MM. de Brisay and Lauras's "Master Bob gagnant du Derby," and M. Benière's "Papillon, dit Lyonnais le Juste," produced in the autumn. Hitherto M. Benière had only been known by short plays and farces. Although he used a subject that had often been treated, one has the impression in "Papillon dit Lyonnais le Juste" of seeing something new, because there is a freshness about its handling. M. Benière has only to give up imitating Gabriele d'Annunzio and he will achieve more than he has yet done. His style is less bitter than that of Courteline, and nearer to the truth than that of Labiche, which, after all, is an enviable position for a dramatist to acquire.

SARAH BERNHARDT THEATRE.

Sarah Bernhardt has been touring for the greater part of the year, and has kept her theatre going for the most part with revivals, in some of which from time to time she has appeared herself. There is little to be said of her new productions, which included MM. Bernède and Henri Cain's "Révolution Française," and Emile Moreau's "Procès de Jeanne d'Arc." "La Révolution Française" was given in fourteen rapid and picturesque scenes, beginning in a picture framer's shop. Then in turn we saw Versailles, the Tuilleries, the Vendée, Pitt's house in England, Robespierre's home in Paris, with a few accompanying words for each tableau. The play ran but for a few nights. The author of "Le Procès de Jeanne d'Arc," in which Sarah Bernhardt appears as the Maid of Orleans, thought fit to give us a neurasthenic Bedford, whom he represented as being in love with Joan of Arc. M. de Max was far from realising the character, but as nobody has eyes or ears for anyone but Sarah Bernhardt in such a drama as this, the actor's inefficiency was probably only apparent to the critics.

At the Chatelet, where a very successful Russian season was held in May, the performances have consisted, as usual, of spectacular productions of a more or less fairy-tale order. In "Les Aventures de Gavroche" the authors, MM. Darlay and Marot, brought matters up to date by having aeroplanes for some of their tableaux. There was also the shipwreck in full ocean of the "Amazone," besides other wonderful scenic contrivances. MM. Darlay and de Gorsse's "Petite Caporale," in spite of being something of a féerie, stirred the emotions, and thus escaped boring us.

The Nouveautés, which, like the Cluny and the Palais Royal, produces farces that could never find their way to London, has played all the year to good houses, the new plays having been Hennequin and Veber's "Grosse Affaire," Nancey and Armont's "Théodore et Cie," and Georges Duval's "Article 301." The Palais Royal had its best success with MM. Mars and Bell's "Revanche d'Eve," and "Cochon d'Enfant," by MM. A. de Lorde and Raphael, both clever men, attracted the Cluny patrons for several weeks.

THE VARIETES.

This popular Boulevard house was able to keep open all the summer with MM. de Fleurs and de Caillavet's "Roi." Late in October the management produced MM. Feydeau and de Croiset's three-act comedy "Le Circuit." Neither lavish mounting, good acting, nor an ingenious scene of reflecting mirrors could save this play from the fate it merited, and it was withdrawn as soon as Alfred Capus's "Ange" could be got ready. In this comedy Eve Lavallière plays the part of a wayward, irresponsible wife, and the whole thing goes with a snap, but it is nevertheless far from being the best work this clever author has given to the stage.

It is with unfeigned pleasure I record that good fortune has returned to the Bouffes-Parisiens, now directed by Mme. Cora Laparcerie, who re-opened the house in November with Maurice Donnay's "Lysistrata." Mention should also be made of Romain Coolus's "4 fois 7.28," produced here earlier in the year, which contains dainty wit of the Marivaux style.

THEATRE DES ARTS.

Long, indeed, is the list of plays produced during the past year at this theatre, but little merit attached to any but M. Lenormand's "Possédés," which denoted penetration and force. M. Lenormand's début as a dramatist is one of promise. Sarah Bernhardt's "Cœur d'Homme" was also given at this theatre, but it proved more a collection of souvenirs than an original drama in the true acceptation of the word. Of foreign adaptations, mention may be made of the capital acting as Mrs. Erlynne by Suzanne Avril in "Lady Windermere's Fan," and the Spanish adaptation of "La Maqueta."

OTHER HOUSES.

The Théâtre Michel has included operette, farce, pantomime, and drama in its programme, but there is little worth recalling except Nozière's "Deux Visages," in which the author with advantage moderated his customary cynicism. Nozière's skits had the habit, like strong drinks, of burning the palate. Watered a little, they are quite palatable. Contrast on the stage, as in real life, is what is wanted, and certainly the man who never drops his cynicism would soon become a bore.

I must not omit mention of the handsomely re-built Apollo, where a French version of "The Merry Widow" has had a success due in part to its interpretation and not a little, of course, to the vogue the play was known to have had in London, America, and most of the capitals of Europe.

The standard of dramatic literature cannot, however, be said to have been raised by any of the plays produced at the Mévisto, the Grand Guignol, Les Escholiers, the Comédie-Royale, the Théâtre Molière, the Capucines, or the Athénée. In fact, Gaston Devore's "Page Blanche," produced at the Athénée, left an unpleasant impression in the mind, and he may be advised to return to his ordinary style. "Paris-Sport," at the Capucines, was a common-place vulgar revue, saved from failure by the clever acting of Louis Balthy. Otherwise the revues that have been given at Parisiana, the Folies-Bergères, and the better class of music halls have happily had their tone raised a little.

OBITUARY.

The obituary for the year has been a heavy one. Gone from us are the brothers Coquelin, Catulle Mendès, the composer Ernest Reyer, the singers Lassalle and Godard, Louis Decori, Georges Pellerin, Lina Mante (of "Assommoir" fame), Plessis, Alice Lavigne, the *sociétaire* Leloir, and Paul Clèves (the director of the Porte-St.-Martin).

THE AFTERNOON THEATRE.

During the year 1909 the following plays were presented by the Afternoon Theatre at His Majesty's:—

January 25. G. Bernard Shaw's "The Admirable Bashville" originally produced by the Stage Society at the Imperial in 1903.

March 16. "The House of Bondage," play, in three acts, by Seymour Obermer.

May 14. "Light o' Love," drama, by Arthur Schnitzler, translated by G. Valentine Williams.

June 4. "The Dryad" and "Admiral Guinea."

June 22. "The Wreckers," opera, in three acts, by Ethel Smyth, book by H. B. Brewster.

November 11. "Pierrot and Pierrette," lyrical musical drama, in two acts, words by Walter E. Grogan, music by Joseph Holbrooke; and "The Tinker's Wedding," by J. M. Synge.

November 30. Mme. Lydia Yavorskaia (Princess Bariatinsky) and her Russian company gave the first of a series of performances with "La Dame Aux Camélias." "Ivan the Terrible" was given on the following Thursday, December 2, and "Hedda Gabler" on Tuesday, December 7. "The Stronger Woman," by August Strindberg, played in English with Lady Tree in the cast, on December 9, and "The Stronger Woman" and "Ivan the Terrible" on the following day.

ACTING IN AUSTRALIA.

BY EARDLEY TURNER.

AUSTRALIANS are—considering the meagre population of their country—the best theatre-goers in the world. Also—and I speak from a not inconsiderable experience of play-acting in the colonies—they are about the most critical. In American parlance “they want the goods.” If the “goods” are supplied to them the play will run till the entire play-going public has seen it. If, on the other hand, the performance does not attain to that quaint but desirable definition they will, after the first night (a “first-night” in Australia is an event at which everybody seems anxious to assist), stay away in their thousands. There is nothing the Australian prides himself on more than his independent point of view, and, no matter how well boomed an entertainment may be, if it is not to his taste he will not have it, and nothing on earth can make him have it.

This ultra-critical attitude is not so very surprising when one comes to think of it. A country that even in its young days had the privilege of seeing such players as Gustavus Brooke, Barry Sullivan, William Creswick, Walter Montgomery, and Edwin Booth, to mention only a few star tragedians, has had a fairly high-class standard in acting set up for it. Since those early days, be it remembered, the Colonies have had the very best plays—and many of the best players—that England and, of late years, America could supply. The rights of the successful pieces only are acquired for the Australian market—pieces that have already gained favour with audiences elsewhere. For, pending the coming of the native dramatist, there is no such thing as trying a piece on the “dog” in Australia.

ACCURATE AUSTRALIAN JUDGMENT.

This being understood, it will be granted that Australian taste, where the drama is concerned, should be a particularly cultured one. Therefore, it behoves the English actor or actress who contemplates a professional visit to the colonies to keep this fact well in mind. In my humble judgment the Australian appreciation of a player’s talent is surprisingly accurate as a rule.

A land that, young as it is, has produced such great artists as Melba, Ada Crossley, and Amy Castles among singers, and Nellie Stewart, Marie Löhr, Edith Latimer, and Alice Crawford among actresses, may safely be allowed the possession of both artistic taste and critical acumen. *Verbum sap.*

The English actor, then, if he goes to Australia, and, giving the best that is in him, “makes good,” will have a very enjoyable experience. Should he join one of the organisations of the theatrical managements long established out there his work, though hard at first, will be performed under most agreeable conditions. To begin with, the climate is hard to beat. In the winter there is but little frost, no snow (except on the high mountainous ranges), while fog (that dreaded enemy of the English artist) is conspicuous by its absence. The summer is glorious beyond expression. Old Sol, like the hardy old public performer he is, never disappoints his audience in Australia. His season is always a brilliant success!

When the actor lands on these sunny shores he will be warmly welcomed by a hospitable people, and thereafter his work must speak for him.

REPERTORY WORK AND TOURING.

The actual work will be found very little different from that in England, with the exception that the long run (as experienced in London) is a thing unknown. In

the big cities of Melbourne and Sydney—the population of which cities combined does not greatly exceed a million souls!—after six or seven weeks at the outside, the drawing power of most plays, however successful they may have been at home, will be exhausted; comic operas and pantomimes are the exceptions to this rule. But during the run all the playgoing public will have paid to see the pieces, and the theatre will have been practically full all the time. And although the prices of admission are lower than at home, full theatres all the time mean handsome profits. In the smaller cities of the Commonwealth shorter runs naturally obtain, but the business is uniformly good.

Imagine a big repertory company with a series of the latest London successes travelling around to the big cities of England, Scotland, and Ireland, and a fair idea will be gained of what touring in Australia is like; with the noteworthy exceptions that the journeys in the colonies are very much longer, and that the cities, when you come to them, are cleaner, fresher, and more cheerful as a rule. The people appear more prosperous; poverty, if there be any, is never in evidence. Repertory work, of course, calls for constant rehearsal, and it must be admitted that, especially at the outset, the newcomer will have very little spare time on his hands. But what would you? The average actor in England—I think he will agree with me—has too much spare time as a general rule.

After putting in six weeks of what is surely the complete lazy life on the liner that takes him out, a little hard work should be welcomed even for its own sake. There is nothing so tiring to the keen actor as “resting.”

BEAUTIFUL SYDNEY.

If the actor voyages right round on the ship to the port of Sydney (and I envy him the eye-opening experience of steaming up radiant Sydney harbour for the first time) he will arrive at a city which possesses some of the best-appointed and best-managed theatres in the world. Here are the headquarters of the famous firm of J. C. Williamson, hard by, and connected with the leading theatre, Her Majesty's. The imposing front of this playhouse is situated in Pitt Street, a compact and tremendously busy thoroughfare running right up from the Circular Quay (where passengers land) straight to the railway station a distance of about a mile. Besides Her Majesty's there are the various other theatres: Theatre Royal (under the same management), Criterion, Palace, and many large-sized halls, given over nowadays to the inevitable cinematograph entertainments—for “pictures” have become part and parcel of the entertainment of Australia as of most countries on the globe. There are also two principal variety palaces, one of which, the Tivoli, managed by the ever-green Mr. Harry Rickards, has welcomed a great many of England's music hall stars. The other, the National, submits a programme which contains the names of home-grown artists only—and very smart and clever is the native variety artist, by the way.

THE LIVING IN SYDNEY.

Sydney, apart from being one of the most beautiful spots in the world, has also a well-won reputation for being, in the words of the English business manager, “a splendid show town.” Even in the hottest months of the year (and it can be hot in Sydney!) the theatres will be packed night after night with audiences keen and responsive to a high degree. The English actor on making his first bow may well make use of the time-worn quotation which he has doubtless at some time or other seen inscribed in a landlady's book, and murmur, “This is a home from home!” Which reminds one that a home, or at least lodgings, for the new chum are the first necessity.

Well, there are hotels and boarding-houses in plenty. Professional “diggings” as understood in the old country do not exist. This, to my mind, is hardly in the nature of a calamity. For the actor who does not know the country the best plan (and one frequently followed) is to put up at a decent hotel for a week or two, and meanwhile to look around for a boarding-house best suited to his particular requirements. First-class hotel accommodation in Sydney can be got for two and a half or three guineas a week, upwards, and the newcomer can have his choice of the Australia, Wentworth, Arcadia, or Tattersall's, where generally a special professional tariff will be quoted. Boarding-houses (any amount of them) can be got for twenty-five and thirty shillings weekly. These prices obtain in all other of the cities. The new arrival will find most things a little dearer in price than in Eng-

land, more especially clothes—a most important item when the dressing of modern parts comes into consideration. Ordinary theatrical requisites, such as grease paints, spirit gum, soap, powder, etc., are easily procurable at a fraction or so over home prices. Wigs are considerably more expensive; but good wigs are expensive all the world over.

WORKING CONDITIONS IN THEATRES.

The theatres, commodious and comfortable in front, compare behind the scenes most favourably with those in the large towns at home. Dressing room accommodation may be likened to Mercutio's wound—"It is enough—it will serve." Actors hardly acclimatised may be pardoned for feeling somewhat "cribbed, cabined, and confined" when the thermometer jumps to 95 degrees in the shade, but under cooler conditions the rooms are comfortable enough. The stages are for the most part roomy, and manned by working staffs which I affirm cannot be beaten anywhere. Indeed, I have never seen scenes (and in the very heaviest of productions) handled with such dexterity. The "productions" themselves are, by the way, in every respect quite equal to those of London. In fact, and to sum up, Australian theatres are run as efficiently as the race-tracks of the country, and those admittedly approach perfection.

TORRING AND DISTANCES.

The season in Sydney being ended (it may last only a few weeks or three or four months), a move must be made to another city of the Commonwealth, and this "move"—wherever the next town may be—will prove a pretty formidable affair, for the principal cities are very far apart in Australia. Distance is literally no object to the native: the vastness of his continent has never presented any difficulties to his exploration of it, and the actor-explorer will soon accept the long journeys quite as a matter of course. As I write, a little trip of three thousand miles or so is being taken by the J. C. Williamson pantomime company, viz., from Sydney (New South Wales) to Perth (West Australia)!

Say that Melbourne follows Sydney—as, of course, will very frequently happen. That means a train journey only of just on 600 miles. Leaving Sydney on a Thursday night at 8 o'clock (the popular night for starting a season in Australia is Saturday: an artist's first appearance and the commencement of his engagement in the country will therefore invariably date from that day), the traveller reaches Melbourne at 1 p.m. the next afternoon, having nice time for rest and a look round before the opening performance. The accommodation on the train, as also on all steamers provided by the management, is first-class on all occasions. Sleeping berths, if required, have to be paid for out of the actor's own pocket.

MELBOURNE AND ITS THEATRES.

The Melbourne theatres are, taking them all round, on a slightly larger scale than those of Sydney, as befits a city that boasts a slightly larger population. The principal are: Her Majesty's, Princess's (popularly known as the "Princess"), both of which are managed by the all-pervading J. C. Williamson firm; Theatre Royal (which is leased by the young but decidedly go-ahead firm of Clarke, Meynell, and Gunn, and is the firm's headquarters); the King's, a commodious and comparatively new playhouse, built for and run by Mr. William Anderson. There is also a smaller theatre, as its name implies, The Bijou; and close at hand the Rickards Music Hall, known in this city as the Opera House. All of these places of amusement are close to one another, being situated in Bourke Street (a broad and spacious thoroughfare at the top of which stand the Federal Houses of Parliament), or in streets that intersect it. There are, of course, many buildings devoted to picture shows—several of them having been specially built for that thriving class of entertainment.

MELBOURNE HOTEL ACCOMMODATION.

Hotel and boarding house accommodation in Melbourne is extensive. The former may be selected from Menzies's (the popular rendezvous of the city, where most visiting "stars" put up: the esteemed proprietor's wife, as Miss Dorothy Vane, will be remembered by playgoers in England for her charming performances in comic opera under the D'Oyly Carte management), Scott's, Port Phillip Club, White Hart—all adjacent to the various theatres. To those actors who do not object to living some distance away from the scene of their daily labours the alluring seaside spot of St. Kilda may be recommended. It is a suburb three miles out of Mel-

THE AUSTRALIAN STAGE.



[*Talma*.]

MR. JAMES CASSIUS WILLIAMSON.

The "king" of theatricals in Australia. Mr. Williamson went to Australia from America many years ago with Miss Maggie Moore, and opened in "Struck Oil," which was a huge success. Since then he has never looked back. He owns many theatres and has added to his theatrical enterprises until now he occupies a most unique position. A few months back the J. C. Williamson management had eight companies in Australia. Mr. Williamson's present partners are Mr. Tallis and Mr. Ramaciotti.

THE AUSTRALIAN STAGE.



SIR RUPERT CLARKE,

A managing director of the firm of Clarke, Meynell, and Gunn. The firm have been forging ahead lately. It is under their direction that the Oscar Asche-Lily Brayton Co. are visiting Australia.

THE AUSTRALIAN STAGE.



MR. CLYDE MEYNELL,
One of the managing directors of the firm of Clarke, Meynell, and Gunn.



THE LATE MR. JOHN GUNN,
Who was a managing director of the firm of Clarke, Meynell, and Gunn.
Mr. Gunn succumbed to pneumonia on October 20, 1901.

THE AUSTRALIAN STAGE.



Talma.

MR. WILLIAM ANDERSON.

A great purveyor of melodrama in Australia and proprietor of the King's Theatre, Melbourne, the most recently erected theatre in Australia. Mr. Anderson was formerly associated with Mr. Charles Holloway, but for some years past has been in management by himself. He has produced several Australian dramas.

THE AUSTRALIAN STAGE.



Talma.

MR. HARRY RICKARDS.

The "Napoleon of Vaudeville" in the Southern Hemisphere. Mr. Rickards was an artist himself, and he has brought out some companies to Australia, notably Mr. Charles Cartwright and party.

THE AUSTRALIAN STAGE.



Talma.

MR. BLAND HOLT

Is another Australian who combines a vast amount of Australian experience with English and American tours. Mr. Holt's parents were both artists of repute, and Mr. Holt made a huge success as a pantomimic-artist many years ago. With a very short break he has been his own manager for over twenty years, and has produced some of the most brilliantly staged melodramas Australia has seen.

THE AUSTRALIAN STAGE.



THE KING'S THEATRE, MELBOURNE.

[*Talma*.]



THE PRINCESS'S THEATRE, MELBOURNE.

[*Talma*.]

THE AUSTRALIAN STAGE.



THEATRE ROYAL, MELBOURNE,

Where Mr. Oscar Asche and Miss Lily Braxton opened their Australian tour under the direction of the firm of Clarke Meynell, and Gunn.



View of the Auditorium.

bourne, and can be reached by tram or train (single fare by either 3d.). Splendid accommodation is provided at the George Hotel, where at various times many of the leading theatrical lights have been guests; and there are boarding-houses of the best class in great number.

ADELAIDE.

On one travelling south another 500 miles Adelaide, the South Australian capital, is reached. Though probably not so far advanced in matters pertaining to the stage as either Melbourne or Sydney, Adelaide (the "city of churches," as it is termed) is just as appreciative of anything good. It boasts only one playhouse (the T' eatre Royal), which is hired by the various managers as they require dates. Sharing terms, as understood in England, are rarely arranged for in Australia. There are the usual variety houses and picture shows. These latter are open on Sunday nights as well as weekdays, and are splendidly patronised. The prices are lowered for the occasion, admission being 1s. and 6d. At one hall I visited on a Sunday evening I was astonished to find that the entire music hall programme was gone through as on an ordinary night, the only difference being that the performers wore their everyday clothes. This struck me as supplying a curious commentary on the so-called "city of churches."

Hotels (near the theatre) are Black Bull, Criterion, and York—all comfortable and reasonable in tariff.

Having played in these three cities, the actor will acknowledge that he has had little to complain about; indeed, unless he be the veriest hypochondriac, he should enjoy every hour of his stay amid the beautiful surroundings that each boasts.

OTHER TOWNS.

Visits are invariably paid to the smaller towns also, no matter how big the attraction or how large the personnel of the company. These visits, taken *en route* to the capital cities, are for only two or three nights as a rule, a different piece in the repertory being played each evening. In New Zealand, it may here be mentioned, the actor must be prepared for a number of one-night stands; but the tour in the Dominion is, however, always a short one.

The player from England will be much interested in seeing some of the towns associated with the first great gold rush in Australia, such as Bendigo and Ballarat. He will marvel at the solidly built and well laid out appearance they present nowadays, remembering that it is only within an ordinary life time that they have sprung up. On the outskirts are still to be seen the shafts of the gold mines—in Bendigo one of the deepest mines in the world is still working in the principal street, cheek by jewel with the town hall—while the city thoroughfares, with their electric trams, theatres, and hotels, are quite up to date. Here, too, in these golden cities, will be a chance for the observant actor to study some new and varied types of character on their native heath, so to speak, such as the miner, the "Swagge" or "Sun-downer," and the ancient Chinese who pitched their tents on the diggings in the old days, and whose encampment still remains.

Bendigo's theatre is named the Princess, and its principal hotels are the Shamrock, City Club, Royal Mail. Ballarat ("the city of statues" as well as gold mines) has for theatre Her Majesty's, and no better hotels are to be found in the Commonwealth than Craig's, the George, and Carlyon's. From 5s. to 10s. a day is the ordinary charge to professionals.

The general characteristics of all Australian cities do not vary much, many hundreds of miles though they may be apart. Thus Brisbane, Queensland's capital, may be said to resemble in various ways Perth, the capital of Western Australia, though the whole width of the vast Australian continent is between the two places. So having played in one city the actor thereafter feels quite at home in all, the same thing applying to New Zealand and Tasmania.

One has plenty to occupy one's mind on such an extensive tour—there is so much to do and so much to see. The work will prove the actor's versatility, and, given conscientiousness, will improve his acting, as the journeys and wanderings by the sea should improve his general health. All the actors in Australia have a bronzed skin and generally robust appearance as if they thoroughly enjoyed life.

"IMPORTED" ACTORS AND CRITICISM.

Wherever he goes he of the theatre can have a good time. Golf, cricket, yachting, and turf clubs open their hospitable doors to him, and though a small section

of the Press cries out against the imported actor—not unnaturally arguing that the native article is quite capable of the best work—kind and generous to him wherever he appears. Newspapers on the whole will be scrupulously fair and honest, and will be held in esteem. The Melbourne newspapers—the “Age” and “Argus”—are likewise wonderfully well informed: indeed, these critics are real students of the drama, and their notices are quite unbiased. But there are others, though they need not trouble the artist who pleases his manager and his audiences. The critics naturally have a warm corner in their hearts for their own actors and actresses, but the English performer, though effort of his will be very keenly scrutinised and discussed, gets fair treatment on the whole.

The newspapers are read with avidity by all classes in the colonies, and the actor from home who is written about, say in Melbourne, will find—such is the curiosity of the native regarding anybody fresh from the mother country—that when he reaches Auckland, N.Z., he is already quite well known there by reputation.

There is one weekly journal in particular boasting an enormous circulation, which is to be found in every corner of Australasia—the Sydney “Bulletin.” Never, I should say, has there existed a paper with such fearlessly independent views. A notice therein for the actor therefore, good or bad, may be depended upon to be the genuine expression of the writer’s opinion, and the English artist may be accounted fortunate and deserving indeed if he or she is accorded a line of praise. I may confess that personally I am very pleased when the “Bulletin” does not slate me.

AUSTRALIAN ACTORS.

Although the Australian dramatist has not yet arisen (I have no wish to do the most excellent native writers of melodrama an injustice by this remark), it cannot be gainsaid that there are many sound and clever all round artists to be found among the native born actors—if an imported actor may venture an opinion. The portraits of some of the better known, which may be taken as representative, performers of to-day are reproduced.

AUSTRALIAN MANAGERS.

Turning to the managers who have done, and are still doing, so much for theatrical art in the colonies, first honours naturally fall to Mr. J. C. Williamson, head of the world-renowned firm that bears his name. Since Mr. Williamson first arrived in Australia with the felicitously named play “Struck Oil,” playgoers have been provided by him with every kind of attraction—the very best that money and astute management could procure. Australians are greatly indebted to him for the quality of their amusement; the name of J. C. Williamson on the bill is a guarantee that the entertainment will be of the highest class. No money is spared, nothing is scamped, in any Williamson production, while the firm’s staff of lieutenants in every department, though thoroughly business-like, are kind and courteous to all.

Next to Mr. Williamson, the oldest manager in Australia is Mr. Bland Holt, a son of the well-known English actor manager, the late Mr. Clarence Holt. Mr. Holt’s productions are always on the colossal Drury Lane scale: indeed, he has staged most of the big Drury Lane successes. He personally is one of the biggest favourites in the colonies, both as manager and actor, as well as being one of the most respected of men. His company form always a big “draw.” Some members of it have been under the one management for twenty years, and no happier engagements were possible.

Mr. William Anderson is a native manager of a later date who is also very successful as a purveyor of sound melodrama, in which his wife (Miss Eugenie Duggan) is a popular “star.” Mr. Anderson’s ventures are many, and uniformly well supported by the public. He always has one or two companies on the road, and is the lessee and manager of several theatres and other places of amusement.

The firm of Clarke, Meynell, and Gunn, though it has only been established about five years, has unquestionably made its mark. Mr. Clyde Meynell is an Englishman who has had a large experience of theatrical management in his native country. Unfortunately, Mr. John Gunn succumbed to pneumonia at the early age of forty on October 20, 1909. Sir Rupert Clarke is the other surviving partner.

THE AUSTRALIAN STAGE.

BY DUNCAN NEVEN

Dramatic Critic "Sunday Times" and "Referee," Sydney, Australia.

THE Australian stage occupies rather a unique position in many ways. Its attractions to English artists appear to be many, judging by the way Australian managers, or representatives of managers, are besieged in London with applicants when they are there. But naturally many of these are totally unsuited for the requirements of the Australian stage, for out here an artist, in whatever sphere of work he or she may be in, requires to be versatile in a more or less degree, and much more so than the average English artist. Australia is a huge continent, for the most part scarcely populated; but in the capital of each State there is a large population. Consequently, though comparatively long runs do obtain in Melbourne and Sydney, the requirements of management and the demands of the public necessitate change. We are given to understand in Australia that in England the majority of the actors and actresses are one-part artists, and this statement is confirmed by the interviews with a number of the principal artists imported. Whether this be a case of "talk" or not is not very material, but the fact remains Australian is a very poor field for a one-part actress. A striking instance of this was given recently. A lady who was specially imported for a certain small repertory achieved unbounded success in the opening production; but in the next, a play of a different nature, she was decidedly badly suited. It was manifest that she had made a close study of one class of acting, and had not versatility.

NECESSITY FOR VERSATILITY.

The necessity for versatility in Australia is thus at once apparent if an artist wishes to maintain a fairly even standard in several pieces. Thus English artists with an eye on Australia should cultivate versatility. Reports from England, on the other hand, announce the success of a number of Australians because of their general usefulness as it might be called. After several years on the Australian stage an artist finds it an easy matter to adapt himself to the conditions in England.

Whilst recognising the difficulties that managers must be occasioned in selecting artists in England for Australia, it must be admitted that some of those imported in recent years do not come up to the standard we might reasonably look for. It is a well-worn saying now that Australians are a critical people when dealing with their theatrical fare, and in the main the statement is perfectly true. The Australians regard the theatrical amusements as part of their pleasure, not merely as a means of filling in an evening, and it is therefore natural that they should expect something good. In this way patrons follow the careers of individual artists, and the profession generally with a good deal of interest, and are not slow to appreciate good acting when they see it. An artist is expected to give of the best, and hardly any more need be said on this score. To many visiting artists the Australians appear an unappreciative audience, but this is not so. One artist asked a number of friends what they thought of such and such a performance. It happened to be a very good company and piece, but he was somewhat shocked because the reply he received was "Not too bad." This, however, I think is a typical Australian mode of expression in connection with the average play. It must not be supposed, however, that visiting artists are coldly received; on the other hand, they are at once hailed gladly; it remains with themselves whether they will improve or lessen the good feeling shown at an opening.

AUSTRALIAN TASTE.

I am asked to state what class of theatrical fare the Australians prefer. It is rather a difficult matter to express any decided opinion. We live on a big continent, and tastes may differ as widely. But in the main one would be within the mark in stating that a good musical piece would receive a warm welcome anywhere, while with the masses melodrama, well staged, can always command large audiences. The people as a whole love music, and when the piece is beautifully staged, with some good "relief" element in it, there is always a large welcome for it. Judged by "Peter Pan" fairy plays here are a failure, for this production was magnificently staged in Sydney, but the business was poor, and it was never toured.

SUCCESS OF PANTOMIME.

For many years we were without a good pantomime, but during the last few years we have been catered for again by Australian managers, and with so much success that each has proved a gigantic success. Three years ago Mr. J. C. Williamson gave "Mother Goose," and throughout the Commonwealth it achieved great success. Spectacularly it was magnificent, but it departed from the old pantomime, in that it was made particularly bright by special features. This was followed by "Humpty Dumpty," which was again a success; and then we were given "Jack and Jill," all on a scale of magnificence never before seen in Australia, and it is doubtful if better scenic effects were seen in England. In 1908 also the firm of Clarke, Meynell, and Gunn entered the field of pantomime, and gave Australia "Cinderella," and their inaugural production was so successful in Melbourne that it broke the world's record by running constantly in Melbourne from December, 1908, to April of this year. Its subsequent tour of the Commonwealth has been a huge success, as has that of "Jack and Jill." Both these pantomimes are still touring, nine months after their initial production. Melbourne generally opens the pantomime season at the end of December, and Sydney receives it about Easter, so that the greater heat of Sydney at Christmas might be avoided. It will thus be seen that pantomime artists can be assured of permanent employment all the year round for the tour of the Commonwealth is generally just finished in time for rehearsals to take place for the next production.

DRAMA AND ITS FOLLOWING.

The drama here has a great following. The romantic and period drama, as played by the company headed by Mr. Julius Knight, an English actor, who has proved a remarkable draw here in recent years, appears to appeal to all classes, and the Williamson management has achieved great success with this class of production. The dramas are, generally speaking, magnificently mounted, every detail of the period being well thought out and presented. Mr. Bland Holt, an Australian, is recognised as the "King" of melodrama in Australia, and his productions are generally a replica of the magnificent spectacles witnessed in England at Drury Lane. Mr. William Anderson is the other great caterer for melodrama audiences in Australia, and he runs Mr. Holt very closely in scenic effects, while his companies always maintain a good standard in acting. These managers secure the latest London and New York melodrama successes and stage them in Australia on the same scale of magnificence, better if possible, with the consequence that they command enormous patronage. These plays are undoubtedly money makers, and, well done, always appeal to the masses.

The production of plays in Australia has reached a very high standard. Take, for instance, the J. C. Williamson management. There is a huge permanent staff constantly employed in all departments of production, while outside aid is enlisted on many occasions. The firm's own staff designs and makes all that is necessary for the many big productions, and a Williamson production can always be depended upon to be on a scale of magnificence that one cannot find fault with. In fact, many artists and others visiting Australia state that the productions here eclipse those in England in very many cases. The Williamson management possess a wonderful organisation gradually built up with many years' experience of Australian conditions and wants. Of course, this may be said to be due, or, on the other hand, it may not, to the fact that there are no large firms here making a speciality of supplying theatrical goods as is done in London. Hence the necessity for some such organisation. I am only instancing the Williamson firm, for without doubt Mr. J. C. Williamson occupies a pre-eminent place in Australia's amusement affairs.

THE AUSTRALIAN STAGE.



Talma.

MISS NELLIE STEWART.

A brilliant actress who is one of the greatest "draws" in Australia. Miss Stewart is an Australian and one of a family of theatrical artists. One of her most famous impersonations is the title rôle, in "Sweet Nell of Old Drury," in which she was supported by Harcourt Beatty. She recently appeared in Shakespeare for the first time as Rosalind. Miss Stewart has acted in England.

THE AUSTRALIAN STAGE.



[*Talma*,

MISS ROSE MUSGROVE.

A talented Australian who for many years was associated with Mr. J. C. Williamson's Musical Organisation. She has latterly been appearing with the Hugh Ward company. Miss Musgrove has portrayed successfully a number of varied rôles.

THE AUSTRALIAN STAGE.



[*Talma*.]

MR. WALTER BAKER.

The Will Terriss of Australia. Now playing lead in one of Mr. William Anderson's dramatic companies. For many years he was associated with Mr. Bland Holt as juvenile lead, and is regarded as one of Australia's best actors in melodrama.

THE AUSTRALIAN STAGE.



MR. GREGAN McMAHON,

A native of New South Wales, who has a long list of successes to his credit. Originally playing in light-comedy rôles, he has of late broadened his method, and has appeared in many strong character parts, of which he has given very scholarly and admirable renderings.

THE AUSTRALIAN STAGE.



MISS FLORENCE GLEESON,

A charming and versatile actress, equally at home in comedy and drama.

THE AUSTRALIAN STAGE.



(Talma.)

MISS CELIA GHILONI.

Another Australian who is known in the East as well as in Australia. For many years she was associated with the Williamson Musical Companies, and has appeared in a diversified list of characters.

THE AUSTRALIAN STAGE.



MISS BEATRICE HOLLOWAY.

A charming young actress who has recently been playing 'dead' in dramatic companies. She is the daughter of the late Mr. Charles Holloway, who occupied a prominent place on the Australian Dramatic Stage for so many years. Miss Holloway, though young, has shown that she possesses great talent for the stage.

THE AUSTRALIAN STAGE.



Talmet.

MR. HARRY ROBERTS.

A young Australian actor who has appeared in London and America with great success, especially in the latter country, where he made a name for himself in Shakespearean and other high-class works. Mr. Roberts played in "The Prince Chap" in London. He has recently been appearing in Australia once more by arrangement with Clarke, Meynell, and Gunn. He is a very versatile actor.

INCREASING MANAGEMENTS, LACK OF THEATRES.

The theatrical business in Australia is in the hands of a few managers, but an increase has been apparent in recent years and there appears to be room for all, the only drawback being the lack of sufficient theatres in the larger centres. For many years Mr. J. C. Williamson provided near and far for all classes, except in vaudeville. Brough and Boucicault and the late Herbert Fleming also for many years gave Australia the best kind of theatrical fare that they could command. During the last few years Meynell and Gunn have come into the field. The firm is really headed by Sir Rupert Clarke, the well-known Victorian, and Mr. Clyde Meynell and *Mr. John Gunn are the managing directors. For a time Mr. John Wren was also a partner, but Sir Rupert Clarke recently purchased his interests in the firm. Thus the J. C. Williamson management, Clarke, Meynell, and Gunn, and in a lesser degree Mr. Allan Hamilton, Mr. Edwin Geach, Mr. George Marlow, and Mr. Hugh Ward (who makes periodical visits), and Mr. Anderson and Mr. Holt, already mentioned in the melodramatic field, are the principal caterers for Australia's productions.

LACK OF AUSTRALIAN AUTHORS.

It is fitting at this stage to refer briefly to Australian drama. It is perhaps a reflection on us that we have not authors of our own who are considered sufficiently good by Australian managers to have their works produced. A number of Australian works by local authors have been accepted and produced in other parts of the world, but here native works are few and far between. And it is in the field of melodrama that our authors of late especially have had the greatest encouragement. "Robbery Under Arms," by Rolf Boldrewood, and adapted by Alfred Dampier, was one of the first of the big Australian successes, and this melodrama, brimful of sensational episodes of the early bushranging life of Australia, has achieved remarkable success here, and even at present when revived by a capable company can always command good patronage. This piece was staged by Mr. Alfred Dampier in London some years ago. Then within recent years Mr. Anderson has staged "The Squatter's Daughter," by Bert Bailey and Edmund Duggan, two good melodrama actors playing with Mr. Anderson's company. The latter is also a brother to Miss Eugénie Duggan (Mrs. W. Anderson), a lady who has achieved great success in these Australian and other melodramas. Then Mr. Bland Holt has latterly given us "The Great Rescue," a typical Australian story adapted from Lincoln J. Carter's story "Bedford's Hope." These three are Australian from head to foot. The first is a tale of the bush, the second also smells throughout of the gum tree and the eucalyptus, and there is introduced into it some fine Australian scenery, with sheep shearing and wood chopping competitions, while the last mentioned is a fine mining story. "The Great Rescue" contains two of the finest sensation scenes ever seen on the Australian stage. A miner cut off through an inflow of water into the tunnel of the mine for a number of days and eventually rescued by a diver, a true incident, which occurred in West Australia, is introduced into "The Great Rescue," and there is also a sensational race between a motor-car and train. Then Mr. J. Smith, of Melbourne, has lately come into the field with another melodrama entitled "A Miner's Rescue." This piece, too, has achieved a good deal of success. Within the last few weeks Mr. Anderson has also staged another Australian drama called "White Australia" or "The Empty North," written by Randolph Bedford. This piece is something after the style of "An Englishman's Home," excepting that it points the danger to Australians of their vast northern lands being left unoccupied, and further that it has more life and sensation in it than the English piece. Mr. Anderson has just staged another melodrama by Mr. J. Smith called "The Bushwoman," which deals with life in the interior of Australia.

EARLIER AUSTRALIAN PLAYS.

These are the more recent successful Australian productions emanating from Australian brain and dealing principally with Australian life and conditions. But reference to the more notable authors, or what may be termed the earlier period of our stage, will prove interesting. In musical productions the hand of J. C. Williamson is seen fairly strongly. In conjunction with Bert Royle Mr. Williamson was respons-

[* Mr. Gunn's sad death had not occurred at the time this article was written.—ED.]

sible for "Djin Djin," the music being by Leon Carron and George Pack. "Australis" is also by Mr. Williamson and Bernard Espinasse, and "Matsa" is by Mr. Williamson and Bert Royle. "Parsifal," one of the most gorgeous productions Australia has seen, is by an Australian, the Rev. Hillhouse Taylor, who also had Mr. Williamson's assistance. Arthur Adams and Mr. Williamson were also responsible for "Tapu," a New Zealand story, in which there were introduced a number of pretty New Zealand scenes of Maori life. The music was by Arthur Hill. Mr. Hill, too, is composer of the music of "The Moorish Maid," the librettos of which were written by John Youlin Birch, also a New Zealander. The latter, in conjunction with "Mr. Humphries" (Dr. Lowe), also of New Zealand, has written several other musical pieces, but so far they have only been performed by amateur companies with the aid of a few professionals, and toured New Zealand. Advice has been received that efforts are being made to have "The Moorish Maid" produced in London. This New Zealand piece was a success when professionally produced in Australia.

THE FIELD OF BURLESQUE.

In the field of burlesque the late Mr. Akhurst was the more prominent author, and he has left several burlesques to his credit. In pantomime themes, too, we have been fairly productive in the past. Montague Grover achieved a good deal of success with his pantomime "The Sleeping Beauty and the Beast"; while Garnet Walch met with success some years ago with several of his pantomimes. Patrick Finn, another Australian, at present in Sydney, is responsible for the librettos of several musical comedies and pantomimes.

DRAMAS AND THEIR WRITERS.

But it is drama that has most appealed to the Australian mind. Walter H. Cooper, a barrister, of Sydney, is generally regarded as the "father" of the Australian drama. Among the pieces he has written may be mentioned "Colonial Experience," "Foiled," "Hazard," and "Sun and Shadow." Bernard Espinasse, besides his incursion into music, is responsible for several dramas, among which may be mentioned a version of his own of "The Three Musketeers," "Her Good Name," and an adaptation of "Sappho." Garnet Walch has also written a couple of dramas besides his dip into pantomime, as has also P. Finn. Alfred Dampier, now deceased, and one of our best actors of the past, dramatised a number of Australian stories, the more noteworthy being the great successes "Robbery Under Arms," already mentioned, and Marcus Clarke's "For the Term of His Natural Life." George Darrell, another ornament of Australia's dramatic stage, now retired, has also used his pen and knowledge of the stage to advantage in writing several Australian dramas, including "The Sunny South," and dramatising several Australian stories. Julian Thomas, a noted Australian journalist of his time, also wrote several dramas; while Lewis Scott is the author of a number of others, including "Ostracised," dealing with the doings of the celebrated Kelly gang. Then throughout Mr. Bland Holt's lengthy career on the Australian stage this actor-manager has been responsible for a number of adaptations of dramas to Australian ideas and conditions, the more noticeable, perhaps, being "The Great Rescue" and "The Breaking of the Drought"—the latter from one of Arthur Shirley's dramas. These plays are hopeful beginnings, and when Australian managers can see their way to risk something—for there is risk in staging an unknown author, even though he be an Australian—there should be a new era dawn in Australian theatrical affairs. It will be noted that most of these are melodramas, and, although good of their type, it must be admitted that the Australian managers fight shy of comedy plays, which are generally staged by the local amateur clubs. There have been several cases where "foreign stars" have been infected with the idea of writing an Australian drama from what they had seen or heard of life here, the late Wilson Barrett, with his "Never Never Land"—which, however, was never produced here—being among them.

THE FOREIGN MARKET.

It must not be supposed, however, that there is any dearth in theatrical authorship in Australia, but managers have so come to regard London and New York as places in which to look for their plays that the Australian is apt to be overlooked. One must admit that the theatre nowadays is a business concern,

and while the managers' desire is to please the people, their great aim is to make money. But the most depressing fact is that the managers should be compelled to go abroad for their plays, as they say they are. Managers receive quite a number of plays by Australians, but they complain that they are unstageable, as do managers in other countries with unknown authors. Surely out of the great number they receive Australian managers should be able to find a few plays which, even though they did require some alteration—and what play does not?—would "make good" here. Many of the plays imported have really no artistic or intellectual value in themselves, and are entirely "foreign" to Australia in their application. Many of these plays have interest for a limited section of the people only. They would be all right in their way occasionally to give Australians a glimpse of life elsewhere and an insight to the tastes of theatre-goers in other lands; but they are supplied to us for our breakfast, lunch, and dinner here by most managers. The greatest condemnation of the present system lies, perhaps, in the fact that several Australian plays have been sent to England, have been accepted and staged. These, truly, did not deal entirely with Australia, but surely if an English manager thinks them good enough, some chance should be given them in Australia.

SHAKESPEARE AN INCREASING SUPPLY.

For some time past we in Australia have had complaints from a large number of theatregoers that they have not been catered for with the better class of play, particularly with Shakespeare. Up till some months ago we had not had any Shakespearean production worth recalling for ten years. Recently, however, Miss Margaret Anglin, the American star, revived "Taming of the Shrew" and "Twelfth Night" with success. Miss Anglin was followed by the return of Mr. Walter Bentley, who achieved a great success with "Hamlet," though the scenery was poor; but Mr. Bentley's acting proved superb in the principal rôle. Then, most important of all, we have had return to Australia Mr. Oscar Asche and his wife, Miss Lily Brayton, and their complete Shakespearean company from England for a brief tour. This is undoubtedly the most notable event that has occurred in Australia's theatrical history, and reminds one of Sir Henry Irving's initial tour of America. Mr. Asche is a native of Australia, but his enthusiastic receptions have been more on account of his brilliant success in the rôles he has given us and the good acting of his company than because he is an Australian. The Premier of Victoria, the Chief Justice, the University Professors and Chancellor, and other such important bodies have welcomed Mr. Asche and Miss Brayton, and spoken in eulogistic terms of the revival of Shakespeare, and expressed the hope that it is the dawn of a new era in Australian theatrical fare. The tour is under the direction of Clarke, Meynell, and Gunn, who have been well repaid for their enterprise. Then Miss Nellie Stewart recently played in Sydney "As You Like It" for the first time on any stage here, the production being gorgeous in the extreme and capably acted. These revivals have awakened interest in Shakespeare all over Australia.

A REPERTORY THEATRE.

A movement recently started in Victoria for the establishment of a Repertory Theatre. The question has been taken up by a number of the most influential and wealthy people, and the initial meeting was presided over by Victoria's Chief Justice. The meeting decided to raise £4,000, and Mr. J. C. Williamson intimated that so soon as this sum was forthcoming he would join with the promoters. Nothing definite, however, has been announced as this article leaves Australia. The object the promoters have in view is to produce the best class of plays, and also to assist Australian authors. Miss Madge McIntosh, recently in Australia, associated herself with the movement, and promised her services to forward it while in England. It is intended to engage a few of the principals from England, and then to train Australians as opportunity offers. The promoters of this repertory theatre scheme allege that the stage in Australia has sunk to "turgid melodrama, foolish farces, and inane musical comedy." Australia is not the only country whose stage has sunk to this level. I do not attempt to plead for the "turgid melodrama," etc., but simply record that the managers are well supported by the masses in producing the entertainment they do at present. Besides the production of Shakespeare and old comedies, plays by the more modern writers, such

as Shaw, Ibsen, Galsworthy, Granville Barker, and others, will be staged. Should plays by Australians be forthcoming there will also be produced, and thus this project will help, it is expected, to bring about the birth of a national drama. It may appear a striking commentary that no Australian manager has yet given us any of Shaw's plays.

NATIONAL OPERA.

A project that deserved success was the formation of what was known as the "National Opera Company," backed up by Mr. John Wren, of Melbourne. Mr. Wren spent a lot of money, and had a manager in England selecting artists for the company in Australia. The idea of the promoter was that this company should be the training ground for eligible Australians, and that when these Australians had reached a sufficiently high standard and had been taught their business they should replace the imported artists, and so eventually form a purely Australian company. The repertory of the company was to be principally old English operas and the best of modern operatic works. But "the" great aim of the promoter was to train Australians to take the place of imported artists on our operatic stage. Unfortunately, the commencement was inauspicious, for the leading artists, with one or two exceptions, failed to reach anything like a decent standard, and Mr. Wren, after supporting the company for some months, decided, with a good deal of reluctance, to relinquish the idea. The company opened in Melbourne, and then came to Sydney. The latter season was better than that at Melbourne, for it had the aid of some foreign artists. The mounting of the pieces was magnificent. Mr. George Musgrave's beautiful settings leaving nothing to be desired in this respect. Mr. Wren intimated at the time that he would probably revive the project later, but, seeing that he has since sold out of the firm of Clarke, Meynell, and Gunn, the probability does not appear rosy—more's the pity for Australia.

THE VAUDEVILLE STAGE.

The vaudeville stage in Australia plays an important part in our life of entertainment, and it has a great attraction for English and American artists, for Mr. Harry Rickards, who has been aptly termed the "Napoleon of vaudeville in the Antipodes" has fresh artists arriving in Australia almost weekly from England and America. Visiting artists should guard against prolonging their "turns" at the various centres too long, as the audiences get tired of having the same stuff drummed into them. One comedian in Sydney gave the same turn for thirteen weeks! An English artist of standing explained to me that an artist in England can "make good" in one turn and play it on circuit, with a week at each centre, for almost a year, and then get another turn ready and do the same round provided conditions are favourable. Such a condition of affairs cannot possibly exist in Australia where the artists only play at the large centres in most cases in four of the States. I would strongly advise vaudeville artists coming to Australia to get ready several turns and give changes at intervals. They would be the better able to judge when they landed how long such a turn was likely to go, and if their opening turn did not appeal they would have something ready to secure their desired success. It is infinitely better for an artist to score than merely to fill a place on a programme, especially when he or she comes from England. As an instance I would recall a recent case where a lady gave a turn in Sydney and Melbourne, which we were told was the "rage of London" for a season. The turn simply went flat, and nothing could lift it up for an Australian audience. Yet this artist persisted with this turn to the end of her season, managerial arrangements presumably not being able to accommodate her elsewhere. Versatility is the thing that should be aimed at, and acts with plenty of go and bright features appeal here. For many years Mr. Harry Rickards had a monopoly of vaudeville in the principal centres, but within years others have come into the field. Mr. Rickards has a circuit embracing Sydney, Melbourne, Adelaide, Perth, and Kalgoorlie, and once a year he sends a company of selected artists, generally headed by a star such as Cinquevalli or Chung Ling Soo, through New Zealand. Occasionally he lends an imported artist to Mr. Ted Holland in Brisbane.

Apart from Mr. Rickards, Mr. James Brennan is the other big vaudeville manager in Australia, and he has a circuit covering Sydney, Melbourne, Newcastle, and Adelaide, while many of the artists engaged by this management also go to Mr. Holland. Mr. Brennan started out with simply employing Australian talent, but

THE AUSTRALIAN STAGE.



Humphrey.

MISS LILIAN MEYERS.

A handsome Australian actress, effective in melodrama. Miss Meyers has played leading lady for some years, and has also toured a company of her own.

THE AUSTRALIAN STAGE.



MR. MAX MAXWELL.

[Laffayette.]

A young Tasmanian who is making a mark on the Australian dramatic stage. He plays juvenile lead with the Bland Holt company.

THE AUSTRALIAN STAGE.



MR. HARRY PLIMMER.

A native of Wellington, New Zealand. In a leading or heavy part Mr. Plimmer can be always relied upon to give a well-thought-out and vigorous rendering.

THE AUSTRALIAN STAGE.



MISS HARRIE IRELAND.

Leading lady of the Bland Holt company, who is another native-born Australian, and has received all her training on the Australian stage.



MISS EUGENIE DUGGAN.

Leading lady for Mr. William Anderson's Dramatic Organisation (No. 1), who is Mrs. W. Anderson in private life. She has played in most of Mr. Anderson's melodrama successes in recent years, notably "The

Talma."



MR. FRED CAMBOURNE,

A well known comedian of the "unctuous" type. He is a Victor, and one of Australia's most popular players.



MR. JAMES B. ATHOLWOOD,

One of the best all-round Australian actors. He is a master of make-up, and is equally at home in Shakespeare and modern plays.

THE AUSTRALIAN STAGE.



[*Talma*.]

MISS FLORENCE YOUNG.

One of the most brilliant artists whom Australia has turned out. Miss Young, though she studied under Madame Marchesi, who advised her to enter grand opera, has not acted outside Australia. She is the recognised prima donna of the Australian stage, possessing a remarkably fine voice, of great range and flexibility. She has appeared as lead in the majority of Mr. J. C. Williamson's leading musical organisations and also in pantomime.

latterly his success has been such that he has engaged American and English vaudeville artists. Mr. Ted Holland, in Brisbane, has a house running with vaudeville all the year round, and he sends companies on tours of northern Queensland, a large district much favoured by the smaller fry also. Up till twelve months ago Messrs. John Fuller and Sons, who have theatres of their own in each of the principal centres (four) in New Zealand, ran vaudeville, but the picture boom has displaced the variety programme for twelve months, and consequently there has been rather a surplus lot of vaudeville artists for some months. Many of these have organised companies among themselves and toured the country districts. Messrs. Fuller and Sons, however, have just made the announcement that they intend resuming vaudeville at Christmas, and this will relieve the ranks considerably and widen the field once more. One of the members of the Fuller firm is at present touring the world, and it is understood that some arrangement will be come to with an Australian manager for the importation of foreign artists who will make a circuit in Australia and then do the Fuller tour in New Zealand.

CHORUSES AND BALLETTS.

It would not be appropriate to conclude this article without reference to the Australian choruses and ballets. Taken on an average the Australian chorus and ballet girls are difficult to surpass. Their qualifications are not merely to look well, but also to be able to sing and dance well. Managers do not experience much difficulty in securing recruits to their banners, so plentifully is Australia equipped in this direction. Their physical advantages are also splendid; in fact, they might be called ideal girls in every way for the work they are called upon to do.

AMATEURS.

Amateur dramatic and musical societies occupy a prominent place in our social life. But apart from this aspect, these societies do good work through introducing to the public at intervals some of the better class works of the older and some of the modern authors, and also our "budding authors." In Sydney and Melbourne especially these societies are very strong, and though some of their performances do not reach a remarkably high standard, still they are sufficiently good to whet one's appetite for the productions to be given by a professional company. Very often, too, a promising actor or actress is unearthed, and many on the Australian stage to-day, and some of those who have gone abroad and done well, owe their start to one of these societies.

LACK OF ONE-ACT PLAYS

The curtain-raiser has not been seriously introduced into Australian theatres. With "An Englishman's Home" the J. C. Williamson management introduced a curtain-raiser because of the shortness of the main piece.

CENSOR : THE PUBLIC.

Censorship of plays is unknown in Australia as you know of it in England, one reason perhaps being that most of our productions are procured from England or elsewhere abroad. But here the public are the great judges, and the management must bow to their verdict in every case.

PICTURES.

A word, too, may be given to the picture entertainments. It is recognised here that this industry is still only in its infancy, and that with the further development of mechanical appliances, the possibilities cannot at present be adequately foreseen. At any rate, there were not more than twenty picture shows in Australia eight years ago; now there are over 500. West's have a permanent show in each centre of the Commonwealth and New Zealand, while Mr. C. Spencer, of the Sydney Lyceum, has a big connection with hiring, etc., while he conducts permanent shows in Sydney, Melbourne, and Adelaide. There are a number of smaller people running shows in the capitals of the States and country districts.

THE THEATRICAL YEAR IN GERMANY.

BY FRANK E. WASHBURN FREUND.

THE various tendencies followed by the modern German dramatists in their works were described in these pages last year. It will be understood, then, that no new trend has to be recorded, except perhaps a stronger leaning towards the play with a pronounced tendency on the one hand and to the problem play on the other. Such "tendency" plays are sometimes of a political nature or have social or moral ethics for their theme, whilst the problem plays—sometimes by the hand of fine essayists or similar writers—treat certain philosophical subjects often in a poetical and sometimes even original way. The preference for old comedies of the post-classical period has remained as strong as last year, at least in Berlin, and seems to show an attempt at getting away from the hard daily struggle of the present and back to the good old days when the American "hustle" and its proverb, "Time is money," were unknown. As before, foreign countries—England, France, Denmark, Norway, Sweden, Russia—have been drawn upon, and have had to contribute largely to the play-bill. Germany's own harvest in new pieces has been plentiful in quantity, but by no means great in quality nor even in "drawing" power.

HAUPTMANN AND SUDERMANNS.

Hauptmann and Sudermann, the two prominent figures of the "New Movement," which has gone on now for twenty years, in German dramatic literature, have both made their contributions, the one having rung in the year with a new play, the other having rung it out. During the twenty years both have developed according to their gifts. Hauptmann was ever the poet, nourished and strengthened by contact with Mother Earth even when he erred, for his mistakes generally arose through his getting too far out of touch with her; and Sudermann was always the gifted writer and born playwright who, with his youthful temperament, fashioned after the old French pattern, went off into new tracks (in "Die Ehre," etc.) in the early days of the movement, and won for it an apparent triumph. But his temperament gradually changed into a routine which has seldom failed him.

Hauptmann's latest work, "Griseida," deals with the old Griseldis legend, as told by Boccaccio. Of course, Hauptmann had to make many changes before he could use the simple story of the sufferings of the gentle peasant girl whom a Prince married, robbed of her children, and finally chased away in order to test her obedience to him. Its ethics—the slave-like obedience of the wife—are even still more primitive than those of Shakespeare's "Taming of the Shrew." Hauptmann, therefore, has sought to explain the actions of the Prince on psychological grounds, and changes Griseldis from a patient sufferer into a handsome but strong-willed peasant woman. Both find happiness at last after their rough edges have been worn smooth in the school of suffering, and they are ripe for each other. Beginning and end are rightly conceived, but the way from the one to the other—that is, the development of the piece—seems highly challengeable, because it is arbitrary, and does not spring naturally from the necessities of the theme. The Prince's behaviour towards Griseldis is attributed to his jealousy of the child that is about to be born to them: he wants alone to possess Griseldis' love! Such a case is, of course, possible, but grafted on to this particular legend quite destroys its delicate flavour as well as its poetry, which must not be confounded with cheap romance. Instead of a well-built drama, which gradually develops and unfolds itself till it reaches the great climax, there are only ten "genre" scenes,

one of which—where the Prince, in wild anger, awaits the news of the birth of his child—has a most painful effect. The language is peculiar, reminding one of the sharp lines of a woodcut, and is intentionally dry. The work has not been an entire success. For some time Hauptmann has given up treating present-day subjects, the only ones which appeal to him now being the eternal, never-changing questions and problems of mankind. The themes he seeks are those which, as Otto Ludwig, a dramatist of great aims of the middle of the nineteenth century, expressed it, can happen everywhere and nowhere, always and never. If without vague symbolism he can succeed in transferring such themes to his native land and imbuing them with the breath of the soil, he will yet achieve a great work. It must only be allowed time to ripen within him.

Sudermann's new piece, "Strandkinder," was given in the Berlin Hoftheater, where, with it, his name appeared for the first time in the repertory. Very probably this is the hand of Dr. Paul Lindau, who, in spite of his seventy years, is still hale and hearty, and as chief producer of the Hoftheater has for the last twelve months been actively and successfully engaged in enlarging and strengthening its repertory on various sides. "Strandkinder" is the name for the wild inhabitants of the shores of the Baltic Sea—its product, as it were—in the dark Middle Ages, and so also are called their prey, the prisoners of sea fights and the survivors of wrecks planned by the cruel shore dwellers. In this play Sudermann's imagination has painted us a highly coloured picture of rough primitive passions, full of murder, wild hatred, and hot love, somewhat in the style of Wildenbruch. Every act has a great climax, and therefore the play seems to promise a success with the public.

ERNST VON WILDENBRUCH.

Dr. Lindau has also brought out in the Berlin Hoftheater the late E. von Wildenbruch's "Lieder des Euripides" and his posthumous work, "Der Deutsche König," the latter being left as a legacy to his countrymen. All the poet's weaknesses are evident in this latter work; his faulty psychology, his high-sounding rhetoric, his superficial treatment of great motives; and it has only found favour because of the patriotic spirit which runs through it. It is different with "Die Lieder des Euripides." They represent the best that Wildenbruch has done. They form a kind of portrait by himself wrung with pain from his own soul. Euripides is himself as he would have liked to be—to be loved and admired. An army of Athenians has been beaten by the people of Syracuse, but their prisoners are spared because they sing the songs of Euripides, and their captors hear in them with delight the poetry of their own tongue and the memories of their childhood. Then Euripides himself comes and prevails on the victors to set the captive Athenians free; if that is not done, the poet swears he will be silent for ever. And in this noble work, full of warm feeling and pulsing rhythms, there is one line of true greatness. "Who says I sing only for the Athenians?" asks Euripides, as one of the prisoners, his countryman, on being commanded to sing Athenian songs in honour of the victors, throws the lyre in the dust, declaring that Euripides belongs only to the Athenians. Euripides lifts up the lyre. He, the poet of mankind, belongs to the whole world. Such a poet Wildenbruch had sometimes dreamt of being, but it was not granted to him. He was ever the servant of his gifts, never their master. He allowed his noble and glowing temperament to run riot instead of reining it in and making it do his bidding. He saw single scenes of picturesques splendour, but never a well-knit whole; he saw single features of his figures, which he often allowed to grow to phantastic dimensions, but never rounded, surely drawn human characters, so that, after the first enthusiasm, they leave us cold, and his phrases sound empty. Nevertheless, his gifts were great, and his "Songs of Euripides" would perhaps be appreciated here, too, if given in a fine and free translation. Lindau gave himself up to the work of producing this play with loving piety, and the result produced a wonderful impression.

HISTORICAL AND POETIC PLAYS.

German history has appealed to several other writers. A young Viennese, Rudolf Holzer, has taken for the theme of his drama the story of "Kohlhase," which Kleist utilised for a novel. Kohlhase is a merchant of Luther's time—Luther himself comes into the story—from whom a nobleman in a fit of insolence unmercifully takes two horses. Kohlhase first seeks redress from the young lord in court, and when it is refused him becomes a kind of outlaw, like Robin Hood, attacks villages and even towns with his

band, and is finally executed. The theme treated here is the feeling of injured justice. Right is right, and must remain so. This work was brought out in Weimar, but had only a *succès d'estime*. The very difficult material was not thoroughly mastered by the author, and where he took a different road from Kleist it was not to the advantage of the piece. Nor is he entirely successful in the way he uses the old language either : side by side with rugged, honest talk can be found speeches that are out of the picture.

In "Der letzte Streich der Königin von Navarra" the author, Johannes Raff, has made use of a French story. The play shows great weaknesses, but has great aims and some capability. Its theme is the eternal uncertainty of love, the growing fear that the call of the blood is the strongest, that happiness would be thrown to the winds in order to enjoy the compelling passion of an hour.

For some years a number of Renaissance and other dramas by Wilhelm Weigand have been appearing in book form without being performed. Now, however, his "Lorenzino" has been given in Breslau. It is an ambitious piece on a subject which has often been treated : the tragic fate of Lorenzino, who, in order to save the city of Florence, murdered his cousin, Alexandre de Medici. But the piece lacks the human note. All the characters stand for an abstract quality, and only that, and the whole gives the impression of a game of chess. A favourite essayist, Karl Federn, who has written several fine essays on Emerson, has also attempted an Italian theme in his play, "Der Gast des Mocenigo." It is, however, too philosophical. A finely-thought-out comedy has been written by Franz Kaibel on the same story from "The Thousand and One Nights," which has already been treated by Wieland. "Wenn Verliebte Schwören" ("Lovers' Vows") is the story of an artisan whose wife dies. He swears to mourn on her grave for nine days without food or drink, but the persuasion of a female friend makes him reconsider his decision. It almost gives the impression of the theme of "Der Letzte Streich der Königin von Navarra" turned into a comedy : vows to-day, forgotten to-morrow. In his "Thersites" Stefan Zweig has dipped into classical lore. He felt the desire to describe psychologically this mocker of the Homeric epos, and in his hands Thersites becomes the "tragedy of ugliness." This cowardly, hideous creature has a heart, however, which longs for friendship and love, but can never be satisfied, so that the lust for revenge in him gains the mastery in the end. The piece is the work of a lyric poet : it is devoid of outward action, and all the work and care are spent almost entirely on the central figure, Thersites. Karl von Levetzow, in his "Bogen des Philoctet," has also gone back to the antique, to a subject already used by Sophocles. His language in "Der Bogen des Philoctet" is not free from rhetoric, his characters are not all firmly drawn, but through it all one feels that, to speak with Goethe's Iphigenie, "his soul seeks the land of the Greeks." And Levetzow has entered the land of the Greeks as a man of his time, just as Goethe once did also. That has helped and at the same time harmed the work. The blending of the two ages has not been everywhere successful ; contradictions stare at one, and modern philosophical views of life show themselves, but nevertheless the piece has so much strength and manliness in hate and scorn, as well as in love and friendship, that it gives hope for the future. Thanks are due to the Berliner Theater for producing it.

PLAYS OF THE SOIL.

The "Soil" dominates the work of a group of dramatists, a few of whom I may mention here, with their latest plays—Karl Schönher's "Der Bildschnitzer" is a little village drama, charmingly observed and firmly drawn, and another, though unsuccessful, piece of his is "Ueber der Brücke," showing the irreconcileable difference between two modes of life—those of the dweller in town and the strolling player. A new writer, Ludwig Heilbronn, has written a strong and fine play, "Hoogeland," modelled on Ibsen. E. von Keyserling is a quiet observer and fine portrayer of morals and manners. His "Peter Hawel" is finely and deeply conceived, a poem in prose. Fritz Stavenhagen, who died so young, has given in his "De Dütsche Michel," in low German dialect, a play which is the product of the soil, a kind of humorous, although slightly forced, contrast to Hauptmann's "Weavers." Max Dreyer's new comedy, "Des Pfarrers Tochter von Strelendorf," also plays in North Germany. Almost all the characters are fine, honest Germans to the core, such as Dreyer loves. With them he runs against the narrow code of moral laws, and, behold ! the honest public follows its daring leader

THE GERMAN STAGE.

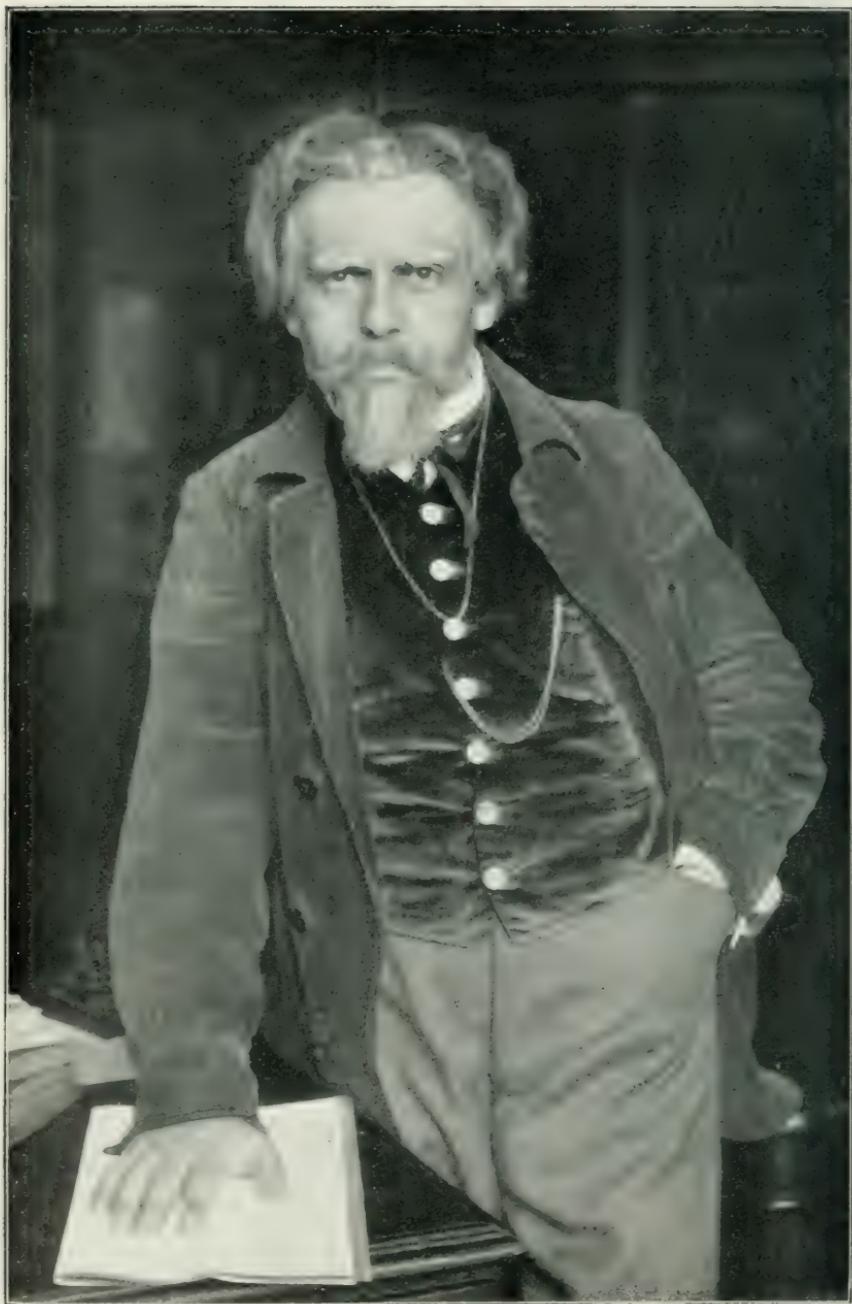


[*Hofphotograph Erwin Raupp, Berlin, W., 61, Behrenstrasse 53.*

HARRY WALDEN,

A favourite actor of "bon vivant" parts in Berlin.

THE GERMAN STAGE.



GUSTAV LINDEMANN

Dr. Stockmann in Ibsen's "Enemy of the People." He is the Director of the Düsseldorf Schauspielhaus and also plays leading parts there.



DR. PAUL LINDAU.

LINDAU, who celebrated his 70th birthday in June last, is now chief producer of the Berlin Hoftheater, after having been in charge of the famous Meningen Hoftheater and manager of some Berlin theatres. He has in the course of his career published many novels and plays, mostly society comedies, which met with great success and are still in the repertory of many theatres. He has a pronounced inclination for criminal psychology, and one of his latest and most interesting plays, "Der Andere," the case of a dual personality, deals with this theme.



FRIEDRICH KÄSSLER,

In the rôle of Lentz in "Winter's Tale."

KÄSSLER is one of the best known members of the Berlin Hebbel Theater, where he has earned deserved praise in a great number of exacting roles with a difficult psychology.

THE GERMAN STAGE.



PAUL WEGENER,

A distinguished member of Reinhardt's Deutsches Theater, Berlin.

and applauds the Pastor's brave daughter when she turns off her former lover who wants her to accept him for her husband because of the child to be born to them. Whether it would applaud her action in real life is another question. For the characters of her play, "Das Letzte Glück" (Frankfurt a. Main), the well-known novelist, Clara Viebig, has gone to the Eifel, the mountainous strip of country on the left side of the Rhine, which she knows so well. The characters are, as usual, excellently drawn and lifelike, but the dramatic form is neither sure nor uniform enough, so that only single scenes work dramatically, although that in a strong degree. Finally, Lothar Schmidt has written a comedy with the true Berlin flavour, "Only a Dream," a story of adultery, lightly treated. True Berlin types all the characters are, with their bitter tongues, their love for sharp sayings, their slangy talk, and their natures devoid of inner culture!

"DON JUAN" REDIVIVUS.

A small group for itself is formed by a few pieces which represent the old theme of "Don Juan" in a new and generally modern setting, and with a special meaning. Three such pieces have appeared within the year : "Don Juan's Letztes Abenteuer," von Hans Otto (Stuttgart); "Don Juanito," von Schmitz (Mannheim), and "Unterwegs," von Thaddäus Rittner (Vienna). The first of the three pieces plays in Venice, and is evidently by an imaginative writer, who, through the power of suggestion, forces his audience under his spell almost against its will. The second piece shows us a modern Don Juan who has too much intellect and culture to be the captivator, so that his prey always escapes him, or rather he himself lets it escape. The piece was only partly successful. The first act alone shows signs of a light and sure touch. In the third play, Don Juan betrays the wife of his friend, who stabs him. But Don Juan never dies, he is the lover in man. The woman, for whom his present embodiment is killed, bends over him and kisses him. Suddenly she starts up, horror stricken; the dead man has kissed her again!

SATIRICAL PLAYS.

A. Schnitzler, whose sentimental early piece "Liebelei" was given by the Stage Society last summer under the title "Light of Love," has this year written only a one-act play, "Comtesse Mizzi," which is certainly the very reverse of sentimental. It is a satire on the morals of the aristocracy, in which, however, all exaggeration of the characters is carefully avoided. By the mere conduct of the action and the choice of the characters, he brings out, seemingly quite naturally, a biting scorn. Walter Turzinsky, whose "Gelbstern" was noticed here last year, has this year joined forces with Konrad Stifter, and together they have produced an audacious burlesque "Man Soll Keine Briefe Schreiben," which at the same time makes fun of the detective stories of last year. One scene—impossible, of course, but very merry—plays in a few den of criminals, and is the best in the piece.

The Academic Stage Society, Berlin, unearthed Frank Wedekind's earliest play, a youthful and immature piece, called "Die Junge Welt." It is the attempt of an idealist to free himself from the first disappointments of life, but Wedekind has never succeeded in this attempt, and still wears his cloak of apparent cynicism. His last piece, a one-act play called "Die Zensur," has since come out in the Schauspielhaus in Munich. It is not a play but a dialogue, in which, under the name of Buridan, he discusses his own affairs, as some of his plays had been forbidden by the Censor. Shortly before the end of last year Hermann Bahr, the Proteus of German literature, won great success in the Berlin Lessing Theater with his bright and witty comedy, "Das Konzert." It is a very amusing persiflage on the admiration for artists of ladies, old and young, of the upper classes, who worship in the artist the handsome and fascinating man also. The dialogue is full of humour, and sparkles with smart sayings.

FOREIGN AND ENGLISH PLAYS.

Of the many foreign works I may mention the two following :—(1) The recently finished play by the ever-young Björnson, "Wenn der Junge Wein Blüht." This fine and humorous piece on the old theme of love is the work of a mature thinker, and is yet filled with the warm-hearted feelings of youth. Very soon after the Danish première it had its first German performance, and had a very hearty reception in the Dresdner Hoftheater, which for some years now has been notable for its energy and enterprise. (2) "Revolutionshochzeit," by the Danish writer Coprus Michaelis (Hebbel Theater, Berlin). It treats in a rather original way an

episode of the great French Revolution. The Shuberts have bought the work for America. Of English plays given for the first time in Germany may be mentioned Shaw's "Major Barbara" and "Widowers' Houses"; Galsworthy's "Strife," produced in Cologne, where it had a very hearty reception from the public; with Somerset Maugham's "Mrs. Dot," H. H. Davies's "Captain Drew on Leave," W. W. Jacobs and Louis N. Parker's "Beauty and the Barge," Parker's "Cardinal," which has met with great success. John Valentine's "The Stronger Sex," and several others. The fact that an English musical comedy, "Miss Gibbs," has invaded the land of the operette, Vienna, and been a great success there is remarkable, and seems to point to a friendly exchange between the two nations.

INTERESTING REVIVALS.

Some specially interesting performances of older works may be mentioned here, such as the numerous cycles of Schiller's plays to commemorate the 150th birthday of the poet, who is still a living power on the stage. Lindau directed a cycle of the plays in the Berlin Hoftheater. Reinhard gave "Don Carlos," and outside Berlin there were also several cycles, as, for instance, in the Stuttgart Hoftheater. Hagenauer, in Mannheim, gave the great Wallenstein trilogy in one evening, which proved an extraordinary success. It was in Mannheim that Schiller first became known by his "Räuber." The Lessing Theater, in Berlin, gave a cycle of thirteen Ibsen plays in chronological order, brilliantly performed. Direktor Brahm showed herewith what he has achieved during the last twenty years. In the Berlin Hoftheater, under Lindau, Hauptmann has been taken up again, his "Sunken Bell" having been given there during the year. Two scenes from it are reproduced here. Lindau also revived Otto Ludwig's "Die Macabäer," a powerful drama, but unfortunately not of uniform structure, through being cast from several different sketches. After this he gave a charming version of his own of Molière's "Malade Imaginaire," in which the original ending is preserved, and earned hearty success with it. In the Cologne Stadttheater, Direktor Martersteig, who has just received the title "Geheimer Rat" (Privy Councillor) for his services to the stage, gave a performance of "Faust," in which the atmosphere and spirit of the play were beautifully brought out.

FESTIVAL AND OTHER PERFORMANCES.

The "Münchner Märchenspiele" towards the end of the year paid a successful visit to Berlin. They gave the old fairy tales in artistic new versions with music, so as to get into touch again with the old poetry of the people, and in this way to lay the foundation for a new poetic revival. The new movement for open-air performances was discussed at some length in THE STAGE some months ago. It also shows the love for the dramatic art in all circles, and the longing for beauty and poetry, colour and life in it.

Quite unique are the Festivals for Young People which have been held in Weimar by the Schillerbund. For three weeks four classical performances were given each week to youthful audiences, who in this way became accustomed to noble dramatic fare. For this year's performances a considerable sum has already been collected.

CONDITIONS IN BERLIN.

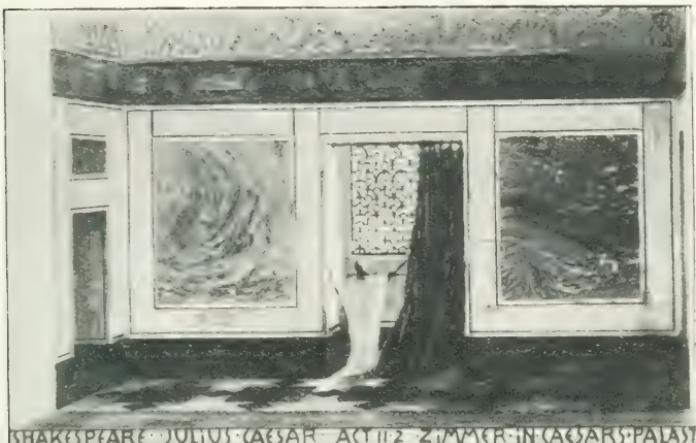
In No. 18 of "Die Deutsche Bühne," the official organ of the Deutsche Bühnerverein (Society of German Theatre Directors), the following significant passage occurs:—"It is a pretty generally known fact, and one not to be denied, that the Berlin theatres are at present fighting against very calamitous fortune. The want of new "drawing" pieces, constant official regulations from high police authorities, depressed conditions of trade—in short, a whole series of adverse circumstances—have contributed towards making this year's season into a particularly unfortunate one."

All possible means apparently have been tried in Berlin to fight the growing indifference of the public to the theatre. Numbers of so-called free tickets are given away, and as on each ticket a fee is charged which is equal to about a third of the box office price, a small return is thus secured. But it is said that even these tickets are sometimes refused. Another plan is to offer tickets to all kinds of clubs, societies, etc., at greatly reduced prices, and to sell tickets in all kinds of shops at half-price—in short, to do everything possible to fill the theatres with a half-willing, half-unwilling audience. In spite of all this, however, the interest of the public centres only round certain premières, but for these performances a great

THE GERMAN STAGE.

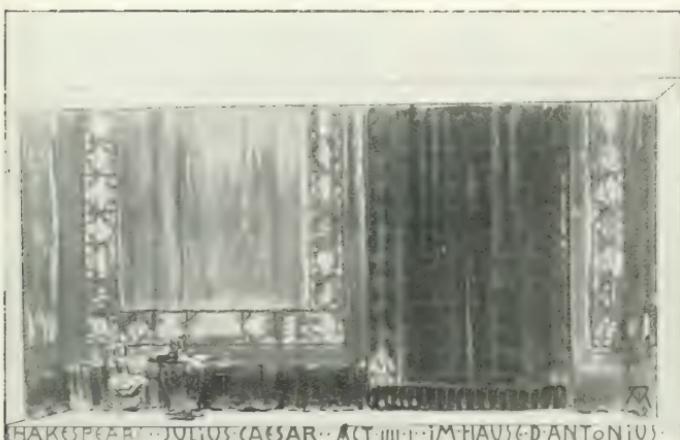
Reproductions of the original sketches for Max Reinhardt's production
of "Julius Cæsar."

Designed by Professor A. Roller.



SHAKESPEARE JULIUS CAESAR ACT II. 2 ZIMMER IN CAESARS PALAST

ACT II.—ROOM IN CÆSAR'S HOUSE.



SHAKESPEARE JULIUS CAESAR ACT IV. 1 IM HAUS D'ANTONIUS

ACT IV.—IN THE HOUSE OF ANTONIUS.

THE GERMAN STAGE.

Reproductions of the original sketches for Max Reinhardt's production
of "Julius Cæsar."

Designed by Professor A. Roller.



ACT III.—THE FORUM.



STREET WITH HOUSE OF BRUTUS.

THE GERMAN STAGE.

Reproductions of the original sketches for Max Reinhardt's production
of "Julius Cæsar."

Designed by Professor A. Roller.



SHAKESPEARE: JULIUS CAESAR · ACT V · THE PLAINS OF PHILIPPI.



SHAKESPEARE: JULIUS CAESAR · ACT V · DEATH OF CASSIUS · TOD

ACT V.—DEATH OF CASSIUS.

THE GERMAN STAGE.



[From block made in the Art atelier of the Düsseldorfer Schauspielhaus.]

SCENERY FOR "THE MERCHANT OF VENICE," LAST ACT,

As presented in the Düsseldorfer Schauspielhaus.

THE GERMAN STAGE.

Scenery for "Coriolanus," as presented at the Royal Court Theatre, Munich.

Designed by Maschinen Director Julius V. Klein.



ACT I.—ROOM IN THE HOUSE OF CORIOLANUS.



ACT I.—STREET IN ROME.

THE GERMAN STAGE.

Scenery for "Coriolanus," as presented at the Royal Court Theatre, Munich.

Designed by Maschinen Director Julius V. Klein



ACT II.—THE INTERIOR OF THE CAPITOL.



ACT IV.—VESTIBULE IN THE HOUSE OF AUFIDIUS.

many free tickets have of necessity to be given away to the Press, etc., without fee of any kind. The tendency seems to be now—started by the Lessing Theater—to sell all tickets available for sale, on important first nights, only at increased prices. The pleasure of being able to pronounce for the weal or woe of a new piece must be purchased at an extra price. By these means the fate of new works is put more than ever in the hands of people with long purses, especially as nowadays the Berlin verdict holds good more and more for the whole of Germany. Such premières, especially in case of Hauptmann first nights, have in this way become a strange kind of society function, at which rich but not very cultured Berlin circles create a noisy battle for and against the play and the author! Such painful scenes contribute nothing towards showing Berlin to be a centre of culture; to Hauptmann and his production they have even done serious harm. For "small" premières, the result of which is uncertain, all possible means are taken to secure a full house, that can be relied on absolutely. This guarantees tremendous applause on the evening, but the next morning often brings a miserable Press, and the result empty houses. But even when the Press is good, the audience often falls off very soon. How can that be accounted for? The "Deutsche Bühne" attributes it principally to the lack of new "drawing" pieces, but it is also partly because Berlin is following more and more the example of London and relying on the long run of a "drawing" piece, and has become unfaithful to the old repertory system. There are already theatres which daringly begin the season, the same as in London, with only one piece, staking their all on the one card. In London the evil of the long run has been proved by experience. In Berlin they are steering straight towards this evil with open eyes. Berlin private theatres are now forced into the long run system for the reasons that rule in London, namely, financial ones. Berlin will probably not have long to wait for the inevitable consequence of all this. Instead of stock companies, accustomed to play together and to keep up a certain style and tradition, companies will be formed for each single run. In last year's volume of this book we discussed the plan which had been adopted to try and balance this unsatisfactory state of affairs, namely, the lending of actors to different stages and their touring in the provinces during those periods of enforced resting. But in the long run that alone cannot meet the case. Pieces which enjoyed these long runs during the last year were generally musical comedies and poor farces, and also some comedies of satirical tendency, of native and foreign manufacture; in short, mostly pieces of a very light character. Musical comedies have become the fashion.

THE BERLIN SCHILLER THEATER.

The theatres of Berlin are showing two distinct tendencies: on the one hand the change into the purely commercial management on capitalistic basis, with the consequences just mentioned. An example of this is given by the Metropol Theater, which has now been turned into a company whose shares are bought and sold at the Exchange. On the other hand, there is the development of the "Volksbühnen" (People's Theatres), which form a kind of supplement to the Royal Hoftheater. Two such theatres, under the far-seeing and excellent management of Dr. R. Löwenfeld; are the Schiller Theater, which, at very low prices, give their public (mostly the lower middle classes) a changing repertory of classical but also amusement plays, and even sometimes premières. A careful ensemble is made a particular point, and although too much attention is not given to the decorations, they are always tasteful. The two scenes from the Schiller Theater reproduced here are from an Ibsen piece, and are by one of the best German scenic artists, Prof. Roller, who has also designed the pictures given here of Reinhardt's production of "Julius Cæsar." The price of seats in the Schiller Theater is, for the best places, 2s. 6d.; for the cheapest, sixpence, including programme and cloak-room accommodation! Excellent refreshments are also provided at extraordinarily cheap rates. At the same time they are in no way "popular" theatres in the sense of certain theatres here, for they have a much higher object in view. Anyone taking a subscription fares cheaper still, and these subscriptions are also payable in four instalments, so that even the poorer people can take them. By the way, a company has just been started in Berlin which sells, at a slightly increased price, subscriptions on the instalment system for all theatres worked on the subscription method. This ought to help to bring a larger public to the theatres. It must not be thought that these Schiller theatres are merely a philanthropic undertaking. This is by no means the case. They belong to a company, but one which has founded them

for the common good, not as a profitable speculation. For all that, these theatres have not only paid their way, but give a profit of from £1,000 to £3,500 a year! One of the two theatres—the one in Charlottenburg—is, moreover, a model of modern theatre architecture, with an auditorium designed on the amphitheatre system, a real People's Theatre in the best sense of the word—that is, a theatre in which the universality of culture is emphasised, instead of the difference of classes being sharply marked by separation.

A CLASSICAL STAGE SOCIETY.

Truly unique institutions are the two "Freien Volksbühnen" of Berlin, to which a new one has been added, called "Das Klassische Theater." They are societies which make arrangements with different theatres to have, according to their choice, plays from the theatres' repertoires played to their members on certain days during the season. The new "Klassische Theater" was founded last year for the performance at Wednesday and Saturday matinées of classical as well as good modern plays for the pupils of the higher boys and girls' schools. In the first season six performances are to be given—in the Deutsches Theater, the Berliner Theater, and Neues Schauspielhaus—for the price of six shillings, including cloakroom and programme. The parents of the children can, as far as the space permits, have seats at the same price. A plan is on foot to extend this excellent enterprise to all the board schools also.

POPULAR STAGE SOCIETIES.

The two "Freien Volksbühnen" are older foundations. In 1890 Bruno Wille, philosopher and idealistic educator of the masses, founded the "Freie Volksbühne." It was opened with a performance of Ibsen's "Pillars of Society." The organisation is much the same as the Stage Society here; in fact, it might be called a Popular Stage Society with very similar methods, but, of course, entirely different aims. The performances take place on Sunday afternoons, and plays and theatres are chosen by the Council. The Council consists of a literary advisory board of authors and critics, the president of the Society, and office bearers (treasurer, secretary, etc.), chosen by the members of the Society. In the first years of its existence, companies were got together for each piece, and all the first-rate artists competed with each other in lending their services. In those days there were no public performances on Sunday afternoons in Berlin; now that these performances bring the theatres so much money, few artists are free for special performances, so that the "Freien Volksbühnen" have now generally to take one of the plays already in the repertory of the theatre giving the performance, although, of course, the Society can choose the piece. Then they have reserved for themselves the right to choose now and then an entirely new piece, which the theatre in question has to produce for them. In this way the Volksbühnen retain a certain amount of literary independence. To enlarge this independence again, however, and to be enabled to realise all the intentions they cherish, the larger of the two societies, "Die Neue Freie Volksbühne" (the two societies together total the respectable number of 60,000 members, many of whom are artisans), has decided on building a theatre of its own. It has already got together a building fund of more than £5,000, collected mostly from small people. This Society alone now pays a yearly sum of £25,000 to the eleven theatres with which it has contracts. The members pay one shilling for each performance, the seats being allotted by ballot. By means of these societies an entirely new public for the dramatic art has grown up. For the last three years a similar society has existed in Vienna, with a membership of 9,000, under the presidency of Herr Stefan Grossmann, a well known writer and dramatic author.

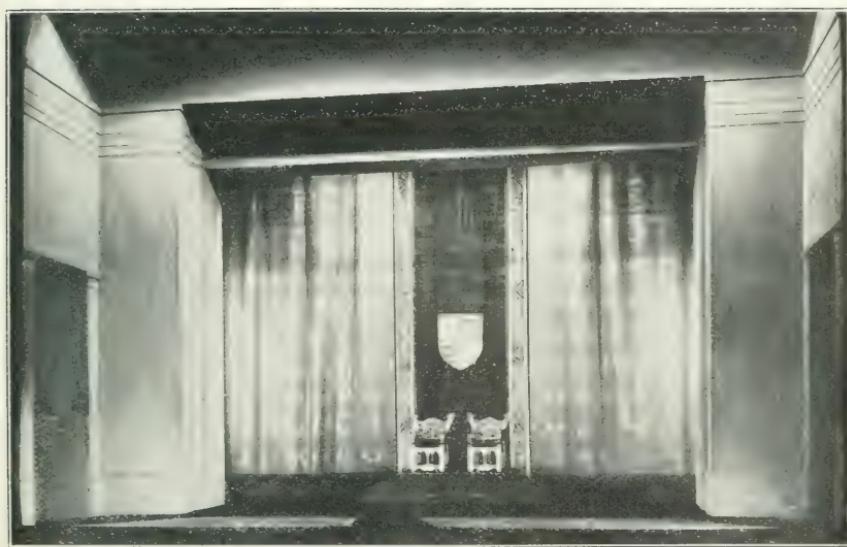
PROVINCIAL MOVEMENTS.

From the provinces some interesting movements are to be recorded. The towns are occupying themselves more and more with dramatic art, although not in all cases to the extent of entirely freeing the managers from financial considerations. At a meeting of the "Bühnenverein" (Society of German Theatre Directors), stress was laid on the fact that managers had to provide all scenery, weapons, armour, etc., themselves, representing a cost of about £8,000, and for that reason they must of necessity be, in the first place, business men. The managers also blame the towns for the adherence to the abhorred system of the "trial month"—the month within which an actor may receive notice—because the Municipal Theatre Committees reserve the right of making the manager discharge any actor whom they do not like.

THE GERMAN STAGE.

Scenery for "King John," as presented at the Royal Court Theatre, Munich.

Designed by Maschinen Director Julius V. Klein.



ACT I. STATE RECEPTION ROOM IN PALACE.



ACT II.—ABBEY GARDEN.

THE GERMAN STAGE.

DR. CARL HAGEMANN'S SCENERY FOR GOETHE'S "TASSO,"
from original drawings by himself.



ACT II.



GARDEN SCENF.

THE GERMAN STAGE.

Director Martersteig's Scenery for Goethe's "Faust;" Designed by himself.



EASTER SUNDAY : FAUST AND WAGNER OUTSIDE THE TOWN.

THE GERMAN STAGE.

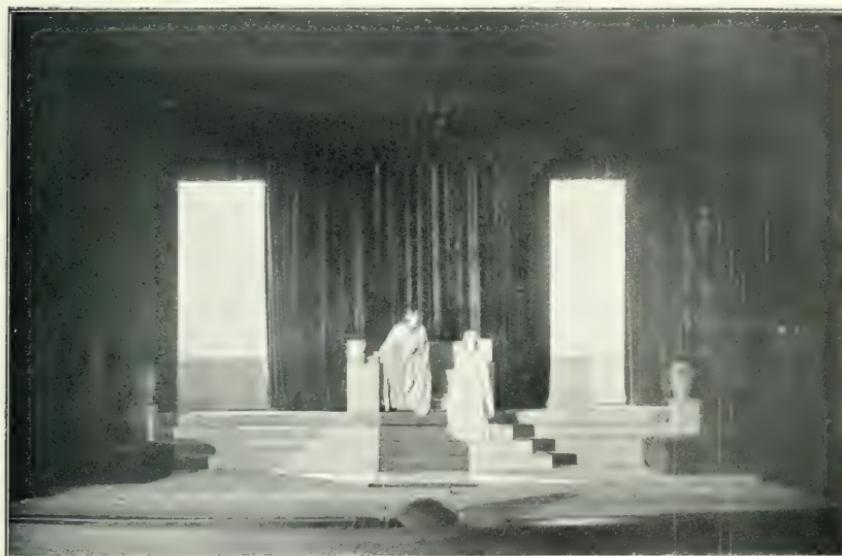
Director Martersteig's Scenery for Goethe's "Faust." Designed by himself.



THE PRISON SCENE.

THE GERMAN STAGE.

Max Marie Steig's scenery for "Hero's und Mariamne," tragedy by F. Hebbel.



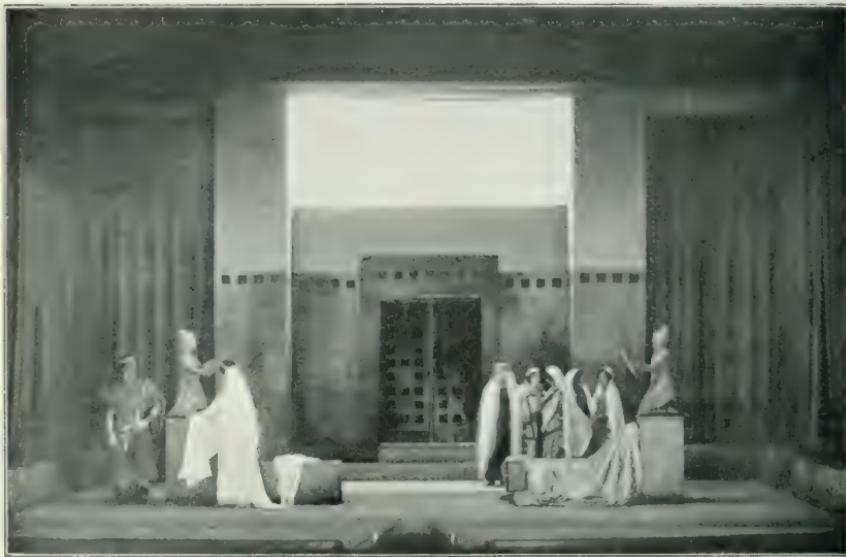
ROYAL AUDIENCE HALL.



I.—ANTECHAMBER IN THE PALACE.

THE GERMAN STAGE.

Max Martersteig's scenery for "Gyges und sein Ring," tragedy by F. Hebbel.



II.—THE QUEEN'S CHAMBER.



III.—TEMPLE OF HESTIA.

Several new towns have taken up the management of their own theatre, as, for example, Kiel. In several other towns managers are made to fulfil certain conditions in exchange for the subvention, such as a fixed amount of salary, supply of costumes for the actresses, cheap popular performances, etc. Towns are more and more recognising the fact that an art institution like the theatre can only be permanently maintained on a sound economical basis and adequate payment for the actors. In some places the condition is made that if a net profit is the outcome of a year part of it must come to the town, the manager being guaranteed a certain sum. This is intended to prevent, on the one hand, the squeezing out of "drawing" pieces (the manager has no longer only to look anxiously to profits and can turn his attention to other works), and, on the other, to prevent expenses, borne by the town, such as light, water, and rent, helping in the end only to fill the pockets of the manager. The following record of sums paid by towns towards their theatres should be of interest :—Cologne, £25,000; Frankfurt, £13,000; Barmen, £6,000; Dortmund, £6,000; Essen, £4,000; Elberfeld, £4,000; Aachen, £3,500; Breslau, £3,000; Düsseldorf, £2,500; Magdeburg, £2,500; Kattowitz, £1,000; Thorn, £1,000.

PEOPLE'S THEATRES IN THE PROVINCES.

The Cologne Stadttheater has made an excellent arrangement, similar to the Berlin Volksbühnen movement, by which extra performances are given on Sunday afternoons to the different societies, trades unions, etc., of the town, and even to the Socialist workmen's organisation, the societies having the right to choose any piece they like from the repertory of the theatre. Last year, for example, the trades unions chose Galsworthy's "Strife," and received the work with the greatest enthusiasm. In a letter to me Dr. Simchowitz, the dramaturg of the theatre, wrote : "We are indeed proud of having solved the problem of popularising the theatre in this way; so far no other theatre in Germany has succeeded in this point to such an extent or in a more truly liberal spirit." In Hamburg a "Deutsches Volkstheater" is in process of building, which will give each subscriber one performance a week (forty in the year) for a yearly subscription of 20s. This also includes an illustrated theatrical paper, delivered gratis, and free entrance to numerous artistic and scientific evenings.

A CENTRE OF ART AND CULTURE.

What can be done by private enterprise is shown by the Düsseldorf Schauspielhaus (directors, Frau L. Dumont and G. Lindemann). It was founded a few years ago with great enthusiasm by Frau Dumont, and is now one of the centres of art and culture. In this theatre, which is architecturally a fine building, with a very comfortable and refined interior, not only plays, but also art and other lectures (on Sundays) are given, and concerts and exhibitions held. Finally, this theatre, which has been further improved by the addition of a beautiful new hall, has been selected as the headquarters of a kind of private University called "The Rhenish Popular Academy for Ethics and Ästhetic Culture." The repertory of the theatre contains Shakespeare and all the classics, as well as Ibsen and the modern writers. In connection with the theatre is an academy of acting, now under the direction of Dr. E. Stahl, lately Professor of German at the University of Nottingham. The theatre also publishes the excellent paper, "Die Masken," which is sold every evening with the programme for a very small sum. Some rich merchants of the town have generously guaranteed to pay up possible deficits. The decorations of its productions are, like those of Reinhardt, on the newest lines; its company, also like Reinhardt's, often go touring. Last year the company received well-earned applause in Paris. There is also a prospect of their visiting England in the near future. It is good to be able to record that the actors' interests, too, are well cared for in this theatre; their contracts are for a whole year—that is to say, they receive the full amount of their salaries during their holidays of about four weeks: historical costumes are provided for the actresses by the management, also modern ones for those actresses in receipt of a small salary. The Schauspielhaus has, therefore, become a model institution in that respect. Besides the Schauspielhaus, there is also the Stadttheater in Düsseldorf, supported by the town, and concerned principally with the opera. All this in a town of some 300,000 inhabitants!

STADTBUND THEATRES.

The movement of the "Stadtgebund" theatres is increasing steadily. Several of the smaller towns join together and have a good company with an extensive

repertory and well-studied performances, instead of each having a mediocre company and hurriedly prepared productions. For the actors, as well as the managers, this development is advantageous. As in each of these towns there is a theatre season of several weeks, or even months, the actors often get contracts for the whole year, while the managers find in each town a public fresh and eager for the theatre. Of course, in this way a good many posts are lost to actors, but these were generally positions which could not be taken by any self-respecting man, and have only helped to create a miserable proletariat, so their loss is no harm to any one—in fact, rather the reverse.

WANDERTRUPPEN.

The system of subsidised touring companies forms, for quite small communities, a kind of supplement to the Stadttheater theatres. The Märkisch Touring Company, which was mentioned here last year, has enlarged its repertory, and now gives a number of classical and modern pieces. Receiving support from the community, or perhaps from private sources, in the form of the free use of a hall and light, a sum in cash or a guarantee fund, it is independent of "drawing" pieces, and can give plays of real artistic value. During the last year 189 performances were given in sixty-eight places by the Märkische Wunder-Theater. In Hungary such touring companies are now even subventioned by the State, less, it is true, to serve Art and the education of the people than to relieve the poverty of the numberless unemployed actors and actresses. However, if the plan works, the result will be the same in the end.

PROVINCIAL TOURS BY ENTIRE COMPANIES.

Another important movement in the provinces must be mentioned, as, happily, it is destined to supplement, not to replace, the stock companies in the different towns, for they, in spite of some weaknesses, are a guarantee for a certain independence and healthy growth in the dramatic life of the whole country. The movement referred to is the "Ensemblegästspiele" of entire companies, which is becoming more and more the custom, and closely resembles the big autumn tours of the first-rate London companies. These tours give new interests to both actor and public in the towns they visit, provide material for comparison, and bring with them new plays and new actors, and in some cases new methods of staging; in short, beget new life, and thus raise the dramatic art of the country. Theatres in Vienna, Düsseldorf, Berlin, etc., send their companies on these tours, notably Reinhardt's, which gave plays by Shakespeare, Goethe, Schiller, etc., in the Künstlertheater in Munich during the summer. These tours are taking more and more the place of rounds through the provinces by single well-known actors, who during these tours "star" in show roles in the different towns, playing with the resident stock companies. Another good way of supplementing the work of the provincial theatres is a custom which has come into use of companies touring with one or several plays which, for some reason or other, have failed to get a hearing, but have appeared promising. In spite, therefore, of a few adverse points, it may be said that dramatic life in the provinces is healthy and progressive.

NEW THEATRES.

The many newly built theatres in the larger and smaller provincial towns also speak for these favourable conditions. During the year new theatres, some of them beautiful and expensive buildings, have been erected in, amongst other places, Cassel (Royal Court Theatre), Chemnitz, Stuttgart, Hildesheim, Osnabrück, Celle, Wolfenbüttel, Basel, Baden bei Wien, Aussig, and Meiningen, where the old Hoftheater was burnt down early in the year.

MEININGEN.

With characteristic energy Duke George II., the great friend and benefactor of the theatre and the leader of the famous "Meininger," had a stately new house erected, in which Geheimrat Max Grube, one of the Old Guard of the Meininger, now rules as director. He has begun with the excellent idea of opening his theatre to young dramatists, especially of poetic works, and of trying to smooth the way to fame for young actors. On the occasion of the opening ceremony of the new Meininger Theater the "Deutsche Bühne" published, in December, a highly interesting special number, in which the Meininger and their famous deeds were treated. In the same number is to be found an interesting account, "Die Meininger in London" (in 1881), by L. Barnay, also one of the Meininger Old Guard, who has come to fame, and is now director of the Hanover Hoftheater. In the course of the article he tells of the admiration excited in London audiences by the Meiningers.

THE GERMAN STAGE.

Scenery for Hauptmann's "Sunken Bell" as presented at the Royal Court Theatre, Berlin. Producer, Dr. Paul Lindau.



ACT I. [Zander & Labisch, Berlin, W., Mohrenstr. 19.



ACT IV. [Zander & Labisch, Berlin, W., Mohrenstr. 19.

THE GERMAN STAGE.



SCENE (LAST ACT) FROM HAUPTMANN'S "ELGA,"
as presented at the Düsseldorf Schauspielhaus.

THE GERMAN STAGE.

Scenes from Ibsen's "Kaiser and Galiläer" as presented at the Berlin Schiller Theater.

Scenery designed by Professor A. Roller.



By permission of Messrs. Zander and Labisch, Photographers, Berlin, W., Mohrenstr. 19.

THE GERMAN STAGE.

Architect Oskar Kaufmann's Scenery for G. Bernard Shaw's "The Philanderers."



especially in the crowd scenes in "Julius Caesar." During last year, also, the Meiningers and their Duke celebrated another happy festival—namely, the seventieth birthday of the Duke's consort, the Baroness Helene v. Heldburg, who, as is well known, was at one time an actress of great and exceptional gifts.

ART ON THE STAGE.

The new movement in stage decoration in Germany was described at length in these pages last year. This year we reproduce a number of pictures of scenes from different theatres, to illustrate this movement still further. Of particular interest are the pictures from "Julius Cæsar" (Reinhardt); from Goethe's "Faust" (Cologne), designed by Director Martersteig himself; from Goethe's "Tasso" (Mannheim), designed by Intendant Dr. Hagemann himself; the scene from "The Merchant of Venice" (Düsseldorf Schauspielhaus, Directors Dumont and Lindemann); and from "Coriolanus" and "King John," designed by Herrn Maschinendirector Klein, Munich, who has arranged a new kind of Shakespeare stage. It was in Munich, too, that the first Shakespeare stage was invented and used for years, with the greatest artistic success, by Jocza Savits. All these scenes give a good idea of the way in which, in these productions, such minor detail as serves only to weary the attention is toned down or totally eliminated, and all the forms and masses in which the significance of the subject lies are developed or brought out into stronger relief.

Roller, in Vienna, has already adopted this new style for operatic performances, and his example was followed by Dr. Hans Löwenfeld (Leipzig) with great success in a performance of "Die Zauberflöte," in which emphasis was laid on the general impression instead of on correct details of the scenery. It was to have the effect not of a "magic farce," but of the great work of Art dedicated to Freemasonry and brotherly love. The fine results of the performance justified Dr. Löwenfeld's enterprise. This movement has already begun to attract the attention of wide circles. In Mannheim, for instance, where Intendant Dr. Hagemann has taken it up so enthusiastically, a rich family of the name of Lenz has magnanimously borne the entire cost of the new decorations of "Faust," "Wallenstein," and now the whole Wagner Ring. The German Shakespeare Society has also shown interest in the new ideas. Dr. Hagemann gave a lecture to the Society recently, which was attended by a highly interested audience; and full accounts of the new work done in Berlin, Munich, Mannheim, Bern, etc., are given in its comprehensive Year-Book. Last year the proposal made by Dr. Gregori, of Wien, to found a "Society for Art on the Stage" was mentioned here, and it is interesting to learn that this Society has since then really been established, and has enlarged itself greatly. This autumn (1910) it will hold its first public congress in Berlin, at which the principal points to be discussed are: The building of theatres (especially the arrangement of the stage), limits of naturalistic and stylistic production, the education of the actor, etc. At the same time in Berlin there will be a large Theatrical Exhibition, arranged by the "Gesellschaft für Theatergeschichte" (Society for the History of the Stage). In Berlin, also, a number of authors, painters, and architects have formed themselves into a society whose duty it is to choose artistic decorations, suited to the style of the different plays, for the smaller provincial stages which cannot afford to engage an artist to design their decorations.

THE AUTHORS' YEAR.

The German Dramatists' Society has been making great progress and now counts more than 120 members, amongst whom are many of the best-known writers of Germany. It has made an arrangement with the sister societies of Denmark and Spain to help each other mutually, and hopes to make a similar arrangement with the other countries. It was cordially desired to have connection with England in the same way, but unfortunately an English Dramatists' Society has not yet been established. The Society, in collaboration with the Society of German Theatre Directors, is working out a standard contract for plays which will be binding for both managers and authors, and will regulate the percentage of authors' fees, etc. It is to be hoped, also, that an agreement will be arrived at about the treatment of MSS. sent in for perusal, for there is as much sinning against this point in Germany as—well, elsewhere! A standard contract between authors and dramatic agents has also been drawn up, but all the agents have not yet agreed to it. Similar good work has been done by the Austrian Union of Dramatists and Composers in Vienna, whose leading spirit is Fritz Telmann.

A THEATRE BOYCOTT.

The German Dramatists' Society has during the past year boycotted a Berlin theatre; none of its members may, according to a ruling of an extraordinary general meeting, give this theatre any play, nor may any member of the foreign societies which are affiliated with the German one, do so either. A member who broke this rule was expelled. The case, which is most important for future developments, is as follows: The play by Lothar Schmidt, "Nur Ein Traum" (already mentioned here), had a very good reception at the première, and the Press criticisms which followed were also very favourable. In spite of this, however, the manager did not give it on the Sunday following the première, as is the usual custom with successes. This, in the opinion of the Society, has harmed the piece very much, because, in the eyes of the public, it appeared to have had only a slight success, and no one troubled to go, in consequence of which takings at the next performances, it is alleged, fell at once. Finally, the piece was taken out of the repertory altogether, seriously damaging its chances in the provinces. In future such cases will, no doubt, be provided for by a suitable clause in the standard contract. In the present case the Society has sued the manager and the result is awaited with much interest. The question at issue is whether the court will look upon it as a recognised custom that a piece which has been well received and well criticised should be put on the bill for the following Sunday, and whether, if this is not done, the author is entitled to damages. On the other hand, the manager declares that the piece from the first was not a financial success. From this case it will be plainly seen how important an international agreement is; then the boycott would, of course, have far greater effect. In such a case, for instance, the interests of an English author would be equally well guarded if he belonged to an affiliated society. This case has caused the Society to form a Legal Committee, which, in future, will act in such cases.

A COPYRIGHT CASE.

Still another legal case, much the same as the "Sherlock Holmes" one, will interest English authors. Two adaptations had been made of Justin Hunley McCarthy's novel, "If I Were King," for the German stage. The one, by Leo Lenz, was the authorised one; the other, by Felix Josky, was done on the adapter's own account. Both were accepted by Berlin theatres, and Josky's was to be performed first. Thereupon the authorised adapter, Lenz, took the matter to law, and the première was temporarily postponed. Soon after, however, the court declared Josky's adaptation of the English novel to be legally valid, and the performance was allowed to proceed. Herr Josky voluntarily declared himself willing to pay Mr. McCarthy the usual share of author's fees, probably the half.

THE ACTORS' YEAR.

Owing to the length of this survey, it is impossible to record in detail the progress of the movements amongst the profession in Germany during the last year. Nor is it absolutely necessary, as the different points—the demand for an Imperial theatre law (which, by the way, is not likely to come to pass soon), a minimum salary, etc.—have been constantly referred to in *THE STAGE*. I only need, therefore, to sum up shortly. It will be remembered that the German Actors' Association—which now counts about 10,000 members—at the end of 1908 refused to accept the standard contract which had been worked out by a committee formed of some of its own members and of some members of the Society of Directors; thereupon the latter broke off all connection with the Association, refused to accept it as representing German actors, cancelled the Court of Arbitration composed of members of both parties, and in other ways tried to fight the Association. One may deeply regret the struggle which then ensued, and in which, unfortunately, there was much that was merely personal; but, on the other hand, it has brought about a development of the Association in the right direction, more in accordance with the social and economic views of the present day. Out of a kind of friendly society, whose principal object was the provision of old age and invalid pensions for its members, a kind of trade union has now developed, which aims at raising the social position of its members, and, in fact, of the whole class, and will work for their interest with all its strength. Faithful to the motto, "Viribus Unitis," proposals are being discussed to combine with all the other similar societies, such as the Dramatists', the Musicians', the Chorus Singers', etc. In an interesting letter to me Herr Curt Stark, an actor who at one time played in English in America, and who is one of the most energetic workers of the Association, proposed

an international combination, which, it is much to be hoped, will one day become a reality. I had the pleasure of reading this letter to the Committee of the English Actors' Association towards the end of 1909, and I was very glad to see how enthusiastically the proposal was received. Let us hope it will bring about the desired end; all would be the gainers by it.

A LEGAL PROTECTION BUREAU.

In place of the cancelled Court of Arbitration the Association has created a "Rechtsschutzbüro" (Legal Protection Bureau), which has already done some excellent work, and, it is pleasant to record, has in two cases been able to assist English actresses who, unfortunately, were forced to seek protection. Such good fellowship and international brotherhood will surely contribute much towards a pleasant understanding and mutual appreciation. This Protection Bureau has taken in hand 817 cases in all, of which 729 were arranged by a settlement, while the eighty-eight remaining cases came before the court. If a member of the profession is unjustly treated he goes at once to the Bureau for advice, and the Bureau acts for him immediately. If he has been dismissed without good reason he receives support if the case be a needy one, and also the legal expenses are borne by the Bureau. But not only are the actors protected against the directors, the directors are also assisted in cases where the actor has behaved badly. Thus the Bureau exercises an educative influence on all sides, which cannot be too highly appreciated. Nor is it to be wondered at that this institution, which was intended as a "weapon of defence" against the directors, has already been found by some of the latter to be a useful arrangement.

The struggle has strengthened the Association in other respects also—the number of its members has increased, and its capital has now reached the sum of £400,000. The poor conditions under which the German actors work,* as well as the spirit of the times, would sooner or later have inevitably driven the Association on to the road of trade unionism in any case, but this struggle has hastened the process, has cleared many points, and opened the eyes of the actors. That was plainly discernible in the unanimity with which it was decided, at the December meeting of the Society, to put such important questions as minimum salary, combination with other associations, etc., into the hands of a permanent committee. The personal element in the fight will in time disappear, and directors and actors will agree to bury the hatchet again, for the best representatives of the former—Baron von Putlitz (in his pamphlet, "*Theaterhoffungen*"), Max Martersteig, Dr. Hagemann, Dr. Brahm, etc.—are all in favour of peace, and understand the actors' standpoint. Some of the towns, such as Frankfurt, Mannheim, etc., which have influence in the theatre, have openly taken the part of the Association in the fight. The same may be said of public opinion. And when peace is at last restored the great step in advance will have been taken once for all. There cannot be any doubt that in the end all three factors together—the actors, the directors, and the Princes and towns—will, in accordance with the views of modern times, contribute in providing the solid social and economic basis on which alone a real dramatic art can thrive.

OBITUARY.

The past year has been one of heavy losses to the German stage. Of dramatists who have passed away during the year I will only mention Detlev von Liliencron, whose strength, however, did not lie so much in his plays as in his wonderfully fresh and youthful lyrics; and Ernst von Wildenbruch, who has already been discussed in these pages. The stage has to mourn the loss of that fine actor, Adolf von Sonnenthal, of the Burgtheater, Vienna, who died full of years; of Adolf Matkowsky, the well-known and much-admired member of the Berlin Hoftheater, taken in the prime of life; of Klara Ziegler, the former famous "classical" heroine of the Munich Hoftheater; and of Professor Strakosch, the great elocutionist, who worked in the Burgtheater under Laube, and latterly in Reinhardt's theatre. To him many fine actors owe their excellent training. Finally, I cannot close without reference to the sad death of Meta Illing, founder of the English Theatre in Germany. It was to a splendid cause that she gave her ambition, energy, and enthusiasm, but her exertions for it unfortunately cost her her life.

About 45% of the actors have a yearly income of £35-£50, 25% have up to £120, 20% have from £120-£150, and only 10% have an income of over £150. Out of these sums agents' fees, some costumes, tips, etc., have to be paid.

THE NEW THEATRE, NEW YORK.

BY W. H DENNY.

TO whom belongs credit for the initiative of the scheme of the New Theatre perhaps may never be known. Many lay claim to it; yet for all that it is right to record that the proposition was brought into the sphere of actuality mainly through the suggestions and ideas of the late Heinrich Conried.

Whatever errors of management may be attributed to that individual—and the last few seasons at the Opera gave rise to the suggestion that he was guilty of several of vital consequence—it may be admitted at once that his ideals were of the highest, and from the time that he became the presiding spirit of the little German theatre in Irving Place until the closing days of his direction of the Metropolitan Opera House he had Music and the Drama ever before him as Art without the remotest suggestion of commercialism.

It was a fortunate circumstance for him that he was brought into contact with men of millions who enabled him to work with his artistic aims, and, having done so much for Music, it was a natural sequence that his motives should revert to his original pursuit, and it became with him an objective to place the Drama upon a similar favourable basis.

His association with millionaires, who were the mainstay of the Opera, enabled him to promulgate his ideas, with the result that a number of rich men were brought together, and induced to consider the matter favourably.

THE DIRECTORATE.

It is almost unnecessary to record that many were the alarming premonitions regarding the ultimate result of the scheme, and the untimely death of Herr Conried threatened to put an end to the whole affair, but by this time it had progressed so far that retreat only meant the senseless sacrifice of a vast sum of money.

When it had arrived at a reasonable condition of approaching completion an effort was made to obtain a head official to undertake the duties which would have fallen to the late Herr Conried. Granville Barker and Augustus Thomas were approached, but both failed to see a chance of succeeding owing to the gigantic proportions of the building, which did not agree with their ideas of a dramatic house.

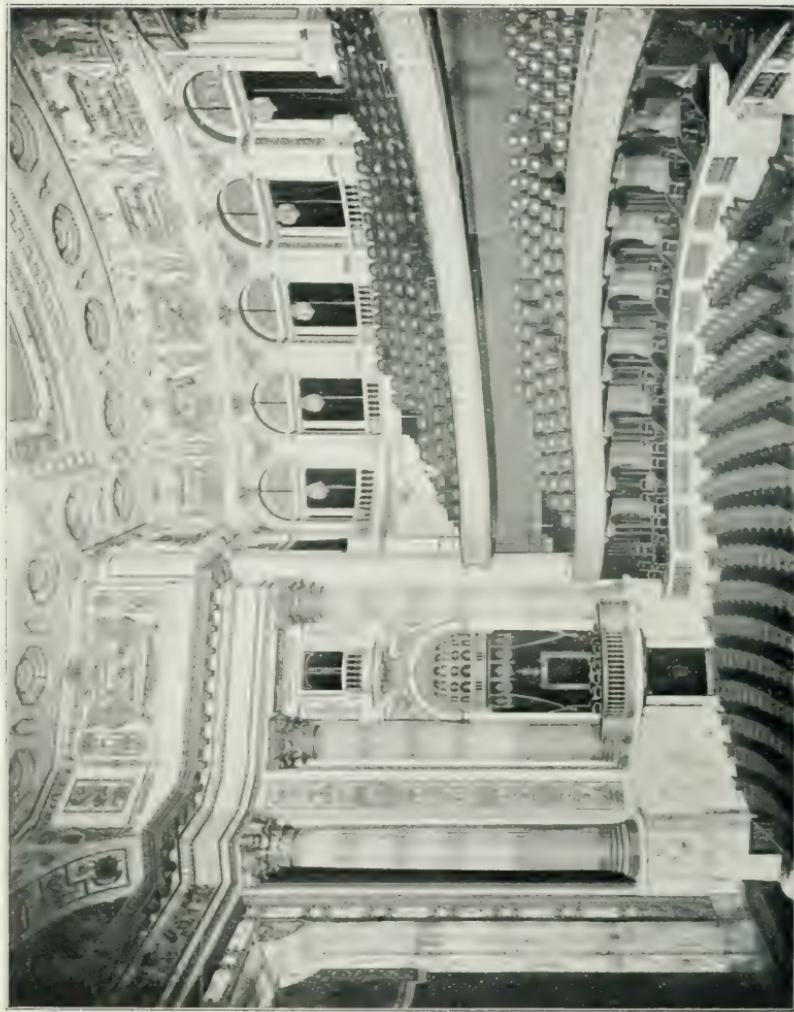
Eventually Winthrop Ames, a Harvard graduate, who had made the drama a study from a theoretical and ethical point of view, was prevailed upon to accept the position, and afterwards Lee Shubert was appointed business manager. Numerous were the comments upon this move, and not a few made disparaging forecasts regarding it; but it undoubtedly indicated great acumen on the part of those interested in the scheme, for Mr. Shubert is the head of a firm which has succeeded in achieving a high position in theatrical enterprise in face of what appeared to be insurmountable difficulties. Perhaps this appointment had a certain influence upon the opening arrangements. But the result generally must be beneficial, for Mr. Shubert has an intimate knowledge of business matters in connection with the Drama.

THE AMERICAN STAGE.



THE NEW THEATRE, NEW YORK.

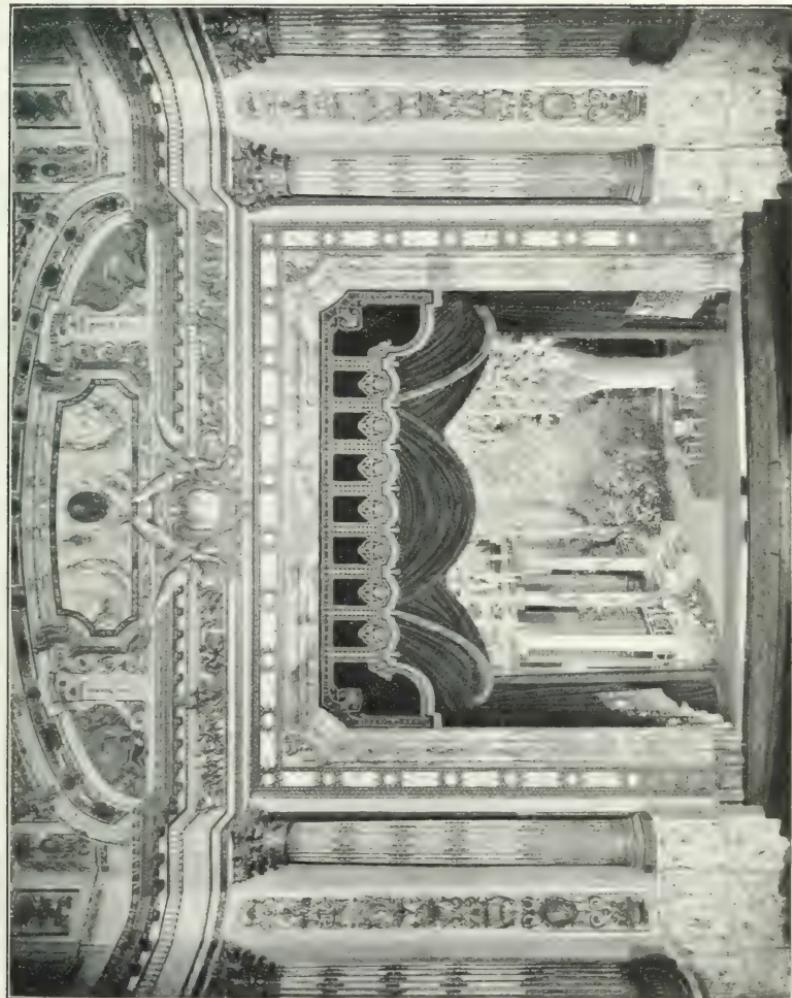
THE AMERICAN STAGE.



THE NEW THEATRE, NEW YORK.

A view of the Auditorium, with proscenium angle.

THE AMERICAN STAGE.



THE NEW THEATRE, NEW YORK.

The Proscenium. Curtain draped and stage set.

THE AMERICAN STAGE



THE NEW THEATRE, NEW YORK.

Portion of the foyer.

THE AMERICAN STAGE.



THE NEW THEATRE, NEW YORK.

Baudry decorations in foyer ceiling.

FOUNDERS OF THE NEW THEATRE.

There are thirty founders of the institution, and the list contains the names of representative men of New York, while not a few of them are familiar to the whole civilised world. They are as follows :—

John Jacob Astor	Elbert H. Gary	J. Pierpont Morgan
George F. Baker	George J. Gould	James Stillman
Edmund L. Baylies	Eliot Gregory	Hamilton McK. Twombly
August Belmont	Archer M. Huntington	Rob. B. Van Cortlandt
Cortlandt Field Bishop	James Hazen Hyde	Cornelius Vanderbilt
Frederick G. Bourne	Ernest Iselin	William K. Vanderbilt
Alexander S. Cochran	Arthur C. James	Henry Walters
Paul D. Cravath	Otto H. Kahn	Harry Payne Whitney
Wm. B. Osgood Field	W. de Lancy Kountze	M. Orme Wilson
Henry Clack Frick	Clarence H. Mackay	Henry Rogers Winthrop

These gentlemen subscribed the three million dollars (roughly £600,000) necessary for the site and building, while twenty-three of them have undertaken the payment 25,000 dols. (£5,000) annually for the use of a box, or a total of 575,000 dols. (£115,000) income, independent of public patronage, and have further signified their willingness to add to this amount if occasion demand. It will be seen that financially the institution has nothing whatever to fear.

In return for this unexampled profusion of generosity not one single instance of any advantage, other than the occupation of the box in question, has been evidenced, the officials, Mr. Ames particularly, having been allowed a perfectly free hand in the selection of the *personnel*. What this means to the Drama as an art, and all employed in it, can be appreciated by those familiar with the conditions frequently attaching to the investment of money in various theatrical speculations. In this respect New York has set a noble example to the whole world.

THE EXECUTIVE STAFF.

The Executive is as follows :—

President : William K. Vanderbilt.

Vice-Presidents : Clarence H. Mackay, William B. Osgood Field.

Treasurer : Otto H. Kahn. *Secretary* : Henry Rogers Winthrop.

Director : Winthrop Ames. *Manager* : Lee Shubert. *Literary Manager* : John Corbin.

Producer of Classic Dramas : Louis Calvert.

Producer of Modern Dramas : George Foster Platt.

Assistant Producers : Wilfrid North, Frederick Stanhope, Elliott Schenck.

Art Director : Edward Hamilton Bell. *Treasurer* : Jed F. Shaw.

Technical Director : Claude L. Hagen. *General Representative* : Van Ness Har-

Acting-Manager : Edward E. Lyons. wood.

THE BUILDING.

As to the building itself, nothing more exquisite as a permanent home for the Drama can possibly be imagined. The exterior, as seen from Central Park, can scarcely be described, and only a pictorial reproduction may suggest the sense of its beauty and completeness of design, which will remain a tribute to the genius of the architects. As to the interior, it is in itself a monument to the artistic instinct of the designer. It is a dream of white and gold and cerise, and of costly marble, the whole pervaded by a soft glow of light, which reveals the effect of the velvets, silks, gold, and, above all, the wonderful harmony of colour.

Those who have gone before are not forgotten, for upon marble tablets around the auditorium are inscribed the names of those giants of dramatic intellect who created the reason for this magnificent structure. Our own Shakespeare dominates, and the quotation regarding the holding the mirror up to Nature is inscribed above the proscenium.

THE STAGE.

And now for the more material and mechanical details, so far as may be allowed, since there are certain contrivances for which patents have been applied and are still pending, so that for the present the details must remain secret.

The stage is 100 ft. wide, and has an opening of 42 ft., with a height of 40 ft., while below is a depth of 42 ft. From the stage to the gridiron measures 118 ft., and adding the 42 ft.—the distance from the stage to the floor of the cellar—a total of 160 ft. is arrived at, giving a space sufficient to satisfy the most exacting of scenic designer. From the curtain to the back wall measures 66 ft. 10 ins. At present the mechanism of the stage is not quite complete, but when finished the stage may be raised or lowered, as occasion requires. At present it may be revolved, so that as many as four scenes may be set at once, enabling a four-act piece to be presented with a wait for change of scene of less than sixty seconds.

BEHIND THE CURTAIN.

The comfort of the actor has not been neglected, since everything possible in the way of convenience in the dressing-rooms has been provided. The dressing-rooms on the higher floors are reached by an elevator. Each room is fitted with a double wardrobe, with interior lights, while around a marble topped table in each room are arranged variously tinted lights, so that the effect of make-up may be ascertained according to the lighting of the scene. Each room has a hot and cold water supply, and is furnished with lounging and other chairs, while on each floor are tub and shower baths for the use of the players.

Nor has the green-room been forgotten—that time-honoured institution, with its interesting traditions, swept away by the latter-day commercialism. At present it is not complete, but promises have been made of pictures and articles of interest, which will constitute a source of pleasure to all connected with the institution. It is not at all an unlikely thing that many English artists who have had occasion to profit by the opportunities of the American stage may give a practical indication of their appreciation in donating theatrical mementoes of interest.

THE LIGHTING SYSTEM.

The Linolight system is used for stage lighting, and is operated by a single individual, through the medium of a switch-board immediately in front of the musical director, in the position those familiar with operatic performances will recognise as allotted to the prompter. The gradual change of lights has been arranged on an automatic system, and may be accomplished in a certain fixed time, according to desire, so that the effect of change from sunset to moonlight or moon-light to dawn may not be ruined by the accidental turning of a wrong lever. The curtain is raised and lowered by electricity.

In conclusion, it may be stated that one cannot estimate too highly the benefit conferred upon the Drama, though that branch of art is not to be the absolute aim of the institution, since Opera also is associated with the scheme. Hitherto the lyric art alone was supported in this manner, while her sister was permitted to limp along, assisted occasionally by the fortuitous aid of money bags with ulterior motives.

It is not to be supposed that the new order of things would be permitted to go unchallenged, that the inauguration of the New Theatre would go unattended by carping criticism, which evidences itself in a desire to belittle the endeavours of those concerned in the conduct of the new institution; but in spite of, or possibly because of this, henceforth in New York the Drama will have a home worthy of her best achievements, and the institution, inaugurated amid misgivings, and even dissension, will eventually triumph; will undoubtedly become a lasting evidence of the desire of men to leave things better than they found them; and will eventually confer distinction upon the names of those whose disinterested application of their wealth has resulted in a noble enterprise, which through them reflects honour and renown upon the American nation.

THE YEAR'S DRAMA IN AMERICA.

BY THE NEW YORK CORRESPONDENT OF "THE STAGE."

THIS opening of the theatrical year in the United States was anxiously anticipated by those connected with the business part of it, since the preceding year, owing to the elections, had proved disastrous. Company after company came tumbling in from the road, unloading their crowds of unemployed actors on the un-sympathetic pavement of Broadway, whilst many sure money-makers of previous seasons showed scarcely a balance, some having been kept on the road by means of using some of the previous profits.

It is not to be wondered at, then, that the managers looked forward with confidence to the year of 1909, since everything indicated that the losses of the foregoing year would be made more than good. Alas for the mutability of human affairs, especially theatrical, the promise of the year has not at all been realised, and at the cleaning up there will be heard more than one wail. The reason of this unfulfilment is not difficult to discern, but, of course, the discussion of this does not belong here, but it will be sufficient to mention that whenever a good play, well mounted and acted in a first-class manner, has been presented to the public, it has not failed to draw.

MANAGEMENTS AND THEIR SUCCESSES.

The producing managers have had a rough time of it. Henry B. Harris has had none too good a streak of luck, for his successes have included only "The Third Degree" and "Such a Little Queen" and one or two others. The Lieblers have had "The Dawn of a To-morrow" and "The Man From Home." Even Henry W. Savage, whose luck last year or so has been proverbial, has not hit the bull's-eye too many times this year, and has dropped out several attractions to which he had pinned his faith. Charles Frohman has had a smaller percentage of successes than usual, and the Shuberts have had the same, though the great number of productions made by this firm must be taken into consideration, and they have several big money-makers to their credit: while Klaw and Erlanger have had to rely mainly upon their old successes. This condition is in the face of the wonderful promises made in anticipation of the wealth of dollars supposed to be in course of tumbling upon the inhabitants of the United States, owing to the gigantic crops, the revised tariff, the settlement of the Presidential question, etc. The lucky ones have been David Belasco and Wagnhals and Kemper, though Lew Fields has run them very closely, but he belongs more or less to the Shubert faction.

THE SPRING SEASON.

The first production of the New Year was made by David Belasco at the Stuyvesant of Eugene Walter's "Easiest Way," after an attempt had been made to "corral" the play by Messrs. Cohan and Harris, who pleaded a contract giving them the right to all plays coming from that author's pen for five years from a recent date; and the action is still pending. The success of "The Easiest Way" was instantaneous, and the piece ran to capacity until well into the summer, when the run was interrupted for a few weeks and afterwards resumed. The next production was by the Lieblers, who presented Miss Eleanor Robson in "The Dawn of a To-morrow," which also proved a success, and ran the season out; but "Kitty Grey," with our G. P. Huntley, at the New Amsterdam, on January 25, under the Charles Frohman management, did not "catch on," and "A Stubborn Cinderella," with Lionel Barrymore as a star on Broadway for the first time, albeit that it came with a big Western

THE AMERICAIN STAGE.



MISS MAXINE ELLIOTT

With her dog, "Sport," in the private reception-room adjoining her dressing-room in her New Theatre, New York.

THE AMERICAN STAGE.
THE MAXINE ELLIOTT THEATRE, NEW YORK.

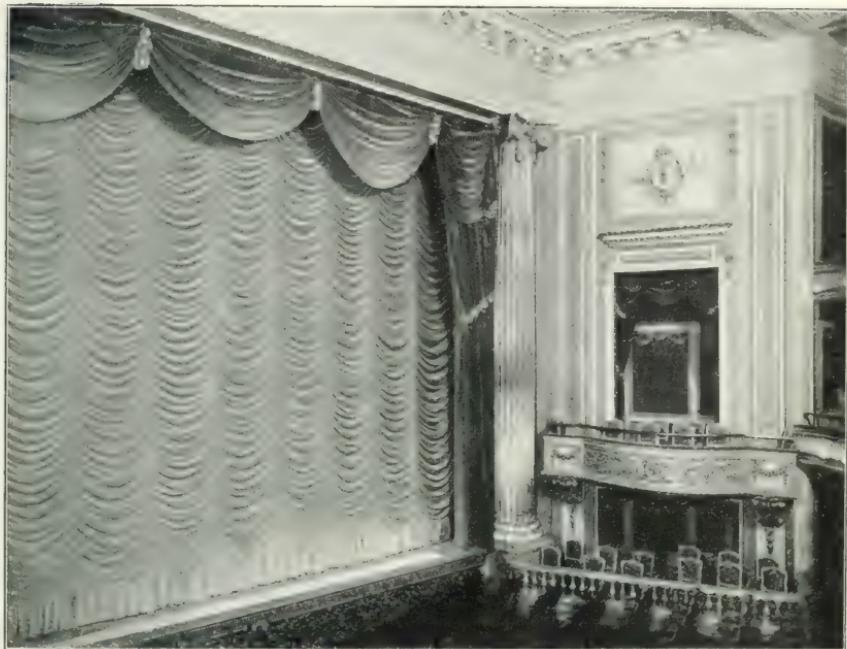


Showing the Front, entirely of Marble.



View of the Auditorium, taken from the Stage.

THE AMERICAN STAGE.
THE MAXINE ELLIOTT THEATRE, NEW YORK.



View of Box, Proscenium, and Curtain.



Interior Foyer, showing Decorations and Hangings.

THE AMERICAN STAGE.



MISS MAXINE ELLIOTT.

THE AMERICAN STAGE.



Sarony.

MISS MAUDE ADAMS.

MISS ADAMS is from the Mormon City. After various engagements, she was selected by Charles Frohman to be leading lady to John Drew, which position she filled for five years, until Mr. Frohman decided to raise her to the dignity of a star as Lady Babbie in "The Little Minister." Since then she has appeared as Juliet in Shakespeare's play, also in "L'Aiglon," "Quality Street," and eventually as Peter Pan, in which character she went straight to the heart of the American public. Last season she played entirely at the Empire, New York, in "What Every Woman Knows."

THE AMERICAN STAGE.



MISS MARGARET ANGLIN.

MISS MARGARET ANGLIN is to-day, perhaps, the most successful emotional actress in the United States. She was born in Ottawa, Canada. In 1905 she was selected as a star by the Shuberts for Hartley Manners's version of "The New Magdalen," *Zira*, in which she appeared at the Princess Theatre, in New York, and on tour. The following season she appeared as a co-star with Henry Miller in "The Great Divide." Subsequently she appeared on her own account in "The Awakening of Helena Ritchie," which constituted her main attraction for her tour in Australia, under the auspices of J. C. Williamson. On her return to New York she opened with the same play at the Savoy, and is at present touring the States with it. Her principal hits prior to her becoming a star were in "Mrs. Dane's Defence" and "Lord and Lady Algy," for Miss Anglin's versatility is remarkable. She is equally at home in comedy and pathos, while her rendering of Shakespearean heroines stamps her as an actress of a high order.

THE AMERICAN STAGE.



Apata.

MISS ELEANOR ROBSON.

MISS ROBSON is a daughter of Miss Madge Carr by her first husband, Charles Robson, and was born in Wigan, England. When quite a little tot her mother took her to the United States. She first appeared in stock companies. In 1902 she was starred by the Lieblers, of which George Tyler is the moving spirit - in "Audrey," at the Madison Square Theatre, and later played "Merely Mary Ann," by Israel Zangwill, appearing in London in that piece. In 1906 George Tyler determined to give her an entire New York season, and for that purpose secured the Liberty, presenting "Nurse Marjorie," "The Dear Unfair Sex," and eventually Paul Armstrong's dramatization of Bret Harte's "Salomy Jane's Kiss." Last season Miss Robson made an immense success in "The Dawn of a To-Morrow. Miss Robson's mother, Madge Carr, is known to English playgoers as Madge Carr Cook, in the successful American comedy, "Mrs. Wiggs of the Cabbage Patch."

THE AMERICAN STAGE.



MISS BLANCHE RING,

As "The Yankee Girl."

Miss Blanche Ring comes of a theatrical family, being the daughter of James F. Ring, a well-known actor. She was born in Boston, Mass., and started on her stage career at a very early age. She has appeared in London, at the Savoy, in a piece called "Love Birds." Later, in America, she played in "Sergeant Blue." In 1907 she was advanced to the position as a star, in conjunction with Jeff de Angelis and Alexander Carr, in "The Great White Way," and last season she practically made "The Midnight Sons" a big success. This season she is the star of "The Yankee Girl."

reputation, did not occupy the boards of the Broadway for a very long period. February was a month of success, for on the first of the month "The Girl from Rector's" scored a success for Joe Weber, in spite of the fact that misgiving reports as to its moral reputation had been floating about, for on the occasion of its presentation in Trenton, N.J., the performance was interdicted by the police. Nevertheless, or because of this, it caught on at once. "The Third Degree," produced by Henry B. Harris on the same evening, also scored a big success, being the second play by Charles Klein written for this manager. This production was notable for the work of Wallace Eddinger and Miss Helen Ware in the parts of the irresponsible youth, against whom the most convincing chain of circumstantial evidence appears in connection with the finding of the dead body of the man he visits during a drunken orgie, and the woman of humble origin, whom he has married against the wishes of his family, but who stands by him, and eventually succeeds in freeing her husband from the accusation. On February 11 "Havana," the musical comedy, was moved from Philadelphia at short notice to the Casino, New York, owing to the enormous hit made in the Quaker City, and subsequent results justified the action, for the piece filled the theatre until well into the hot weather, when a vacation was decided upon, and it was rested for a few weeks, re-opening the season later.

Miss Grace George, too, was successful with a production of "A Woman's Way" at the Hackett Theatre, but at Wallack's "The New Lady Bantock," which was Jerome K. Jerome's "Fanny and the Servant Problem," under a new title, with Miss Fannie Ward and Charles Cartwright in the cast, did not score, and "The Fair Co-Ed" at the Knickerbocker, produced by Charles Dillingham, shared a similar fate, though the latter made good in Chicago later. Nor was "The Goddess of Reason" at Daly's any more happy. March was not at all propitious, for although "A Fool There Was" at the Liberty, with Robert Hilliard as the star, made more than good, and Charles Cherry at the Maxine Elliott in "The Bachelor" hit the mark too, "The Richest Girl," with Miss Marie Doro in the cast, failed to last long, although under the powerful aegis of Charles Frohman. An untoward fate frowned upon the Suffragist play "Votes for Women," shown at Wallack's for a brief period, "A Woman of Impulse" for a like term at the Herald Square, and "An Englishman's Home" at the Criterion, though the last-named piece was never expected to accomplish much this side of the pond, and many wondered what induced Charles Frohman to attempt the experiment. Bertha Galland, in "The Return of Eve" at the Herald Square, however, made a partial success, and Miss Henrietta Crosman succeeded in enticing the public to visit Wallack's for some time in "Sham," which was fairly successful. April 1 saw the bringing into the Herald Square Theatre "The Beauty Spot," which had made something of a success on the road. This was a new version of "The Birth of Venus," produced some years ago, with music by E. Jakobowski, but for the present version the score had been provided by De Koven. The production ran the summer out. On April 12 "The Climax" was produced by Joe Weber, and scored an instantaneous hit. "The House Next Door" at the new Comedy, with C. E. Dodson as the star, presented on April 12, scored a success, and lasted until well into the summer, but "The Gay Life" at Daly's and a revival of "The Mascotte" at the New Amsterdam Theatre were disappointing ventures, and were withdrawn with some celerity. At the Hackett Theatre Laurence Irving presented at a matinée an adaptation of Brieux's "Les Hanneton," entitled "The Incubus," which you have seen in England. He gave this shortly before sailing for home after his season in vaudeville, and made such a favourable impression that preliminary arrangements were at once entered into for a season later.

April 27 saw the production of "The Candy Shop" at the Knickerbocker. This piece after a short time was sent on to Chicago, where it caught on heavily. Until quite recently it had been doing very well indeed on the road.

Early in May George Fawcett, the original foreman in "The Squaw-Man" ("A White Man"), invaded the realm of stardom for the first time in "The Great John Ganton," adapted by Hartley Manners from the novel of that name, and he was most successful. On the same date Lew Fields brought into the Broadway Theatre "The Midnight Sons," for which those who had been present on the occasion of its initial production in New Haven, a fortnight before, prophesied a failure. Lew Fields, however, had not been idle, and by means of careful revision, excision, and addition, including the engagement of Miss Blanche Ring, when the piece was presented in New York he managed to make the musical comedy the hit of the season. In opposition to this, "The Narrow Path," a piece apparently suggested by the success of "The Easiest Way," achieved the record run for the season of one per-

formance at the Hackett Theatre. Henry B. Harris, the proprietor, refusing to allow it to be repeated in face of the universal condemnation it received on the grounds of its salacious character.

Things were pretty quiet during May and June. On the last day of the former month Miss Marie Dressler appeared at the Aerial Garden on the roof of the New Amsterdam, and speedily came to grief, her piece, "The Boy and the Girl," being withdrawn after a few performances. On June 22 Miss Maude Adams made her famous experiment of a performance of "Joan of Arc" in the Stadium of the Harvard University. The production of "The Motor Girl" at the Lyric, and "The Follies of 1909" at the New York Theatre, marked the end of the regular season.

MIDSUMMER VENTURES.

Intermittent "summer attractions" included two weeks at the Empire played by Sir Charles Wyndham and Miss Mary Moore in "The Mollusc." This piece had been a failure previously with Joseph Coyne and Alexandra Carlisle in the cast. For the two weeks Sir Charles and Miss Moore played the theatre was filled "to capacity," and such was the success, that an endeavour was made to induce the two to prolong the engagement, but Sir Charles particularly wanted a holiday, so it was postponed until later.

There was an attempt on the part of the Shuberts this month to run a stock company at Washington, but after three weeks' struggle with the hot weather which supervened, they gave it up after the production of three pieces which have scarcely since been heard of.

July is not a month usually selected for starting the season, but in the case of "The Gay Hussars" there seemed to be no choice, since Henry W. Savage believed he had another "Merry Widow," and Shuberts had the same opinion, both having determined to make it their supreme effort for the season. Mr. Savage, rendered wily by his previous experience with "The Devil," laid his plans in secret, and before the opposition could begin preparations, got in first, and produced his piece on the road. After several changes in the cast he brought it in to the Knickerbocker. Here it stayed for several weeks, after which it was sent out on the road for some time, after which it was relegated to the store house. William A. Brady returned early this month from Europe with promises that later Sir Herbert Tree would appear in the United States under his management, a statement contradicted later by the London manager.

THE AUTUMN SEASON.

The next production was in August, by Henry W. Savage, at the Liberty Theatre, and proved to be an adaptation of a Viennese farce, which he called "The Florist's Shop." This, after a few weeks, was removed. Of short life, too, was "The Only Law," by Wilson Mizner and George Bronson Howard, which did not succeed mainly by reason of its frank treatment of subjects usually handled with the most careful circumspection. At Daly's, shortly afterwards, "Billy," a comedy amplified from a sketch played in vaudeville by Sydney Drew, caught on, and ran for some time. At the Herald Square Theatre on August 16 a Western successful musical comedy was produced, entitled "A Broken Idol."

August is one of the great producing months of the year, and for 1909 there was a quick succession of productions. "The Dollar Mark," a society drama, by George Broadhurst, was staged at Wallack's. This piece had made a sensation in San Francisco, where it had been produced by a scratch stock company for the purpose of filling in a week and ran ten, which is about the record. It did not do at all well at Wallack's, and a worse fate was reserved for the London success, "The Flag Lieutenant," produced at the Criterion by Charles Frohman.

On August 31 Henry B. Harris produced at the Hackett Theatre Channing Pollock's "Such a Little Queen," which turned out to be a real success, and served to introduce a new star to Broadway, Miss Elsie Ferguson, who had been out on a road production, playing a not too prominent part. On the same date "The Sins of Society," which had been quite a success in Chicago, was produced at the New York Theatre. The Drury Lane piece, however, did not last long.

Mr. Savage produced his new opera, "The Love Cure," on the first day in September at the New Amsterdam. "The Love Cure" caught on at once, and gave promise of a very lengthy run, but somehow it disappointed in this respect, but has been a steady money-maker on the road. It introduced two artists in a stellar

THE AMERICAN STAGE.



(Bunns.)

MISS HATTIE WILLIAMS.

MISS HATTIE WILLIAMS has mostly appeared in musical comedy. She was the original dancing girl in "Trilby" when that play was produced in America, and since then has played the principal parts in "The Girl from Maxim's," and with the Rogers Brothers in their musical pieces, afterwards starring with Sam Bernard in "The Girl from Kay's" and "The Rollicking Girl." In 1906 she appeared as the star in "The Little Cherub" in New York, and in 1908 she played the principal part in "Fluffy Ruffles." This season she is starring in "Detective Sparkes."

THE AMERICAN STAGE.



MISS BLANCHE BATES.

MISS BLANCHE BATES is a native of Portland, Oregon. She was educated in San Francisco, going from school to the stock company. She was at one time a member of the late Augustin Daly's Company, appearing as the Countess Mirtza in "The Great Ruby." She became a member of David Belasco's Company, playing in "Madame Butterfly," later in "Under Two Flags," "The Darling of the Gods," and "The Girl of the Golden West," in which she is at present starring on the road.

THE AMERICAN STAGE.



MR. DAVID BELASCO.

Selby.

THE AMERICAN STAGE.



MISS FRANCES STARR.

MISS FRANCES STARR was born in Oneonta, N.Y., and made her first appearance in a stock company in Albany, and later joined the Murray Hill company, of New York, also stock. After this she joined Fred Belasco's company at the Alcazar, San Francisco, and later the Proctor Fifth Avenue Theatre company, from which she was selected by David Belasco to play the ingenue part with David Warfield in "The Music Master," when Minnie Dupree left the cast. Her success in this part decided that manager to promote the young actress to "stardom," and there she has since remained, playing the star parts in "The Rose of the Rancho" and "The Easiest Way."

THE AMERICAN STAGE.



MISS DOROTHY DONNELLY.

[*Sykes.*]

MISS DONNELLY first appeared under her brother's management in the Murray Hill stock company. After appearing in many principal roles she made a distinct hit in G. Bernard Shaw's "Candida," in which Arnold Daly was starring. MISS DONNELLY followed this up with several other successes, notably in "The Little Grey Lady" and "Daughters of Men." It was not until Mr. Henry W. Savage cast her for the part of Madame X., however, that the public had an opportunity of appreciating the result of her early training in her brother's company. She scored an instant success in it, and is at present appearing in it in Chicago, where the piece has had a run. MISS DONNELLY is an accomplished pianist, and varies the monotony of appearing successfully on the stage by attending to the duties of vice-president of the Twelfth Night Club of New York.

THE AMERICAN STAGE.



MISS ROSE STAHL



MR. DAVID BELASCO AND HIS COMPANY AT THE READING OF "THE LILY," PRODUCED IN DECEMBER.

Mr. BELASCO is seen at the extreme right. The cast otherwise is: Miss NANCY O'NEIL, Miss JULIA DEAN, Miss FLORENCE NASH, Miss ERIN H. GREGORY TERRY, Miss ALLEN, FRAZER, Miss MARSHALL, STUART, Mr. DOUGLAS PATTERSON, Mr. CHARLES CAREWRIGHT, Mr. BARTON MCRAE, Mr. AUBREY BOYNTON, Mr. DODSON, Miss ALLEN, FRAZER, Mr. ALFRED HIRSHMAN, Mr. LEO DUTCHESKI, and Mr. ROBERT ROUSON.

THE AMERICAN STAGE.

STAGE DOOR



THE LAMBS' ALL STAR GAMBOL: GROUP IN THE MUSICAL NUMBER, "AFTER THE MATINEE."

Doorkeeper, Lamb Thomas Wise. Matine Idol, Lamb William Collier. Girls reading left to right, Lamb Hassard Short, William Harrigan, Wallace Edwards, Lawrence Winet, A. Baldwin Sloane, and John Slaven. The All Star Gambol, which began in New York on May 24, and was continued for a week, Hartford, Boston, Brooklyn, Philadelphia, Washington, Baltimore, Cleveland, Pittsburgh and through being visited and entertained nearly 200,000. The object of the Gambol was to raise funds to build the Lambs a new club house.



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the French, and which was presented later in New York, at the Stuyvesant Theatre, with considerable success.

On November 8 Mlle. Genée made her appearance for the season at the New Amsterdam, in "The Silver Star," and scored a success, appearing for the first time in New York in a speaking part. The same date also saw the opening of "The Belle of Brittany" at Daly's, with Frank Daniels in the part created by George Graves in London. Mr. Daniels, according to the critics, made the hit of his professional career.

On November 22 Harrison Grey Fiske presented George Arliss in a dramatisation of W. J. Locke's "Septimus," which made a certain amount of success, and the same date saw "His Name on the Door," which had been tried in New Haven by amateurs and proved entertaining, introduced Frank Lord, a new author, at the Bijou. This play was afterwards moved down town to the Garden Theatre.

At the end of this month Henry Miller returned from London to look matters over after his comparatively long absence, and uttered some most uncomplimentary things regarding the New Theatre, and announced his intention of producing the latest play of the author of "The Great Divide," entitled "The Faith Healer." About the same time Henry W. Savage returned also, with several plays, among which he counted as his best acquirement Monckton Hoffe's "The Little Damozel." During his absence abroad he had given directions by cable to close down "The Gay Hussars," "The Florist's Shop," and "Mary Jane's Pa," though the last-named was immediately taken up by a Western manager, and sent out on a prolonged tour to the Pacific Coast.

OTHER EVENTS OF THE YEAR.

In April occurred the death of Heinrich Conried. His body was brought to New York and buried, after a most imposing funeral ceremony in the building he had presided over for so many years.

An incident of some importance happened in April when occurred a resumption of friendly arrangements between Klaw and Erlanger and David Belasco, Harrison Grey Fiske, and Joe Weber. The last three had for some time been connected with the Shuberts as an independent faction.

In May The Lambs realised their long-promised Public Gambol, opening at the Metropolitan Opera House, netting \$40,000 for the one performance, following this up with a tour of the large cities, and ending up in Chicago. At the conclusion, it was found that a net profit of \$90,000 had been acquired, towards constructing a new club house. The present one is barely five years old, but the club has increased so in popularity that a change of premises is deemed as absolutely necessary.

August saw the resignation of Mr. William Winter from the staff of the "Tribune," on which he had been the dramatic critic for over thirty years. His reason was that his criticisms were mutilated by the manager, and altered so as to fit in with the financial arrangements of the paper. Later in the year a banquet was tendered the veteran *littératur* by many influential members of the New York literary and artistic circles.

"THE STAGE" CYCLOPÆDIA OF PLAYS.

This important work has taken over twenty years to complete. It has been compiled by Mr. Reginald Clarence, the well-known bibliographer of dramatic data. Over 50,000 plays are recorded in "THE STAGE Cyclopædia," together with descriptions, authors' names, dates, places of production, and important revivals. The period covered extends over upwards of 500 years, and records productions of which any mention can be found since the commencement of the British stage up to the present month.

The book is published at the offices of THE STAGE, 16, York Street, Covent Garden, W.C., at 10s. 6d. net., by post 10s. 10d.

AMERICAN COPYRIGHT. CHANGES IN THE UNITED STATES LAW.

BY BERNARD WELLER.

THE new Act amending and consolidating the Acts concerning Copyright in the United States came into force on July 1 last. A statement of the provisions affecting dramatic, musical, and similar property, from the point of view of alien authors, will serve as a supplement to, and in certain respects a necessary corrective of the article on "How to Protect a Play" in *THE STAGE YEAR Book* for 1908. The Act is one of much length—naturally so, because of its comprehensive character—and the provisions are set forth in considerable verbal detail; but, as legal enactments go, the statute is fairly plain sailing. The new law gives American authors and other owners of copyright works almost all that they could desire in point of protection. One deficiency is that there is no specific provision for kinematograph pictures. Such pictures ought to have been made one of the separate classes of copyright property enumerated under Section 5; and, as it is, these subjects of copyright—now often extraordinarily valuable—have to get their protection under cover of sub-sections dealing with photographs or with pictorial illustrations. A kinematograph picture has, if one comes to think of it, no solid existence. It is an ever-varying shadow on a screen; and it would have been wise to have provided for it as a particular subject. The kinematograph picture may perhaps, where it is dramatic in character, obtain protection as a dramatic composition. The omission to deal with the kinematograph picture specifically is the more notable for the reason that provision is made as to mechanical reproductions of musical works by phonographs, gramophones, pianolas, and the like. The fixed royalty principle—proposed but rightly rejected at the Berlin Conference—is in this respect given a novel legislative sanction. But generally speaking, the American copyright owner is protected in the most ample way. The period for the enjoyment of his rights is increased to a maximum of fifty-six years. For infringement the remedies at civil law have been facilitated, and they carry with them heavy penalties. Wilful infringement for profit is also punishable as a criminal offence. The formalities attendant on taking out copyright have, however, been increased. They include deposit of copies, registration, filing of affidavit, printing of copyright notice on works, etc.—altogether a formidable and needlessly-vexatious procedure. Here the new law has consolidated without simplifying. It might with advantage have followed the Berlin example.

PERFORMANCE NOT PUBLICATION.

The poor foreign author, especially the writer in English, comes, if anything, more badly off than before. Fortunately, the dramatic author escapes the worst effects of the way in which the United States—a way so discreditable to a great country—regards the obligations of international copyright. In the case of a published book in English the foreign author or owner has, in order to claim copyright, to meet this requirement:—

All copies accorded protection under this Act . . . shall be printed from type set within the limits of the United States, either by hand or by the aid of any kind of typesetting machine, or from plates made within the limits of the United States from type set therein, or, if the text be produced by lithographic process, or photo-engraving process, then by a process wholly performed within the limits of the United States and the printing of the text and binding of the said book shall be performed within the limits of the United States.

But the English dramatist, as long as he keeps from printed publication outside the United States, is saved from these consequences by the definition of American law which says that public performance is not publication. Thus a play, or dramatic composition—as the term is under the American statutes—if in manuscript, or only printed privately and not for sale, is protected at common law.

But as soon as it is published as a book for sale it becomes published in the eye of American law, and if it does not comply with the foregoing "manufacturing provisions" and other conditions of the Act it forfeits all rights—performing as well as printing or other multiplying forms—in the States.

This distinction between performance and publication is maintained in the new Act. Section 2 says expressly :—

Nothing in this Act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication, or use of such unpublished work without his consent, and to obtain damages therefor.

A play performed, but not printed for sale, is an unpublished work. It is in most respects effectually protected at common law. Moreover, certain States—New York, Louisiana, Pennsylvania, Ohio, New Jersey, Massachusetts, etc.—have penal statutes covering the unauthorised performance of plays. These statutes apply to plays that are unpublished works.

Further, the author who does not take out copyright under the statute and lets his play remain at common law has the advantage of perpetual protection. That is to say, there is no time limit to his exclusive right to his work. Under the Copyright Act, on the other hand, he can only enjoy his right—at all events as that of a published book—for a certain number of years.

A VALUABLE CONCESSION.

The new Act, however, does make concessions in point of statutory copyright to authors or other owners of certain works. Section 11 says :—

Copyright may also be had of the works of an author of which copies are not reproduced for sale by the deposit, with claim of copyright, of one complete copy of such work if it be a . . . dramatic or musical composition; of a photographic print if the work be a photograph, or of a photograph or other identifying reproduction thereof if it be a work of art or a plastic work or drawing.

There is no stipulation that the copy must be in print; and it would appear that, as regards a dramatic composition, a typewritten copy or even a manuscript one would fulfil the requirement of the section. It is stipulated that if a work is later on reproduced for sale as a book the copyright proprietor is not exempt from the deposit of two copies at Washington, made in accordance with the manufacturing provisions already quoted. In other words, the statutory copyright secured in the unpublished work lapses upon irregular publication in this respect. That is the only meaning of the stipulation, taken in conjunction with Sections 12, 13, and 15.

The provision is chiefly advantageous to dramatic compositions. It is advantageous also as far as the performing rights of songs and other musical compositions go. But such pieces as songs, etc., are often valuable as printed publications for sale, and copyright obtained under Section 11 forbids anything of this kind. How far a kinematograph picture could protect itself under this section is doubtful. The section becomes inoperative so soon as the work is "reproduced in copies for sale." Is the exhibition of a kinematograph picture publication within the meaning of American law? It would seem not. But what of the films? Are they, if multiplied and sold, copies for sale? If so, and they are not made within the United States, do they invalidate any protection enjoyed by the kinematograph picture either at common law or under the Act?

But, in relation to dramatic compositions, the provision contained in Section 11 is certainly valuable. On the whole, assuming that a manuscript or typewritten copy is valid, it seems advisable—good as the protection at common law is—for the English owner to avail himself of the provision. He then comes under full statutory protection. The only point that he has to consider is that he may limit his term of protection to the maximum statutory period of fifty-six years, whereas at common law his right endures for ever. It is not certain, however, that he limits his right in this way, for if the fact of filing one copy of his work still leaves it an unpublished work, then, according to Section 2, "nothing in this Act shall annul or limit" his right at common law. It seems rather an odd and even impossible conjunction of common-law rights and statutory rights. One is inclined to think that as the property becomes a copyright under the Act the statutory period for copyright is applicable; and Section 8 is favourable to this view.

There is also the point of view of English law to be considered. Prior publication in a non-Union country forfeits the home right to protection. Would filing a copy at Washington amount to publication? There appears to be no

sufficient reason for saying that it would. However, the Washington copy need not be deposited until after the public performance in England, or in the British dominions, or any Union country.

VARIETY ART PROTECTION.

The words of monologues, duologues, sketches, scenes, songs, etc., if falling within the definition of dramatic or musical compositions, can similarly be protected under this section. This fact should be noted by variety artists.

AD INTERIM COPYRIGHT.

A further concession, applicable to English books published for sale, gives the owner of a work an *ad interim* copyright for a maximum period of sixty days. The owner of a book published abroad in the English language before publication in the States must deposit in the Copyright Office, not later than thirty days after the publication abroad, one complete copy, with a request for the reservation of the copyright and a statement of the name and nationality of the author, of the copyright proprietor, and of the date of publication. The owner thereby secures an *ad interim* copyright, which has all the force and effect given to copyright by the Act. It lasts for thirty days from the date of deposit.

This copyright is extended to the full statutory term if within the period of the *ad interim* protection an authorised edition of the work is published in the United States, in accordance with the manufacturing provisions.

PROCEDURE FOR ORDINARY COPYRIGHT.

The manufacturing provisions have been explained. The proprietor of an alien work is, of course, at liberty to set and print and bind copies for sale as far as concerns his own country and countries other than the United States, but only copies produced in the States will be protected there. Sections 15 and 16 are not without some looseness of wording, but it certainly seems that it will not suffice, as formerly, that only the type be set in the States. The whole work as a book must now be set, printed, and bound in that country. Two copies must be deposited at Washington promptly after publication. In the case of *ad interim* copyright, as explained, thirty days is allowed.

The two copies must be accompanied by an affidavit under the official seal of any officer authorised to administer oaths within the United States, duly made by the person claiming copyright or by his duly authorised agent or representative residing in the United States, or by the printer who has printed the work, setting forth that the copies deposited have been printed in accordance with the manufacturing provisions. The affidavit must state also the establishment or establishments in which the type was set or plates made, the printing and binding were done, and the date of the completion of the printing of the book or the date of publication. Any person who knowingly makes a false affidavit is guilty of a misdemeanour, punishable by fine and also by forfeiture of all rights and privileges under copyright.

In addition, a notice of copyright must be affixed to each copy of the work published or offered for sale in the United States by authority of the copyright proprietor, except in the case of a work seeking *ad interim* protection. The notice of copyright must consist either of the word "Copyright" or the abbreviation "Copr.," accompanied by the name of the copyright proprietor on the title-page or page immediately following: and if the work is a dramatic, musical, or literary work the notice must include also the year in which the copyright was secured by publication.

If the two copies of the American issue are not promptly deposited, the Register of copyrights may require the proprietor of the copyright to deposit them, and after the demand has been made, in default of the deposit of copies of the work within three months from any part of the United States, or within six months from any outlying territorial possession of the United States, or from any foreign country, the proprietor of the copyright is liable to a fine of one hundred dollars, and the copyright becomes void.

The fee for registration of copyright is one dollar, except in the case of photographs, for which it is 50 cents.

The Act lays down an elaborate system of registration, with periodically issued catalogues. The catalogues and index volumes are to be admitted in any court

as *prima facie* evidence of the facts stated therein as regards any copyright registration.

No action or proceeding can be maintained for infringement of copyright in any work until the provisions as to deposit of copies and registration of the work have been complied with.

There is a stringent provision dealing with registration of assignment. Every assignment of copyright must be recorded in the Copyright Office within three calendar months after its execution in the United States or within six calendar months after its execution without the limits of the United States. Otherwise it will be void as against any subsequent purchaser or mortgagee for a valuable consideration, without notice, whose assignment has been duly recorded.

WIDE POWERS.

The powers enjoyed under the Act are, as have been said, of the amplest kind. The copyright owner has the exclusive right :—

- (a) To print, reprint, publish, copy, and vend the copyrighted work;
- (b) To translate the copyrighted work into other languages or dialects, or make any other version therefor, if it be a literary work; to dramatise it if it be a non-dramatic work; to convert it into a novel or other non-dramatic work if it be a drama; to arrange or adapt it if it be a musical work; to complete, execute, and finish it if it be a model or design for a work of art;
- (c) To deliver or authorise the delivery of the copyrighted work in public for profit if it be a lecture, sermon, address, or similar production;
- (d) To perform or represent the copyrighted work publicly if it be a drama, or, if it be a dramatic work and not reproduced in copies for sale, to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced, or reproduced; and to exhibit, perform, represent, produce, or reproduce it in any manner or by any method whatsoever;
- (e) To perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit; and for the purposes set forth in sub-section (a) hereof, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced.

Incidentally it may be pointed out that under (d) dramatic pieces are protected from cinematographic piracy, and under (e)—to which there is a long addendum—musical works from mechanical reproduction, subject to freedom to reproduce in certain circumstances on payment of a 2 cents royalty for each disc, roll, cylinder, or other reproducing device employed.

DURATION OF COPYRIGHT.

Formerly the statutory copyright period, dating from due registration and filing at Washington, ran for twenty-eight years; and the author, if he was living, or his wife or children, if he was dead, might obtain a further term of fourteen years on re-complying with the regulations for original copyrights. The chief alteration is that the later period of fourteen years now becomes one of twenty-eight, making fifty-six years in all. Application for the renewal and extension must be made to the copyright office and duly registered therein within one year prior to the expiration of the original term of copyright. In default of application for renewal and extension, the copyright in any work ends after twenty-eight years from first publication. The extension under the new Act applies to a subsisting copyright.

REMEDIES : CIVIL AND PENAL.

The penalties for infringement are, by way of civil action, heavy and various. In the case of dramatic or dramatico-musical or choral or orchestral composition the penalty is 100 dollars for the first and fifty dollars for every subsequent infringing performance, provided that the damages shall not exceed 5,000 dollars nor be less than 250 dollars. These penalties are much more severe than they were before. Then, on the criminal side, any person who wilfully and for profit infringes any copyright work, or knowingly and wilfully aids or abets the infringement, is deemed guilty of a misdemeanour to be punished by imprisonment for a term not exceeding one year, or by a fine of not less than 100 dollars nor more than 1,000 dollars, or both, in the discretion of the Court. The power to imprison existed under Section 4,966 of the old law, but not in conjunction with a fine.

THE LICENSING OF AMERICAN AGENTS. AN UNFORTUNATE BILL.

AN important Bill, which proposed to amend the law relative to employment agencies, particularly directed to control theatrical and vaudeville agencies, very nearly became law in New York. The Bill, introduced by Assemblyman Voss on March 9, went through all its stages, and was eventually blocked by the Mayor of Buffalo refusing to sign it. The Bill was warmly advocated and supported by the White Rats, the Society of Magicians, the Actors' Society, the Actors' Union, the Vaudeville Comedy Club, and the Hebrew Actors' Society.

The main features of the Bill were :—

Agency Fees.—Gross fees charged to applicants for theatrical, vaudeville, or circus engagements, or other entertainments of the stage, should not exceed the amount of 5 per cent. of the salary when the engagement was for less than ten weeks, and 5 per cent. on ten weeks' salary when the engagement was for ten weeks or more. This applied to theatrical engagements; vaudeville, circus, and other were liable to 5 per cent. of the salary throughout the engagement.

Split Commissions.—This practice was especially prohibited.

License.—Each agent had to obtain a license from the Mayor, to post the same in a conspicuous place in his office; to pay £5 annually for the license, and to enter into a bond of £200. The renewal of the license could be opposed.

Control.—Books to be kept and a record made of all persons to whom work was promised or offered, and of all persons applying for employées, together with the date of the engagement; obligatory to investigate the financial responsibility and reputations of all applicants for actors and actresses, and to "inform all applicants on request who may be engaged or contracted for such employment any and all information in their possession at the time said engagement is made."

Contracts.—All contracts for theatrical engagements to be drawn according to the direction of the Mayor or Commissioner of licenses.

Other Conditions.—"No such licensed person shall send or cause to be sent any female as a servant, or inmate, or performer, to enter any place of bad repute, house of ill-fame, or assignation house, or to any house or place of amusement kept for immoral purposes, or place resorted to for the purposes of prostitution, or gambling house, the character of which such licensed person could have obtained upon reasonable inquiry." . . . "No such licensed person, his agents, or employées shall have sexual intercourse with any female applicant for employment."

Penalties.—For breaking or not complying with the regulations of the Bill the penalties ranged from fines of £10 to imprisonment for various periods at the discretion of the court.

The Bill was passed by the Assembly on April 14. The Senate unanimously passed it on April 29. It was to have gone before Governor Hughes on May 6, but it was discovered that the Bill in going through amendments had lost its wider application, and the Governor's legal adviser determined that it was a special city Bill, and concerned only Buffalo and New York. It accordingly went before Mayor J. N. Adam, of Buffalo, on May 10, who refused to sign it. He said he thought the Bill had been badly drawn, and that Buffalo should never have been included in it. Mayor McClellan, of New York, signed it on May 12, and in connection with the signing issued the following significant memorandum :—

The condition of affairs existing between actors and these theatrical agencies appears to be almost beyond belief. For this reason, therefore, and in order that the parties in favour of this Bill may ask for a rehearing before the Mayor of Buffalo and be successful when the matter is completely argued before him, I have decided to accept this Bill on behalf of the city of New York.

An endeavour was made to get the Mayor of Buffalo to grant a rehearing, but the application was refused, and one of the most important Bills dealing with theatrical matters of recent years was consequently killed.

We understand that the various organised bodies in New York are working to have the Bill re-introduced, when, by limiting its scope to New York, a happier result may be anticipated.

CENSORSHIP AND LICENSING.

ONE of the most important events in the theatrical year has been the inquiry held by a Joint Select Committee of the Lords and Commons into the working of the Dramatic Censorship and the General Licensing and Regulation of Amusements. This may be directly traced back to the discontent with existing conditions shown by the dramatic authors who in 1908 formed a deputation which waited on the Home Secretary in February of that year. Ten months later, in December, 1908, Mr. Robert Harcourt introduced a Bill in the House of Commons which aimed at abolishing the powers of the Lord Chamberlain in respect of stage plays and transferring to the local authority the powers of the Lord Chamberlain in regard to the licensing of theatres in London. Early in 1909 Mr. Harcourt remodelled his Bill, and introduced it afresh. In its new form it had the wider application of making one license cover dramatic and music hall entertainments. This Bill was blocked on its second reading.

Some questions, mainly resulting from licenses not being granted to certain plays, however, were asked in the House of Commons, and on July 5 the House resolved that an inquiry was necessary. The House of Lords on July 7 concurred in the proposal for a Joint Committee, and on July 19 appointed five Lords to sit with the five members of the Commons who were selected on July 16. The Joint Committee was constituted as follows :—Right Hon. Herbert Samuel (Chairman), Earl of Plymouth, Lord Willoughby de Broke, Lord Newton, Lord Ribblesdale, Lord Gorell, Mr. Robert Harcourt, Mr. A. E. W. Mason, Colonel the Right Hon. M. Lockwood, Mr. Hugh Law.

The Terms of Reference were :—To inquire into the Censorship of Stage Plays as constituted by the Theatres Act, 1843, and into the operations of the Acts of Parliament relating to the licensing and regulation of theatres and places of public entertainment, and to report any alterations of the law or practice which may appear desirable.

The Committee in twelve sittings examined the following forty-nine witnesses :—Mr. W. P. Byrne (Home Office), Mr. G. A. Redford (Examiner of Plays), Mr. William Archer, Mr. G. Bernard Shaw, Mr. W. F. Fladgate (Society of West-End Theatre Managers), Mr. Granville Barker, Col. Sir Douglas Dawson (Lord Chamberlain's Department), Mr. J. M. Barrie, Mr. Forbes Robertson, Mr. Cecil Raleigh (Society of Authors), Mr. John Galsworthy, Mr. Frederick Whelen, Mr. Laurence Housman, Sir Herbert Tree, Mr. Bram Stoker, Mr. W. B. Redfern (Theatrical Managers' Association), Mr. P. Hedderwick (Theatrical Managers' Association), Mr. Frederick Mouillot (Ireland), Mr. J. H. Savile (Scotland), Mr. W. L. Courtney, Mr. T. P. Le Fanu (Irish Office), Sir William S. Gilbert, Mr. Clarence Derwent (Actors' Association), Mr. A. B. Walkley, Miss Lena Ashwell, Professor Gilbert Murray, Mr. J. B. Mulholland (Theatres' Alliance), Mr. George Alexander, Mr. George Edwardes, Mr. M. V. Leveaux (Touring Managers' Association), Mr. Comyns Carr, Mr. Frank Gerald (Actors' Union), Right Hon. J. W. Lowther (Speaker of the House of Commons), Mr. H. Tozer, Mr. Oswald Stoll, Mr. P. J. Rutland (Entertainments Protection Association), Mr. Alfred Moul, Mr. Portland Akerman (Sketch Artists' Association), Mr. Philip Carr, the Bishop of Southwark, Mr. J. G. Snead-Cox, Mr. Hall Caine, Mr. G. L. Gomme (London County Council), Mr. Israel Zangwill, Sir Arthur Pinero, Sir Squire Bancroft, Mr. W. H. Clemart (Variety Artists' Federation), and Mr. Philip Yorke.

THE REPORT.

The report of the Committee was issued on November 11. The chief conclusions and recommendations were :—

THE CENSORSHIP.

The public interest requires that theatrical performances should be regulated by special laws.

The Lord Chamberlain should remain the Licenser of Plays.

It should be optional to submit a play for license, and legal to perform an unlicensed play, whether it has been submitted or not.

The Director of Public Prosecutions, if he is of opinion that any unlicensed play which has been performed is open to objection on the ground of indecency,

should have power to prefer an indictment against the manager of the theatre where the play has been produced, and against the author of the play.

Where a play has not been submitted and is open to objection, the manager and the author should be liable to action by either the Attorney-General (before a Committee of the Privy Council) or the Public Prosecutor (in the law courts). After action by the Attorney-General or the Public Prosecutor it should be illegal for any further performances of the play to take place until the case has been heard and decided. The theatre license should be liable to endorsement. A license that has been endorsed three times within a period of five years should be liable to forfeiture by the Court which directed the last endorsement, and be incapable of renewal, for a period of five years following, to or for the benefit of the same licensee.

Proceedings may be taken against the producers of a licensed play; but the performance should not be liable to suspension pending the decision of the proceedings, nor the license to endorsement.

Distinct Parliamentary responsibility should attach to the Lord Chamberlain, who should be held accountable primarily to the House of Lords, and secondarily to the Lower Chamber, for his decisions.

The office of Examiner of Plays should be continued.

The same provisions for licensing, for the punishment or prohibition of unlicensed productions which are found to be improper, and for control through the license of the building to be applied to plays, should apply also to all words sung or spoken in any licensed place of entertainment.

The scale of fees now payable to the Examiner in respect of stage plays should be continued. The fees payable for the examination of songs should be on a low scale.

The period of seven days which must intervene between the presentation of a play for examination and its proposed performance should be extended to fourteen days.

The existing practice of managers only submitting plays to the Examiner should be continued.

THEATRE REGULATION.

The power conferred upon the Lord Chamberlain by the Theatres Act, 1843, to order the closing of all or any theatres on solemn occasions of national importance should remain.

The licensing of the forty theatres which are now in the jurisdiction of the Lord Chamberlain should be transferred to the London County Council.

The authorities should still be empowered to withdraw a theatre license provided that they are acting "according to the rules of reason and justice." But it should not be regarded as a valid reason for withdrawing the license of a theatre that a licensed play, to which objection is taken, has been performed there; or that an unlicensed play has been performed there, if proceedings have been taken and the Court or the Committee of the Privy Council, as the case may be, have not ordered the theatre license to be endorsed.

The licensing authority should have full power to grant occasional licenses, and to transfer a license from one person to another during the course of the twelve months for which the license has been granted.

THE SINGLE LICENSE.

The present legal differentiation between the theatre and the music hall should be abolished, and each be allowed to present whatever form of entertainment it desires.

The new form of license might be termed the Dramatic and Music License.

The issue of the existing Music and Dancing License, obtainable without payment of a fee, should be continued for the use of the assembly rooms, hotels, restaurants, skating-rinks, and other places which now, as well as the music halls, give performances under its authority.

DRINK LICENSE.

All places of amusement holding the new single license should be required to obtain a Justices' license if it is proposed to sell intoxicating drinks on the premises, but existing theatres with excise licenses should be entitled to sell under that license for a period to be agreed.

SMOKING.

It should be left to the managers of places of amusement to decide whether smoking should be allowed in the auditorium or not.

IRELAND.

With respect to Ireland, no change in the existing law and practice is recommended.

A verbatim report of the proceedings before the Joint Committee at their twelve sittings, with the full text of their recommendations, with an appendix containing statements by Mr. G. Bernard Shaw, Mr. Henry Arthur Jones, and Mr. Charles Frohman, is published in book form at THE STAGE Office. Price 1s.

THE BRITISH EMPIRE SHAKESPEARE SOCIETY.

THE society was founded in 1901 by Miss Morritt, with the approval and hearty co-operation of Sir Henry Irving, who became the society's first president. The governing council of the society is as follows: President, Princess Marie Louise of Schleswig-Holstein; vice-presidents, Mr. George Alexander, Mr. Arthur Bourchier, Mr. W. L. Courtney, Lord Howard de Walden, Mr. H. B. Irving, Mr. Alan Mackinnon, Sir Charles Mathews, Mr. Forbes Robertson, and Mr. Lewis Waller; hon. general directors, Miss Morritt and Mr. Acton Bond. The society works not for profit, but for the sole object of making Shakespeare a vital force of the English-speaking race—that is, not only with the cultured, but with the rank and file of the people as well. The public dramatic readings given by the society evoke great interest, the more especially as they are cast from amongst the local members—except in London, where the readings are in the hands of professional casts. Membership of one centre implies membership throughout the Empire. Candidates for the final elocution competition, which takes place annually at a London theatre, with some well-known actor as judge, are only eligible to compete on their having qualified in their respective local competitions. Those desiring to become members or associates of the society should communicate with the acting general secretary, Mr. John Beamish, 81, Regency Street, London, S.W.

The following is a brief summary of the work accomplished in London in 1909:

January 5.—Reading of "King John." The cast included Mr. Robert Loraine, Mr. Acton Bond, and Miss Esmé Beringer.

February 2.—Reading of "King Lear." The cast included Mr. Lyn Harding, Mr. Acton Bond, Mr. Bassett Roe, and Miss Dorothy Thomas.

February 28.—Reading of "King Lear." The cast again included Mr. Lyn Harding, Mr. Acton Bond, Mr. Bassett Roe, and Miss Dorothy Thomas.

April 1.—Reading of "Othello." The cast included Mr. Cyril Keightley, Mr. Acton Bond, Mr. Athol Stewart, and Miss Nora Lancaster.

May 10.—Reading of "Macbeth." The cast included Mr. J. Fisher White, Mr. Athol Stewart, and Miss Greta Morritt.

May 18.—Reading of "Julius Caesar." The cast included Mr. Franklin Dyal, Mr. Acton Bond, Mr. Michael Sherbrooke, and Miss Nora Lancaster.

June 18.—Reading of "Julius Caesar." The cast included Mr. Franklin Dyal, Mr. Acton Bond, Mr. Halliwell Hobbes, and Miss Esmé Beringer.

June 28.—Elocution Competition. Judge, Mr. Arthur Bourchier.

October 22.—Reading of "Much Ado About Nothing." The cast included Mr. Arthur Bourchier, Mr. Norman Forbes, Mr. Hubert Carter, Mr. Bassett Roe, Mr. Acton Bond, Mr. Harcourt Williams, Mr. Alfred Brydone, Miss Jessie Bateman, and Miss Violet Vanbrugh.

October 24.—Reading of "Othello." The cast included Mr. William Devereux, Mr. Acton Bond, and Miss Margaret Halstan.

December 4.—Lecture by Mr. F. S. Boas, M.A., LL.D. Chairman, Mr. G. E. Morrison.

CHILDREN AT ENTERTAINMENTS.

THE NEW LAW.

THE Children Act, 1908, which came into force on April 1, 1909, provides in Section 121:—

(1) Where an entertainment for children or any entertainment at which the majority of the persons attending are children is provided, and the number of children who attend the entertainment exceeds one hundred, and access to any part of the building in which children are accommodated is by stairs, it shall be the duty of the person who provides the entertainment to station and keep stationed wherever necessary a sufficient number of adult attendants, properly instructed as to their duties, to prevent more children or other persons being admitted to any such part of the building than that part can properly accommodate, and to control the movement of the children and other persons admitted to any such part whilst entering and leaving, and to take all other reasonable precautions for the safety of the children.

(2) Where the occupier of a building permits, for hire or reward, the building to be used for the purpose of an entertainment, he shall take all reasonable steps to secure the observance of the provisions of this section.

(3) If any person, on whom any obligation is imposed by this section, fails to fulfil that obligation, he shall be liable, on summary conviction, to a fine not exceeding, in the case of a first offence, fifty pounds, and in the case of a second or subsequent offence, one hundred pounds, and also, if the building in which the entertainment is given is licensed under any of the enactments relating to the licensing of theatres and of houses and other places for music or dancing, the licence shall be liable to be revoked by the authority by which the licence was granted.

(4) A constable may enter any building in which he has reason to believe that such an entertainment as aforesaid is being, or is about to be, provided with a view to seeing whether the provisions of this section are carried into effect.

(5) It shall be the duty of the council of the county or county borough in which a building in which any contravention of the provisions of this section is alleged to have taken place to institute proceedings under this section if the building is a building licensed by the Lord Chamberlain, or is licensed by the council of the county or county borough under the enactments relating to the licensing of theatres or of houses and other places for music or dancing, and in any other case it shall be the duty of the police authority to institute such proceedings.

(6) This section shall not apply to any entertainment given in a private dwelling-house.

The Act also provides that persons habitually wandering from place to place, taking children above five years of age, must be in a position to prove that a child is either (1) totally exempted from school attendance or (2) is not, by being so taken about, " prevented from receiving efficient elementary education." The penalty is a fine not exceeding, with costs, 20s. A constable may arrest, without warrant, any person whom he believes to be guilty of an offence under this section of the Act (s. 118).

If, during October to March, a child has obtained a certificate for 200 attendances at a public elementary school during that period, it is not incumbent on the parent or guardian—such person being engaged in a trade or business of a nature to require him to travel from place to place—to prove that the child is receiving efficient education during the months of April to September. A child means a person under the age of fourteen years. Under this Act all applications for license are heard in special Children's Courts.

ROYALTY AT THE PLAY.

THE KING AT THE THEATRES.

- Jan. 18.—The Empire.
 Mar. 1.—“An Englishman’s Home”—Wyndham’s.
 .. 2.—“The Dancing Girl”—His Majesty’s.
 .. 4.—“Henry of Navarre”—New.
 May 10.—“The Earth”—Kingsway.
 .. 27.—“Mr. Preedy and the Countess”—Criterion.
 June 3.—“The Arcadians”—Shaftesbury.
 .. 4.—“The Woman in the Case”—Garrick.
 .. 5.—“L’Assommoir”—Adelphi.
 July 8.—“The Wreckers”—His Majesty’s.
 .. 9.—“His Borrowed Plumes”—Globe.
 .. 12.—The Alhambra.
 Aug. 9.—“The Best People”—Wyndham’s.
 Sept. 4.—“Arsène Lupin”—Duke of York’s.
 Oct. 28.—“The Whip”—Drury Lane.
 Nov. 4.—“The Whip”—Drury Lane.

In addition, during his visit to Paris in March, The King attended the Variétés and witnessed “Le Roi,” and in May the Palais Royal and Olympia.

On April 23 he visited the Opera House at Malta.

THE KING AT THE OPERA.

- May 8.—“Samson et Dalila.”
 .. 25.—“Samson et Dalila.”
 June 7.—“La Tosca.”
 .. 28.—“La Bohème.”

THE QUEEN AT THE THEATRES.

- April 3.—“An Englishman’s Home”—Wyndham’s.
 June 3.—“The Arcadians”—Shaftesbury.
 .. 4.—“The Woman in the Case”—Garrick.
 .. 18.—“The Dryad” and “Admiral Guinea,” by the Afternoon Theatre—His Majesty’s.
 .. 23.—“Our Miss Gibbs”—Gaiety.
 .. 26.—“Penelope”—Comedy.
 .. 29.—“The Merry Widow”—Daly’s.

THE QUEEN AT THE THEATRES—*Continued.*

- July 1.—“Le Voleur”—Adelphi.
 .. 8.—“The Wreckers”—His Majesty’s.
 .. 9.—“His Borrowed Plumes”—Globe.
 .. 10.—“The Fires of Fate”—Lyric.
 .. 23.—“Our Miss Gibbs”—Gaiety.
 Aug. 9.—“The Best People”—Wyndham’s.
 Oct. 27.—“The Whip”—Drury Lane.
 .. 28.—“Arsène Lupin”—Duke of York’s.
 .. 29.—“Dear Little Denmark”—Prince of Wales’s.
 .. 30.—“The Dollar Princess”—Daly’s.

THE QUEEN AT THE OPERA.

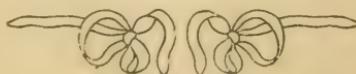
- May 25.—“Samson et Dalila.”
 June 7.—“La Tosca.”
 .. 21.—“Les Huguenots.”
 .. 25.—“La Bohème.”
 .. 28.—“La Bohème.”

The Queen was also present with the King at the Opera House, Malta, on April 23, and she was present at a Symphony Concert at Queen’s Hall on April 7.

THE PRINCE AND PRINCESS OF WALES.

- Feb. 12.—“An Englishman’s Home”—Wyndham’s.
 .. 22.—“The Prisoner of Zenda”—St. James’s.
 March 4.—“Henry of Navarre”—New.
 .. 11.—“Our Miss Gibbs”—Gaiety.
 April 24.—“Our Miss Gibbs”—Gaiety.
 May 5.—“The School for Scandal”—His Majesty’s.
 .. 8.—“Samson et Dalila”—Covent Garden.
 .. 11.—Matinée in Aid of the Queen Alexandra Sanatorium, Davos
 —Drury Lane.
 June 3.—“The Arcadians”—Shaftesbury.
 .. 5.—“The Woman in the Case”—Garrick.
 July 6.—“Our Miss Gibbs”—Gaiety.
 .. 8.—“His Borrowed Plumes”—Globe.
 Aug. 9.—“The Best People”—Wyndham’s.
 Oct. 8.—“False Gods”—His Majesty’s.
 .. 14.—“The Whip”—Drury Lane.
 .. 15.—“Arsène Lupin”—Duke of York’s.

The Prince of Wales visited the Empire on February 11, and the London Coliseum on July 20.



COMMAND PERFORMANCES.

On November 17 Sir Herbert Tree and his company gave a performance of "Trilby" at Windsor Castle. The cast was as follows:—

Svengali	Sir Herbert Beerbohm Tree	Rev. Thomas Bagot	Mr. William Haviland
Talbot Wynne.....	Mr. Edward Sass	Manager Kaw	Mr. Hubert Carter
Alexander McAlister	Mr. J. B. Gordon	Trilby O'Ferrall.....	Miss Viola Tree
William Bagot	Mr. Henry Ainley	Mrs. Bagot	Mrs. E. H. Brooke
Gecko	Mr. Henry Morrell	Mme. Vinard	Miss Cicely Richards
Zouzou	Mr. Leon M. Lion	Mimi.....	Miss Hilda Moore
Dodor	Mr. Walter E. Creighton	Honorine.....	Miss Marie Hemingway
Oliver	Mr. Frank Esmond	Angele	Miss Clare Harris
Lorimer	Mr. C. H. Croker King		

Grisettes in the dance: Miss Godden, Miss Austen, Miss Grey, Miss Cowie, Miss Chester.

Entr'acte music by Mr. Casano's orchestra.

Manager.....	Mr. Henry Dana	Associate Stage Manager	Mr. Stanley Bell
Stage Manager	Mr. Cecil King	Musical Director	Mr. Adolf Schmid

On November 19 Mr. and Mrs. H. B. Irving and company gave a performance of "The Lyons Mail" at Windsor Castle, with the following cast:—

Joseph Lesurques	Mr. H. B. Irving	Postmaster	Mr. P. A. Pittar
Courriol	Mr. E. Harcourt Williams	Coco	Mr. H. R. Cook
Choppard	Mr. Charles Dodsworth	Commissary	Mr. W. Graham
Fouinard	Mr. Tom Reynolds	Postillion	Mr. W. Cass
Durochat	Mr. Hemstock	Guard	Mr. J. B. Glover
Jerome Lesurques	Mr. Frank Tyars	Waiter	Mr. S. Beaumont
Dorval	Mr. Frank Cochrane	Julie	Miss Phyllis Embury
Didier	Mr. Stanley Howlett	Marie (a servant)	Miss May Holland
Joliquet	Mr. Arthur Curtis	Niece to Postmaster	Miss E. Frances Davis
Guerneau	Mr. H. C. Hewitt	Jeannette	Miss Dorothea Baird
Lambert	Mr. J. Patric Curwen		

Entr'acte music by Mr. Casano's orchestra.

Manager.....	Mr. Austin Brereton	Musical Director	Mr. J. Meredith Ball
Stage Manager	Mr. Tom Reynolds		

On December 3 Mr. Frank Curzon presented Mr. Charles Hawtrey and company at Windsor Castle in "The Little Damozel," with the following cast:—

Recklaw Poole	Mr. Charles Hawtrey	Franz Pepo	Mr. Ernest Thesiger
The Hon. Fitzroy Lock	Mr. A. Vane-Tempest	Abraham	Mr. Cecil Rose
Captain Neil Partington	Mr. Lyle	A Servant	Mr. Lionel Williams
Walter Angel	Mr. Arthur Playfair	Sybil Craven	Miss Gladys Mason
Papa Bartholdy	Mr. Hubert Druce	Julie Alardy	Miss May Blayney



FOREIGN SEASONS IN LONDON.

M. GUTRY AT THE ADELPHI.

On June 21 M. Lucien Guity, under the direction of Miss Andrews, began a season of French plays at the Adelphi with Zola's "L'Assommoir." Other plays given during the season were "Le Voleur," "L'Emigré," "Crainqueville," "Le Bourgeois Gentilhomme," "La Massière," "Samson," etc.

PRINCESS BARIATINSKY AT HIS MAJESTY'S.

See particulars under heading of the Afternoon Theatre, under the auspices of which the Princess played.

OTHER SEASONS.

In addition a short season of drama in the original Greek was played at Terry's by Miss Smiltou, commencing November 29, and the City of Rome Children's Opera Company appeared earlier in the year at the same house.

THE KINEMATOGRAPH ACT.

THE Kinematograph Act came into force on January 1, 1910.

The Act applies to public kinematograph and similar exhibitions for the purposes of which flammable films are used.

The Act does not apply to exhibitions where no flammable films are used.

No kinematograph exhibition of flammable films is lawful anywhere—except in a private dwelling-house to which the public are not admitted—unless the regulations made by the Secretary of State are complied with.

Licensing and other authorities may make such terms and conditions and such restrictions as they may think fit, subject to the foregoing regulations. The London County Council, for instance, on December 21, 1909, passed a recommendation of the Theatres and Music Halls Committee to the effect that the licenses granted by the Council under the Act should be subject to a condition that the premises should not be opened under the license on Sundays, Christmas Day, and Good Friday.

It is not necessary that the building should be licensed in every case. The Act provides for different buildings or places in which kinematograph exhibitions including flammable films are given. They may be classified :—

- (1) Permanent premises regularly used.
- (2) Permanent premises occasionally used.
- (3) Buildings or structures of a movable character.

PERMANENT PREMISES REGULARLY USED.

Licenses are necessary. The licensing authorities are the county councils or, in the case of county boroughs, the borough councils, who may delegate their powers to justices sitting in petty sessions, and also in accordance with other powers of delegation.

An applicant must give seven days' notice in writing to the county council, and also to the chief officer of police in the police area in which the premises are situated.

An exception to this general licensing authority lies in the case of premises licensed as theatres by the Lord Chamberlain, who exercises the powers instead.

The maximum license fee is £1 per annum, or for shorter periods 5s. per month, with a limit of £1 to the fees payable in any one year. The licensing authority may grant a license for any period not exceeding one year.

PERMANENT PREMISES OCCASIONALLY USED.

A license is not required if the premises are not used on more than six days in any one year, but the foregoing seven days' notice must be given of the intended use, and the Home Secretary's regulations must be complied with.

MOVABLE BUILDINGS OR STRUCTURES.

A license is not required for each fresh place visited. The owner must obtain a license from the licensing authority in the place in which he ordinarily resides, and as long as this license runs he has only to give the local licensing authority and the police in any place in which he finds himself two days' notice in writing of his intention to exhibit. He must have complied with the Home Secretary's regulations.

A plan and description of the building or structure, certified by the licensing authority, must be attached to the license, and must be shown on demand to any police constable or other authorised person. The license may provide that any of the conditions may be varied by the local authority.

PENALTIES.

The owner of the kinematograph and the occupier of the building in which it is used in contravention to the provisions of the Act, the regulations of the Secretary of State, or the conditions attached to the license, are liable on summary conviction to a fine not exceeding £20, and in the case of continuing the offence to a further penalty of £5 for each day during which the offence continues, and the license (if any) is liable to be revoked.

[The text of the Act and the Regulations of the Secretary of State, with some explanatory notes, are issued in pamphlet form at THE STAGE Office, price 2d.—ED.]

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

(Incorporated under the Companies' Acts, 1862 to 1900.)

ENTRANCE fee, 5s. Annual subscription, payable January 1, 15s., or 4s. 6d. quarterly. The subscription for those elected after April in any year is 4s. 6d. quarterly for the remainder of that year. The election of members is vested in the Council.

The Association held its annual general meeting on February 9 at the Criterion, when the Council reported that there were 1,012 paying members, making with thirty-two life members a total membership roll of 1,044; that the Association was living within its income; and that satisfactory progress was being made generally. It was at this meeting that a resolution was passed supporting Mr. Harcourt's first Bill, introduced in the House of Commons on December 17, 1908, in which it was proposed to abolish the powers of the Lord Chamberlain in respect of stage plays and to transfer to local authority the powers of the Lord Chamberlain in respect of the licensing of theatres in London. The meeting apparently misunderstood the scope of the Bill, looking upon it as though, in addition to abolishing the Censorship, it aimed at abolishing the distinction between theatres and music halls and establishing a single license. However, when the Parliamentary Committee appointed to inquire into the Censorship and the licensing of theatres and music halls were sitting, the Association held a general meeting at its rooms on July 20 and reversed the opinion previously expressed, passing a resolution supporting the Censor, and asking for an extension of his powers. The meeting was a small one of fifteen members, ten of whom carried this resolution. Mr. Clarence Derwent later gave evidence before the Parliamentary Committee on behalf of the Association to this effect.

In June the Council gave publicity to a draft Standard Contract which they had prepared. The principles embodied in this contract were payment for matinées, payment for rehearsals—that is to say, half salaries after three weeks' rehearsals for productions in London, and half salaries for all rehearsals after one week for the provinces—and the £2 minimum wage. This contract was submitted to the various managerial associations, each of which refused to consider it.

Some progress was made towards amalgamating with the Actors' Union, and two committees, one appointed by each body, held several meetings and framed a report. As the Union quietly died early in November these praiseworthy endeavours towards uniting actors under one head proved, however, to be only so much time wasted.

The most serious question of the year, which remains before the Association as this book goes to press, was that of the return of the actor-managers. In October a Council meeting, at which only seven were present, authorised certain representations inviting the actor-managers to return, and at a subsequent meeting a requisition in this sense was drawn up and signed, and given to the secretary to obtain signatures of members. An attempt was made by the opposing faction in the Council to annul the requisition, but the voting was against it. The matter will probably be settled by the Association at its annual general meeting on January 25, 1910.

During the year 1909 the Association paid off some of the outstanding debentures. It also finished the year in a financially sound condition, a vigorous policy of retrenchment having brought its expenditure within its income. The new premises, 32, Regent Street, W., were entered on December 11.

Council (1909) :—Mr. Frederick Anerley, Mr. F. J. Arlton, Mr. C. Hayden Coffin, Mr. Lewis Casson, Mr. Cyril Cattley, Mr. C. F. Collings, Mr. Clive Currie, Mr. Clarence Derwent, Mr. Gilbert Esmond, Mr. Richard A. Greene, Miss Helen Haye, Miss Agnes Imlay, Mr. J. Poole Kirkwood, Mr. Fewlass Llewellyn, Miss Marion Lind, Miss Rose Mathews, Mr. Frederick Morland, Mr. Russell Norrie, Mr. Cecil Raleigh, Mr. Langford Reed, Mr. Leonard Shepherd, Mr. Jackson Wilcox, Mr. Chris. Walker, Mr. J. Sebastian Smith. Secretary Mr. Duncan Young.

THE ACTORS' UNION.

In the history of Actors' Organisation brief space is to be allotted to the Actors' Union. It was born early in 1907, an outcome to an extent of dissatisfaction with the Actors' Association, in which body at that time the Reform Party were pursuing an energetic campaign. Two and a-half years have been the length of its life, vigorously enough begun, but declining before maturity was in sight. The Union began with a 6d. per week subscription for twenty weeks in the year, and, finding difficulty in collecting the amounts, in 1908 altered it to 1s. 8d. paid monthly, or 15s. paid yearly. £271 odd was its income from subscriptions during 1908. Members apparently soon lost interest in the Union, and it died in November, 1909, with liabilities outweighing the assets by nearly £65. At the meeting called to wind-up the Union held at Hummum's Hotel on November 16, Mr. Henry Bedford supplied the inscription for the gravestone in "Killed by the apathy of the actor." Apathy on the part of the actor may have largely contributed to its decease, but the Committee were in the main responsible, for in the first year of the Union they made an order which practically prevented the affairs of the Union from being discussed by its members in the Press. Publicity among those interested was accordingly denied the Union, with the inevitable result.

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 103 members, who represent about 250 theatres.

President: Sir Herbert Beerbohm Tree.

* Vice-Presidents { Mr. J. Macready Chute.
 Mr. J. B. Mulholland.
 Mr. Edward Terry.

The Council, which is elected annually, is divided into four sections, as follows (1909):—

COUNCIL.

LONDON.

Mr. Arthur Bourchier.
Mr. Seymour Hicks.
Mr. H. B. Irving.
Mr. Cyril Maude.

Mr. Henry R. Smith.
Sir Herbert B. Tree.
Mr. Edward Terry.
Mr. F. Terry.

SUBURBAN.

Mr. Robert Arthur.
Mr. H. G. Dudley Bennett.
Mr. Fred Fredericks.

Mr. J. B. Mulholland.
Mr. Fredk. Melville.
Mr. Ernest Stevens.

PROVINCIAL.

Mr. T. H. Birch.
Mr. Milton Bode.
Mr. J. W. Boughton.
Mr. J. M. Chute.
Mr. Lester Collingwood.
Mr. Sidney Cooper.
Mr. Otto Culling.
Mr. E. J. Domville.
Mr. E. Dottridge.
Mr. J. F. Elliston.
Mr. Charles Elphinstone.

Mr. John Hart.
Mr. W. W. Kelly.
Mr. Egbert Lewis.
Mr. F. Mouillot.
Mr. W. B. Redfern.
Mr. R. Redford.
Mr. H. W. Rowland.
Mr. T. Sergenson.
Mr. F. W. Wyndham.
Mr. F. Warden.

TOURING.

Mr. Walter Melville.

Mr. M. V. Leveaux.

The annual general meeting takes place the last Tuesday in January.

Secretary: Mr. Herbert Blackmore, 11, Garrick Street, London, W.C.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of twenty-seven members, including two hon. members, Sir Squire Bancroft and Sir John Hare.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree, Mr. George Alexander, and Mr. George Edwardes. The Director is Mr. J. E. Vedrenne. The members are Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Arthur Chudleigh, Mr. Arthur Collins, Mr. R. Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. Charles Frohman, Mr. J. M. Gatti, Mr. William Greet, Sir John Hare, Mr. Frederick Harrison, Mr. Seymour Hicks, Mr. Edward Terry, Mr. J. E. Vedrenne, Mr. Lewis Waller, and Sir Charles Wyndham.

Meetings are held on the first Wednesday of each month at the Society's offices, 52, Shaftesbury Avenue, W. The Committee meet every fortnight.

The theatres controlled by the members are :—Adelphi, Apollo, Comedy, Criterion, Daly's, Drury Lane, Duke of York's, Gaiety, Garrick, Globe, Haymarket, His Majesty's, Lyric, New, Prince of Wales's, Queen's, Royalty, St. James's, Shaftesbury, Terry's, Vaudeville, and Wyndham's.

TOURING MANAGERS' ASSOCIATION.

The Touring Managers' Association, Limited, was formed in March, 1900, by a number of leading touring managers, to advance and protect the interests of touring managers, and by the promotion of a system of arbitration to endeavour to avoid litigation between managers and artists.

The Association has one hundred and seventeen members. The Committee, which is elected annually, consists of twenty-seven members. The present Committee is as follows :—President, Mr. Wentworth Croke; Vice-President, Mr. E. Graham Falcon; Honorary Treasurer, Mr. J. Bannister Howard; Honorary Solicitor, Mr. W. Muskerry-Tilson, 26, Southampton Street, W.C.; Mr. A. Clifton Alderson, Mr. Cecil Barth, Mr. Arthur Bertram, Mr. J. A. Campbell, Mr. Louis Calvert, Mr. Silvanus Dauncey, Mr. George Edwardes, Mr. William Greet, Mr. W. H. Hallatt, Mr. Percy Hutchison, Mr. W. W. Kelly, Mr. G. B. Lambert, Mr. M. V. Leveaux, Mr. E. Lockwood, Mr. Lauderdale Maitland, Mr. F. Leslie Moreton, Mr. Norman V. Norman, Mr. Alfred Paumier, Mr. G. Brydon-Phillips, Mr. G. M. Polini, Mr. Herbert Ralland, Mr. Tom H. Taylor, Mr. Edward Terry, Mr. Brandon Thomas, Sir Herbert Beerbohm Tree, Mr. John Tully, Mr. Frank Weatherby, and Mr. G. Carlton Wallace. Secretary, Mr. M. Martin.

During the past year the matter that has chiefly been before the members is the question of bill orders and complimentary tickets, which has been considered in conjunction with the Theatrical Managers' Association and the Theatre Alliance; a report has been formulated on the subject.

Arbitration cases, stage plays in unlicensed premises, and the question of kinematograph shows have also been dealt with.

Address; Savoy Mansions, Strand, W.C.

THE THEATRES ALLIANCE.

This Association was formed in the year 1894, under the name of the Suburban Managers' Association. The membership was originally limited to suburban managers, but, it being found desirable to extend the sphere of usefulness of the Association, the scope was enlarged by making eligible for membership all proprietors, lessees, licensees, directors, and responsible managers of theatres receiving touring companies. The name was changed to the present one in 1908.

The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings, legal or otherwise.

The officers of the Alliance are :—President, Mr. F. Fredericks; Vice-President, Mr. Milton Bode; Hon. Treasurer, Mr. H. G. Dudley Bennett; Hon. Auditors,

Messrs. W. Melville and W. Bailey; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet every month at Criterion Chambers, Jermyn Street, S.W., on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

In 1905 a fund was established to enable the society to assist its members by taking up cases of interest and moment to the general body, either on a defensive or offensive basis, which fund is contributed to by members on an agreed scale, and in this way the Alliance has at call several thousand pounds for any such purposes, which is a great source of strength to the Alliance generally and its members individually. The Alliance is in touch with and works in harmony with all the other theatrical associations.

The Alliance instituted the standard form of contract between resident and touring managers now accepted by the other associations. Reduced and inclusive insurance rates are obtainable for members under a special agreement with a well-known insurance company, under which many doubtful points in the Workmen's Compensation Act are settled in favour of the insured.

It was in direct consequence of the representations of the Alliance that the prohibitive clause with regard to smoking in theatres under the control of the London County Council was removed, and the representations of the Alliance in connection with the standing-room question have caused the matter to be placed upon a more reasonable and favourable basis.

During the past year the Alliance took a most prominent part in bringing before the Chancellor of the Exchequer the hardships in the original Budget proposals, which were later on modified to the extent that the increased burden proposed was limited to theatres of an annual value of £2,000 and upwards. The Alliance also placed the views of its members before the Censorship Committee.

Applications for membership should be made to the Hon. Secretary at the offices as above. Subscription : one guinea per annum for each theatre in respect of which a member is registered.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree, Mr. George Alexander, and Mrs. D'Oyly Carte. Mr. Harry Nicholls is Hon. Treasurer, and Mr. Edward Terry and Mr. Beerbohm Tree the Hon. Trustees.

The Executive Committee are as follows :—

Mr. Morris Abrahams.	Mr. J. Bannister Howard.	Mr. Lionel Rignold.
Mr. J. D. Beveridge.	Mr. H. J. Loveday.	Mr. Algernon Symes.
Mr. E. H. Bull.	Mr. Cyril Maude.	Mr. A. B. Tapping.
Mr. Robert Courtneidge.	Mr. Akerman May.	Mr. Edward Terry.
Mr. Charles Cruikshanks.	Mr. M. R. Morand.	Mr. Arthur Williams.
Mr. A. E. George.	Mr. Harry Nicholls.	Mr. Frederick Wright.
Mr. A. Holmes Gore.	Mr. Sydney Paxton.	

Actors' Saturday, held for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Colston, and the offices are at 8, Adam Street, Strand.

The annual dinner was held on December 12, 1909, at the Hotel Metropole, with Sir Herbert Tree in the chair. The subscription list amounted to £1,200.

THE ACTORS' ORPHANAGE FUND.

This Fund, founded in 1896 by Mrs. C. L. Carson, has for patrons the Queen, the Princess of Wales, and the Princess Royal. Mr. Cyril Maude is the President, having been elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Mr. George Alexander, Mr. Edward Terry, Sir Herbert Beerbohm Tree and Lady Tree. Trustees are Mr. Arthur Bourchier, Mr. Charles Cruikshanks, and Mr. Harry Nicholls.

Hon. Treasurer, Mr. C. Aubrey Smith, and the Secretary, Mr. A. J. Austin. The offices of the Fund are at 16, York Street, Covent Garden.

EXECUTIVE COMMITTEE.—Miss Carlotta Addison, Mr. Henry Ainley, Miss Lena Ashwell, Miss Ada Blanche, Mr. Arthur Bourchier, Miss Lilian Braithwaite, Rev. Arthur Brinckman, Miss Phyllis Broughton, Mr. Charles Cruikshanks, Miss Vane Featherston, Miss Helen Ferrers, Mr. D. Lyn Harding, Mr. Martin Harvey, Miss Constance Hyem, Mrs. Mangles, Mr. Harry Nicholls, Mrs. Saba Raleigh, Miss Cicely Richards, Mr. Sydney Valentine, Miss Irene Vanbrugh, Miss May Warley, Mr. J. Fisher-White, and Mrs. Fred Wright.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage Homes are at 32 and 34, Morland Road, East Croydon.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual collection falls on the third Thursday in October in each year.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre manager, touring manager, business or acting-manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need. During 1909 £750 was invested by the Fund. We were informed at the time of going to press with the YEAR Book that the income of the Fund for 1909, after paying all expenses and meeting all calls upon the Fund, was £100 in excess of that of 1908.

Trustees : Sir George Lewis, Bart., Sir Squire Bancroft, and Mr. George R. Sims.

The Advisory Board stands as follows :—

Chairman, Mr. Sydney Valentine.	Deputy Chairman, Mr. Henry Ainley.
Mr. Blake Adams,	Mr. Burton Cooke,
Mr. George Alexander,	Mr. Alfred Denville,
Mr. Allan Aynsworth,	Mr. Kenneth Douglas,
Mr. Cecil Barth,	Miss Vane Featherston,
Mr. Arthur Bourchier,	Mr. J. Forbes-Robertson,
Miss Fanny Brough,	Mr. C. T. H. Helmsley,
Mr. C. Hayden Coffin,	Mr. Laurence Irving,
	Mr. Walter Maxwell,
	Mr. W. H. Rotheram,
	Mr. H. A. Saintsbury,
	Mr. E. Lyall Swete,
	Mr. Brandon Thomas,
	Sir Herbert Tree,
	Miss Beatrice Wilson.

Hon. Secretary, Mr. A. E. Drinkwater, Dudley House, 37, Southampton Street, London, W.C.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund was instituted January 22, 1839, and incorporated by Royal Charter January 29, 1855. It is for the purpose of granting permanent annuities to actors, actresses, chorus singers, dancers, pantomimists, and prompters; also acting managers, stage managers, treasurers, and scenic artists. Any member who has regularly contributed to its funds for the term of seven years, at any time afterwards, on becoming incapacitated by accident or infirmity from exercising his or her duties, is entitled to receive such annuity for life as the annual available income of the funds shall from year to year afford; such annuity to be, in each case, calculated and apportioned according to the class of subscription which the member has adopted and paid.

If any member die at any period after the commencement of his or her member-

ship, the sum of ten pounds is allowed and paid out of the funds for funeral expenses.

Trustees, Mr. Alfred de Rothschild, C.V.O., Sir Squire Bancroft, Mr. George Alexander. Directors, Mr. George Alexander, Mr. Lewis Casson, Mr. Henry Cooper Cliffe, Mr. Charles K. Cooper, Mr. Tom Craven, Mr. Dillon Croker, F.S.A., Mr. Alfred H. Elliott, Mr. Henry Evill, Mr. Douglas Gordon, Mr. H. B. Irving, Mr. H. J. Loveday, Mr. M. R. Morand, Mr. Lionel Rignold, Mr. Charles Rock, Mr. Bassett Roe, Mr. F. Perceval Stevens, Mr. A. B. Tapping, Mr. Edward Terry, Mr. Hubert Willis. Hon. Treasurer, Mr. Edward Terry.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Fanny Brough; Vice-Presidents, Mrs. Edward Compton, Miss Carlotta Addison; Members of the Executive Committee, Miss Lena Ashwell, Lady Burnand, Mrs. Alfred Bishop, Miss Phyllis Broughton, Miss Lillian Braithwaite, Mrs. E. H. Bull, Miss Ada Blanche, Miss Compton, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Mrs. A. E. George, Mrs. Synge Hutchinson, Mrs. Ernest Hendrie, Miss Sophie Harriss, Miss Clara Jecks, Miss Lindsay Jardine, Miss Eva Moore, Miss Wynne Mathison, Miss Alma Murray, Mrs. Raleigh, Miss Cicely Richards, Miss Louise Stopford, Miss Irene Vanbrugh, Mrs. Fred Wright, Miss May Whitty, Miss Frances Wetherall, and Miss May Warley.

Every member to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' and midwives' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession.

Bee meetings every Friday.

Secretary, Miss Hammond. Offices : 90, Great Russell Street, Bloomsbury, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Theatrical Ladies' Guild and the Music Hall Ladies' Guild in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Southwark; Vice-President and Chairman of Committee, Rev. Prebendary Pennefather, Vicar of Kensington; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Birmingham, Right Rev. the Lord Bishop of Ripon, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles.

Right Rev. the Lord Bishop of Southampton, Sir Charles Wyndham, Sir Herbert Tree, Mr. Robert Arthur, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. W. Alington, Rev. J. Stephen Barrass, Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss Emily Clarke, Miss Louise Stopford, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. E. H. Bull, Mr. Charles J. Cameron, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mr. Fewlass Llewellyn, Miss Eva Moore, Mr. Chris. Walker; Organising Secretary and Treasurer, Rev. Donald Hole, 14, Milton Road, Highgate, N.; Assistant Hon. Secretary, Miss E. G. Clarke, 22, Kempsford Gardens, Earl's Court, S.W.

PLAY PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management:—Mr. J. M. Barrie, Mr. Sidney Colvin, the Hon. Everard Feilding, Sir Almeric W. FitzRoy, K.C.V.O., Mr. H. A. Hertz, Mr. Alderson B. Horne, Mr. W. S. Kennedy, Mr. W. Lee Mathews, Mr. Gilbert Murray, Sir Sydney Olivier, K.C.M.G., Mrs. W. P. Reeves, Miss Louise Salom, Mr. G. Bernard Shaw, Mrs. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson (Hon. Treasurer), Mr. Bernard Watkin, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Ernest E. S. Williams. Mr. A. E. Drinkwater, Secretary. Address, 9, Arundel Street, Strand, W.C.

The year's productions of this Society were as follows:—

"The Rights of the Soul," a play, in one act, by Giuseppe Giacosa; "The Bread of Others," a play, in two acts, by Turgenev, at the Kingsway. February 21.

"Unemployed," a play, in one act, by Margaret M. Mack; "The Fountain," a comedy, in three acts, by George Calderon, at the Aldwych. March 28.

"What the Public Wants," a play, in four acts, by Arnold Bennett, at the Aldwych. May 2.

"A Modern Aspasia," a comedy, in three acts, by H. Hamilton Fyfe, at the Aldwych. June 6.

"Kathleen Ni Houlihan," a play, in one act, by W. B. Yeats; "The Showing Up of Blanco Posnet," by G. Bernard Shaw; "The Workhouse Ward," a comedy, in one act, by Lady Gregory, at the Aldwych. December 5. These three were revivals, and were played by members of the Abbey Theatre, Dublin, company.

"What the Public Wants" was the fiftieth production of the Society. In connection with this a reception was given at the Hotel Cecil in honour of the actors and actresses who had played for the Society during the ten years of its existence. On this occasion "Dull Monotony," a satire, in two short acts, by Gilbert Cannam, was played by a distinguished cast. The Society issued a souvenir book containing reprints of the fifty programmes.

THE PLAY ACTORS.

This Society was formed in June, 1907, amongst several of the more active members of the Actors' Association. The objects of the Play Actors are:—

1. The production of the plays of Shakespeare and other poetical dramatists.
2. The introduction to the public of original plays by English authors.
3. The representation of adaptations of dramatic works by foreign authors.

From these it will be seen that the objects are in a degree similar to those of other play-producing societies, such as the Incorporated Stage Society, but they go further than these, for in their working details they are so arranged as to bring indirect benefit to the Actors' Association. The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are

members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscription are as follows :—£2 2s., entitling the member to two seats (stalls) throughout the season; £1 1s., which carries one stall throughout the season, or two seats in the dress circle and upper circle alternately; and 12s. 6d., which carries one seat in the dress circle and upper circle alternately.

At their annual general meeting, held at 3, Bedford Street, Strand, on January 18, it was resolved to constitute the Society as a club, and to have it registered as such. A proposal to eliminate from the rules the clause respecting the Actors' Association was defeated by a large majority.

During the year 1909 the Play Actors have produced the following :—

January 10.—“John Malone's Love Story,” play, in four acts, by Rachael Penn (Mrs. E. S. Willard). Court.

March 14.—“Sawney,” one-act play, by Sybil Noble; “The Apple,” one-act play, by Inez Bensusan; “Darracott's Wife,” one-act play, by Affleck Scott and Alan Carmichael; and “A Question of Identity,” one-act play, by Archie J. Matthew. Court.

March 28.—“Sister Beatrice,” a Miracle, by Maurice Maeterlinck, translated by Bernard Miall. Court.

April 18.—“Chains,” play, in four acts, by Elizabeth Baker. Court.

May 9.—“The Inspiration of Nance,” by Blanche Wills Chandler; “Love of Woman,” by Mrs. George Norman; “The Purse of Gold,” by J. Sackville Martin; and “How the Vote was Won,” by Cicely Hamilton and Christopher St. John. Court.

May 30.—“His Bounden Duty,” play, in three acts, by P. E. Bodington. Court.

June 27.—“Kit's Woman,” play, in three acts, by Mrs. Havelock Ellis and Joshua Bates, from Mrs. Ellis's novel of the same name.

November 21.—“The Lesser Evil,” play, in four acts, by Elliott Page and Nora Vynne. Court.

December 19.—“The Monk of San Marco,” play, in three acts, by Sybil Ruskin. Court.

Of the above “The Purse of Gold” has since been bought by Mr. Herbert Trench, and “Chains” has been bought by Mr. Charles Frohman.

The Council of 1909 were :—Mr. Fewlass Llewellyn (Chairman), Mr. Fred Annerley, Miss Inez Bensusan, Mr. Herbert Bunston, Mr. Lewis Casson, Mr. C. F. Collings, Mr. Clive Currie, Mr. Clarence Derwent, Miss Cicely Hamilton, Mr. A. M. Heathcote, Miss Rose Mathews, Miss Winifred Mayo, Mr. Edward Rigby, Mr. Farren Soutar, Miss F. Wetherall, and Mr. Jackson Wilcox.

Secretary, Miss Winifred Mayo, Court Theatre, Sloane Square, S.W. Hon. Treasurer, Mr. A. M. Heathcote, 13, Devonshire Terrace, W.

THE ENGLISH PLAY SOCIETY.

Plays produced in 1909 :—“The White Hawk,” romantic drama, in four acts, adapted from H. C. Bailey's novel “Beaujeu,” by H. C. Bailey and David Kimball. Aldwych, May 30. “Unanswered,” play by Cecilia Brookes, and “The Price,” a play, in four acts, by Felix North. Terry's, July 4.

Play Examiners and Producers :—Mr. W. Graham Browne, Mr. Philip Carr, Mr. W. L. Courtney, Mr. Hubert Druce, Mr. Arthur Hands, Mr. Tom Heslewood, Mr. Francis Howard, Mr. Herbert Jarman, Mr. Frank Lacy, Mr. Fred Lewis, Mr. Leon M. Lion, Mr. Boyle Lawrence, Mr. Eric Mayne, Mr. Percy Nash, Mr. Sydney Valentine. Treasurer :—Miss J. A. Burton. Manager :—Mr. Lyddell Sawyer, 1, Trafalgar Buildings, Charing Cross, W.C.

THE PLAYWRIGHTS' ASSOCIATION.

Formed in March, 1909. Vice-Presidents :—Mr. J. M. Barrie, Miss Ellen Terry, Sir Arthur W. Pinero, Sir Charles Wyndham.

Produced “Love in a Tangle,” a comedy, in three acts, by Harry B. Vogel, and “The Debt,” a play, in one act, by Mrs. Tom Godfrey, at the Aldwych on November 16. Management Committee :—Messrs. J. Jelf, Gerald Christian, T. Lindrea Mitchell, Edgar Skeet, and Miss Ella Erskine, with the Secretary and Treasurer, ex officio. Secretary :—Mr. N. Thorpe Mayne, 25, Regent Street, W.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows:—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a large collection of theatrical portraits and other pictures. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees:—Mr. E. G. Ravenstein, Mr. A. Gordon Salomon, Sir W. Purdie Treloar, Bart. Committee:—Col. W. J. Bosworth, Mr. F. Franklin Clive, Mr. Conrad W. Cooke, M.Inst.E.E., Mr. Crandon D. Gill, Mr. Reginald Groome, Mr. Fred Grundy, Mr. Yeend King, V.P.R.I., R.B.A., Mr. Mostyn T. Pigott, Lieut. J. Mackenzie Rogan, M.V.O., Mr. Charles P. Sisley, Mr. J. Scott-Stokes, Mr. David Urquhart: Hon. Treasurer, Sir James D. Linton, R.I.; Hon. Secretary, position vacant at the time of going to press; Hon. Solicitor, Mr. R. H. Humphreys; Hon. Counsel, Mr. Rufus Isaacs, K.C., M.P.; Hon. Auditors and Scrutineers, Messrs. Thomas Catling and Achille Babize; Hon. Librarian, Mr. C. J. Sheddron Wilson.

THE ECCENTRIC CLUB.

The Eccentric Club, 21, Shaftesbury Avenue, W., is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham: Trustees, Mr. Walter J. W. Beard, Mr. J. R. Cleave, Mr. John Woodhouse, J.P.; Treasurers, Mr. Tom Fraser and Mr. William H. White; Hon. Secretary, Mr. J. A. Harrison. Committee:—Major H. Bateman, Messrs. H. Montague Bates, Fred Bishop, Frank Boor, Frank Callingham, E. L. Campbell, Alfred Ellis, Walter de Frece, W. E. Garstin, A. E. Gatcombe, Denby Lare, H. J. Homer, Thomas Honey, W. S. Hooper, J. D. Langton, P. Leftwich, John Le Hay, E. Lockwood, Ernest Stuart, W. J. Dayer Smith, A. J. Thomas, and R. Warner.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE MANAGERS' CLUB.

The Managers' Club is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The club has 190 members, and the annual subscription is £2 2s., except in the case of members of the Touring Managers' Association, Limited, who pay an annual subscription of £1 1s. in addition to their subscription to the Association. The Committee, which is elected annually, consists of twenty-one members. The present Committee is as follows:—President, Mr. M. V. Leveaux; Hon. Treasurer, Mr. J. Bannister Howard; Assistant Hon. Treasurer, Mr. Frank Weathersby; Messrs. A. Clifton Alderson, Cecil Barth, Arthur Bertram, Edward Compton, E. P. Clift, Wentworth Croke, Peter Davey, E. Graham Falcon, William Holles, Walter Howard, W. W. Kelly, Edmund Lockwood, Ernest Norris, G. M. Polini, Alfred Paumier, Herbert Ralland, Edward Terry, Sir H. Beerbohm Tree, John Tully, G. Carlton Wallace, J. Major Ward. Secretary, Mr. M. Martin. Address, Savoy Mansions, Strand, W.C.

THE YORICK CLUB.

For those connected with Literature, the Drama, Music, and the Arts. Entrance fee, £2 2s.: subscription, £2 2s. Committee: Messrs. E. H. Bull, A. C. R. Carter, C. F. Cazenove, George Davison, J. Nichol Dunn, W. E. Grogan,

Graham Hill, David Hodge, W. W. Jacobs, Walter Jerrold, Harold Montague, William Mudford, Clarence Rook, Frank L. Teed, and Clarence Wade. Hon. Librarian, Mr. W. Pett Ridge; Hon. Director of Art, Mr. S. H. Sims; Hon. Director of Music, Mr. Duncan Tovey; Master of Revels, Mr. George Parby; Hon. Secretaries, Mr. A. C. R. Carter and Mr. William Mudford; House Manager, Mr. W. Bradford Smith. Address, 30, Bedford Street, Strand.

The Club was opened in Beaufort Buildings in 1889 and moved to its present quarters in 1898. This year (1910) marks the coming of age of the Club, and the event will be celebrated on Shakespeare's Day, April 23, by way of a Commemoration Festival and annual dinner.

THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum. President, Mr. Arthur Were; Hon. Treasurer, Mr. John Page; Hon. Secretary, Mr. G. F. Rigden. Committee, Messrs. H. J. Davis, P. L. Jackson, Stanley Jones, H. Major, F. Page, W. O. Summers, H. F. Whitworth, and G. F. Wright. Hon. Auditor, Mr. Frank H. Long.

The Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The Club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in March, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

The Club claims to be the most democratic playgoing club, and one of the last strongholds of Bohemianism. Its bugbear is "Respectability." Their presidents, etc., are always genuine gallery "boys," the club having a rooted objection to honorary figureheads.

The club had strong associations with the late Nellie Farren, who always spoke affectionately of its members as "her boys." They entertained their never-to-be-forgotten favourite at a dinner on Saturday, April 29, 1899, when Mr. Cecil Raleigh marvelled at the "weird and wonderful enthusiasm." This, however, is a feature which characterises all their dinners. At the annual dinner, held in March, 1909, the principal speakers were Mr. Robert Loraine, Miss Ruth Vincent, Mr. Hannen Swaffer, and Miss Ellen Terry. Among the other well-known people who have spoken at their dinners are Miss Eva Moore, Miss Kate Rorke, Miss Nina Boucicault, Mlle. Adeline Genée, Sir W. S. Gilbert, Messrs. H. V. Esmond, J. Forbes Robertson, Lewis Waller, Charles Hawtrey, George Alexander, H. B. Irving, Arthur Bourchier, James Welch, Oscar Asche, Cecil Raleigh, Sydney Valentine, Martin Harvey, Louis Bradfield, Spencer Leigh Hughes, T. McDonald Rendle, W. Pett Ridge, James Douglas, Alfred Robins, and the late Mr. C. L. Carson, of THE STAGE—a list of which any club might be proud.

The 1910 annual dinner will be held at Frascati's on Sunday, February 13, when Mr. Rudolph Besier, Miss Gwennie Mars, and Mr. E. F. Spence will be the principal speakers.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The member's subscription is 2s. per quarter. The club is open from 11 a.m. to 8 p.m., and contains comfortable reading and refreshment rooms, the former well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Christian of Schleswig-Holstein; Vice-president, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wivrahani, Mrs. George Alexander, Lady Bancroft, Mrs. Herbert Brooks, Mrs. Percy Buchanan, Mrs. Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Lady Frances Legge, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. F. M. Paget, Mrs. Pownell, Lady Tree, Eleonora Lady Trevelyan, Mrs. Philip Walker, Mrs. W. H. Wharton; Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, 35, Parkhill Road, N.W.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road, London W.C. Affiliated to the Trades Union Congress, the General Federation of Trade Unions, the White Rats of America, the International Artists' Lodge, the Australasian Vaudeville Association, and Le Union Syndicale des Artistes Lyriques. Officers:—Chairman, Mr. Fred Russell; Vice-Chairman, Mr. James Allison; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; Treasurer, Mr. William Lee; Accountant, Mr. W. H. McCarthy. Executive Committee meetings every Tuesday at 12. London and provincial meetings every Friday at 12. Mr. W. H. Clemart, General Secretary.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares, free legal advice, free legal protection, and a court of arbitration between artists and proprietors—thus saving law expenses. There is also a death levy of 6d. per head per member. Entrance fee, 21s. Weekly subscription, 6d.

The Executive Committee, as constituted at the end of 1909, was as follows:—Messrs. John Alexander, W. H. Atlas, Jas. Alexandre, Barney Armstrong, James Allison, Jas. Atroy, Edwin Adele, Peter Bijou, Signor Borelli, Sid. Bandon, Harry Bancroft, George Brooks, Bert Byrne, Billy Brown, Winfield Blake, Harry Barrett, Fred Curran, Andie Caine, Tom Costello, J. W. Cragg, G. H. Chirgwin, Whit Cunliffe, Harry Conlin, Chas. Coborn, W. J. Churchill, Morny Cash, Leoni Clarke, Arthur Carlton, Alf. Chester, Geo. D'Albert, Harry Delevine, Robt. Dunning, Sam Delevine, Percy Delevine, Dutch Daly, Marriott Edgar, Gus Elen, Seth Egbert, Joe Elvin, Edmund Edmunds, Jas. Foreman, Harry Freeman, W. H. Farley, Hal Forde, W. F. Frame, Arthur Gallimore, Maurice Geraldo, Fred Ginnett, A. E. Goofrey, Horace Goldin, Wal Grace, Gus Garrick, Fred Griffiths, W. E. Gillin, Johnny Gilmore, V. L. Granville, Alec Hurley, Fred Herbert, Jas. Howard, Harry Herald, Alf. Herald, Frank Halter, Wilson Hallett, Geo. Hughes, Phil Herman, Carl Hertz, Will Johnson, Harry Jee, Tony Iveson, Neil Kenyon, Jas. Kellino, Fred Kitchen, Max Berol Konorah, J. W. Knowles, William Lee, Albert Le Fre, Alf. Leonard, Harry Lauder, Fred Latimar, Syd. Laurel, Harry Mayville, Bates Maddison, Tom McNaughton, Fred McNaughton, B. Monti, Walter Munroe, Chas. Mildare, Fred Maple, Chas. McConnell, Joe McConnell, F. W. Millis, Paul Martinetti, Julian Mack, James Mooney, Steve McCarthy, Michael Nolan, Geo. Newham, Orpheus, Jim Obo, Ben Obo, David O'Toole, Wal Pink, Will Poluski, Harry Phillips, Fred Russell, Harry Radford, Chas. Rich, Arthur Roberts, F. V. St. Clair, Fred Sinclair, Albert Schafer, Eugene Stratton, George Sanford, Geo. B. Sinclair, Ryder Sloane, Harry Stelling, Harry Tate, Joe Tennyson, Leo Tell, Deane Tribune, Barney Vox, Jeff Vendome, Arthur Verno, Horace Wheatley, Harry Wright, Tom Woottwell, Erne Warsaw, W. H. Wallis, Horace White, Russell Wallett, Bert Williams.

GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 98, Charing Cross Road, W.C. In 1909 Mr. Fred Ginnett was King Rat. For the present year the officers are as follows:—

King Rat, Mr. Chas. Warren; Prince Rat, Mr. Harry Tate; Scribe Rat, Mr. W. H. McCarthy; Test Rat, Mr. Dave O'Toole; Bank Rat, Mr. Edwin (Papa) Brown; Musical Rat, Mr. Burt Shepard.

During the year the Water Rats held their Annual Ball at the Trocadero on March 4, a "Motor Run" to Brighton on July 4, and an "Up River" outing on August 15. In the early stages of the Agency trouble they opened an agency under the management of Mr. Joe O'Gorman.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices :—Glasgow : Cockburn Buildings. Agent, Mr. Geo. Ripon. Liverpool : 21, Houghton Street. Agent, Mr. Tom McKay. Manchester : All Saints Chambers, 46, Sydney Street, Oxford Road. Agent, Mr. Fred Slingsby. Officers for the current year :—Hon. President, Mr. Joe Elvin; Hon. Vice-Presidents, Sir James Bailey, Mr. Charles Coborn, Mr. Albert le Fre, Mr. Fred W. Millis, and Mr. Douglas White; Hon. Trustees, Messrs. J. W. Cragg, Paul Martinetti, and G. H. Chirgwin; Hon. Treasurer, Mr. Arthur Rigby; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestley).

During the past twelve months the Association has quietly continued on its useful career, and there is but little to record. It may be noted that a new concession has been secured for the 7,000 members—viz., that separate tickets may now be obtained at the stations on the Great Eastern and South-Eastern and Chatham Railways, so that now there is no terminus in the metropolis where this undoubted boon is not granted. The annual dinner and dance were held in April, with Mr. G. H. Chirgwin in the chair, supported by Mr. Joe Elvin, and nearly £500 was collected on that occasion for the Variety Artistes' Benevolent Fund. The Committee has during the year held two important conferences with the theatrical managers of the railway companies, at which several minor concessions were granted, and the friendly relations between the railway companies and the Association are on an even firmer basis than heretofore. More than £300 has during 1909 been distributed between the railway and music-hall charities, thus making a total amount of £3,500 which has been given since the formation of this Association. In June last it was decided to remove the offices from Wellington Street to larger premises in Charing Cross Road, where there are a spacious board-room and all up-to-date improvements. The Executive Committee is practically the same as last year, and Mr. Fred Herbert and Mr. Harry Blake have been re-elected to the positions of Chairman and Vice-Chairman. Weekly meetings of the Committee are held every Wednesday at 12 o'clock.

THE TERRIERS' ASSOCIATION.

Officers :—President, Mr. G. P. R. Burgess; Vice-Presidents, Mr. J. Alexander, Mr. Andie Caine, Mr. T. C. Callaghan, Mr. H. Conlin, Mr. E. D'Almaine, Mr. H. Gage, Mr. H. Herald, Mr. B. Obo, Mr. J. Obo, Mr. S. N. Salter, Mr. H. Wright; Hon. Trustees, Messrs. H. Gage and S. N. Salter; Hon. Auditors, Messrs. A. Voyce and H. Cory Woodrow; Hon. Treasurer, Mr. Harry Barnard; Hon. Solicitor, Mr. G. P. R. Burgess; Medical Officer, Mr. G. F. McCarthy; Incorporated Accountants, Messrs. Turquand, Turquand and Company; Executive Committee, Mr. R. Abel, Mr. W. H. Atlas, Mr. H. Bent, Signor A. Borelli, Mr. T. E. Box, Mr. G. Cooper, Mr. C. C. Cornish, Mr. A. De Brean, Mr. J. E. Dunedin, Mr. J. Dwyer, Mr. P. Ford, Dr. E. B. M. Frost, Mr. C. F. Gage, Mr. F. Gee, Mr. W. E. Gillin, Mr. H. H. Griff, Mr. E. Karno, Mr. W. King, Mr. C. W. Kloof, Mr. F. Larola, Mr. T. Maxwell, Mr. F. W. Millis, Mr. W. L. Murray, Mr. F. Neiman, Mr. W. Norman, Mr. B. Olrac, Mr. T. Packer, Mr. G. Pearson, Mr. J. C. Pratt, Mr. A. Simmons, Mr. G. Smythson, Mr. J. Sparrow, Mr. W. Welsh, Mr. H. Wheatley, Mr. D. White, Mr. B. Whiteley, Mr. W. Wisper, Mr. B. Woodger; Secretary, Mr. Arthur Were.

The predominant feature of the year has been a revival of interest in the welfare of the Association. A large number of applications for membership have been received. These have been carefully considered by the committee, and over ninety candidates have successfully passed the ballot. The Terriers hold their ceremonial meeting every Sunday evening in the banqueting room of the "Three Stags Hotel," Kennington. Many improvements have been effected in the general appearance at the "Kennel," various gifts having been recently presented by Terriers for its adornment. Officers are duly elected every month for various positions, and there is generally a keen competition for the honours. During the past year the Sunday meetings have been remarkable for the large attendance of Terriers, and for the genial spirit that pervades the gatherings. The Terriers' social functions

are well known for their gaiety and enjoyment, and the year 1909 has been one of unbroken success in this respect. The ladies' concerts were held on the first Sundays in the winter months, and these drew crowded attendances. The annual house dinner was held at the Hotel Boulogne in January last. The annual dinner and ball, for Terriers and their friends, followed in March, at the Horns, and were very successful, whilst the annual river outing in June beat all records.

Through the generosity of Terrier Griff, a revival of an old function of the Terriers, viz., a pig's head banquet, was held in October.

In the early part of the year the Terriers lost their old and esteemed member, Terrier Joe Lawrence, the founder of the Association. The past year has also been notable on account of the large number of Terriers who have received sick pay and medical attendance, whilst the benevolent account, in addition, has been heavily drawn upon for the relief of Terriers in necessitous circumstances. Notwithstanding these claims, the Association has a substantial balance on the year's working, and altogether its finances are in an exceedingly satisfactory condition.

THE SKETCH ASSOCIATION.

The constitution of this association was altered during 1909 in order to make membership open to sketch authors and actors as well as managers. President, Mr. George Gray; Vice-Presidents, Mr. R. V. Harcourt, Mr. Arnold Bell, Mr. Frank Gerald, Mr. George M. Marriott, Mr. Herbert Darnley; Hon. Secretary and Solicitor, Mr. Portland Akerman; Assistant Secretary, Mr. Monte Maitland; Hon. Treasurer, Mr. C. Claxton-Turner. Executive Committee:—Managers: Mr. Leonard Mortimer, Mr. Frank Hardie, Mr. Albert Marsh, Miss Florence Creagh, Mr. Charles Baldwin; Authors: Mr. John F. Preston, Mr. Cayley Calvert, Mr. George Unwin, Mr. Dick Cruikshanks, Mr. Gilbert Wells; Artists: Mr. Leonard Robson, Mr. Herbert Terry, Mr. Fred Kitchen, Mr. Harold Brough, Mr. E. Howard Templeton. Office: Room 52, 13, Henrietta Street, W.C.

VARIETY ARTISTS' BENEVOLENT FUND.

This young but thriving society has just concluded its second year, and may well be proud of the good work it has done in that brief period. Its funds have continued to increase, and the amount given away in charity to the poor of the profession averages about £22 weekly. At the M.H.A.R.A. dinner, largely through the instrumentality of the President for the year, Mr. G. H. Chirgwin, nearly £500 was collected, and over £350 was obtained by the extra shilling charged on the cards of membership of that society. Donations have also been received through various other channels, such as the sports, which realised nearly £100 profit, and the matinée at the Coliseum, which Mr. Oswald Stoll so generously placed at the disposal of the Committee, will bring in £150, while Mr. W. H. Broadhead sent a generous gift of £50. Mr. Joe Elvin headed the list at the dinner with £50. Thus it will be seen that the profession can no longer be accused of not supporting their own poor. Week after week the most distressing cases of poverty and want come before the Committee, and in nearly every instance are promptly relieved by grants of loans or by a small weekly pension. The weekly amount of these pensions is over £12. Four artists were buried during the year at the expense of the Fund, and by an additional contribution to the Hospital Saturday Fund letters are obtained for deserving cases for hospitals and convalescent homes. The Committee is most strict in the investigation of every case, and it counts among its members several of the veteran performers who have known the old professionals who come for assistance. By an arrangement with the Music Hall Home Fund four artists are now being cared for under the roof of that excellent institution. The annual dinner and dance will be held on February 20, 1910, when it is hoped that a liberal response will be forthcoming to the urgent cry for donations to enable the Committee to carry on the good work of charity through the twelve months.

THE MUSIC HALL HOME.

The Music Hall Home was founded thirteen years ago by certain prominent members of the Terriers' Association. The objects of the Music Hall Home are to afford shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers who, through illness, disablement, or old age, are quite unable to find employment.

At present there are a dozen inmates lodged in the Home, which is situated at 31, Wilson Road, Camberwell, S.E.

The officers for the ensuing year are :—President, Mr. Walter de Free; Vice-Presidents, Messrs. Harry Barnard, Thos. Barrasford, Harry Bawn, Leon Bassett, W. S. Bassett, Ted E. Box, G. P. R. Burgess, Jas. E. Dunedin, Percy Ford, Harry Gage, Walter Hassan, Malcolm McDowall, Fred Neiman, F. H. Pedgrift, C. J. Bartlet Perry, Jesse Sparrow, C. Douglas Stuart, Chas. Weldon, and Douglas White; Hon. Solicitor, Mr. G. P. R. Burgess; Committee, Messrs. John Alexander, W. H. Atlas, Ernest Ball, Willie Benn, Harry Blake, John G. Brandon, Tom Branson, Geo. Brown, Bert Chapman, C. C. Cornish, J. H. Davy Jim Elmo, T. C. Callaghan, Harry Gribben, H. Griff, Hamilton Hill, H. Hough, W. Kloof, P. A. Lennon, Ernest Lopard, C. Mannerling, W. L. Murray, F. W. Millis, Walter Norman, Ben Obo, Jim Obo, George Pearson, Samuel Salter, Arthur Simmons, Geo. H. Smythson, Leo Trainor, J. Traynor, George Vivian, E. C. Webb, Horace Wheatley, B. Whiteley, Jack Woolf, and Harry Wright; Treasurer, Mr. Harry Barnard; Secretary, Mr. Benj. Woodger. The Committee meetings are held at the Empire, Camberwell, on the first and third Thursdays in the month.

MUSIC HALL LADIES' GUILD.

The Guild was founded in 1906. President, Mrs. Fred Ginnett; Vice-Presidents, Mrs. Eugene Stratton, Miss Irene Rose, Mrs. Paul Martinetti, Miss Maude Mortimer, and Mrs. G. H. Smythson; Hon. Treasurer, Miss Belle Elmore. Executive Committee : Miss Marie Lloyd, Mrs. George Gilbey, Mrs. Leoni Clarke, Miss Maude Courtney, Mrs. Morton, Miss Cecilia Macarte, Mrs. C. C. Bartram, Miss Rose Elliott, Miss Alexandra Dagmar, Miss Dot Stephens, Mrs. James Horne, Mrs. Dunedin, Miss Julia Macarte, Miss Amber Wyville, Mrs. Joe Elvin, Miss Ray Wallace, Miss Lottie Albert, Mrs. Lockhart, Mrs. Herbert Shelley, Miss Lil Hawthrone, Miss Marie Loftus, Miss Milne Payne, Miss Kate Vulcania. Mrs. Vernon Cowper, Miss Louie Davis, Miss Victoria Monks. Hon. Committee : Mrs. Lily Bradgate, Mrs. Pettitt, Mrs. H. Maud Gamble, Miss E. G. Clarke.

The above Guild has been formed with the object of assisting the wives of artists who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessities as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time. To assist widows of artists to find suitable employment; to find employment for children of poor artists and orphans, as programme sellers, call boys; also office work or other suitable employment, and in cases where possible to assist them in obtaining parts in sketches where children's parts are included; to supply necessitous artists with free clothing; to sell stage and other clothing to artists who may require it, at a very small charge; to visit the sick; to give toys, books, and games to sick children of artists.

Meetings are held every Wednesday at the offices, Albion House, 61, New Oxford Street, London, W. Secretary, Miss Melinda May.



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STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinematograph operators, property men, stagemen, flymen, and others employed in theatres and music halls, or theatrical workshops, resident or touring.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is 29, Wellington Street, Strand, London.

Summary of Objects:—To raise the status of stage employés by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has four branches in London and one each in Birmingham, Bradford, Oldham, Newcastle-on-Tyne, Middlesbrough, Stockton-on-Tees, and Greenock. The entrance fees vary according to branch from 2s. 6d. to 10s. The contributions vary, according to branch and benefit desired, from 2d. to 1s. 2d. per week. Each branch has a benevolent fund, and most of them have sick and funeral funds. The constitution of the Association permits any grade or section of employés eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received to the annual concert funds, for the benefit of non-members, men and women employés, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

The funds of the Association on December 31, 1908, amounted to £1,293 0s. 9d., to which date the Association, in addition to the increase of wages, secured and maintained, and the protection afforded to its members, had paid in cash benefits to members:—

	£ s. d.
At death of Members and Members' Wives	3,219 0 0
To Members supporting the objects of the Society	1,616 2 6
Legal Assistance to Members.....	226 15 4
Compensation secured for Members	245 0 0
*Sick Pay to Members	130 18 6
Special Grants to necessitous Members, Wages advanced due from Fraudulent and Bankrupt Managers (including sums to Non-Members and their Widows from the Open Benevolent Fund)	396 19 8
Total	<hr/> <hr/> £5,834 16 0

* The Sick Fund has only recently been formed.

The present members of the Executive Committee are:—President, Mr. J. Cullen, master carpenter, the St. James's; Vice-President, Mr. G. H. Dyball, stage manager, the London Pavilion; Treasurer, Mr. J. H. Radford, carpenter, the Comedy; Trustees, Mr. William Barbour, chief electrician, the St. James's; Mr. Arthur Palmer, master carpenter, the Comedy; Mr. Charles Thorogood, President,

No. 1 Branch : Committee, Mr. C. T. Cory, master carpenter, the Vaudeville; Mr. J. Reid, carpenter (President, Carpenters' Branch); Mr. A. Jones, carpenter, Royal Opera House (Treasurer, Carpenters' Branch); Mr. H. Lane, carpenter (member Committee, Carpenters' Branch); Mr. H. J. Powell, property master, the Globe; Mr. Philip Sheridan, electrician, the Strand; Mr. Edward Stow, stage staff, the Vaudeville; George Pickering, stage staff, the Duke of York's; Mr. J. N. Hunt, stage staff, the Alhambra; General Secretary, Mr. William Johnson, 29, Wellington Street, Strand, W.C.

THE DRAMATIC AND VARIETY THEATRE (Employes') PROVIDENT ASSOCIATION.

Established April, 1902. Open to any man over eighteen and under forty years of age connected with any theatre or music hall, theatrical workshop, or theatrical business in the metropolitan area. Managers, actors, variety artists, assistant managers, secretaries of companies, scenic artists, stage managers, box office keepers and their assistants, kinematograph operators, attendants (male), dressers, firemen, hall-keepers, musicians, and supers. Also to anyone employed in any stage department who is, or becomes, if eligible, a member of the N.A.T.E. This condition does not apply to stage employes not eligible to join the N.A.T.E., or working outside the area of its London branches.

Entrance Fee, 1s. 3d., including copy of rules and card of membership. Contribution, 6d. per week to General and Benevolent Funds. Levy of 6d. on death of a member in benefit. Levy of 3d. on death of a member's wife. No levy (for any member) until after six months' membership.

Benefits.—Sick Pay : Half benefit after three months and full benefit after six months' membership; 15s. per week for thirteen weeks, 7s. 6d. per week for a further thirteen weeks, if necessary, as per rules. A sum at death of a member or a member's wife, equal to levy. Grants to members in distress from Benevolent Fund. Annual division of surplus general funds in December—to each member an equal share for equal period of membership. Division of funds for nine months ending December, 1908, equal to 15s. per member (full share); paid in by full benefit member, including entrance fee, £1 0s. 9d.

Offices : 29, Wellington Street, Strand, London, W.C.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, master carpenters, chief electricians, master propertymen, and master gasmen of theatres and music halls. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 10s. The contribution varies from 1s. to 4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks. On the death of a member £20 is paid to the widow of a member in benefit, and on the death of a member's wife £10 is paid to the member, which sums are partly raised by levies.

The Association has also a benevolent fund, and affords free legal advice to members. An annual dinner has been given each year, at which the following gentlemen have in turn presided :—Mr. J. Comyns Carr, Mr. George Alexander, Sir Herbert Beerbohm Tree, Mr. H. B. Irving, and, on the last occasion, Mr. Edward Terry. The Association assists to organise the London theatrical sports and the annual concerts. The present officers are :—President, Mr. James Cullen, master carpenter, the St. James's; Vice-President, Mr. G. H. Dyball, stage manager, the London Pavilion; Hon. Secretary, Mr. William Barbour, electrician, St. James's; Financial Secretary, Mr. Wm. Johnson; Committee, Mr. Wm. Pullinger, master carpenter, the Garrick; Mr. Philip Sheridan, electrician, the Strand; Mr. John Brunskill, master carpenter, the Savoy; Mr. W. G. Wilton, property master, the Vaudeville; Mr. R. J. Carter, electrician, Terry's; Mr. David Sheridan, electrician; Mr. F. B. Fidge, electrician, the Lyceum; and Mr. G. W. Wilcox, property master, the Garrick. Office, 29, Wellington Street, Strand, London.

**NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS.
(Branch No. 10, N.A.T.E.)**

This Association was established in April, 1907. Its office is at 29, Wellington Street, Strand, London. Its members are qualified operators of animated picture apparatus.

Objects :—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination or otherwise. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and such other benefits (sick, funeral, or legal aid) as may be hereafter agreed upon.

Entrance fee, 5s. Contribution, 1s. 6d. per month, being for General and Benevolent Funds.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Present (1910) officers :—President, Mr. J. Wood; Vice-President, Mr. E. Catlin; Hon. Secretary, Mr. H. L. Merritt; Financial Secretary and Treasurer, Mr. Wm. Johnson. Committee : Messrs. C. Mayo, T. C. Field, W. Mason, A. Malcolm, E. H. Mason, J. M. Robinson, L. Gilling, and A. Hughes.

During the past year the Association secured the services of representative exhibitors to act as a Board of Examiners, and to issue certificates for members having a knowledge of (a) electric and limelight; (b) electric only; (c) limelight only.

Three examinations have been held, and fifty-three certificates have been issued to successful competitors.

Full particulars of the Association supplied on application to the Hon. Secretary at 29, Wellington Street, Strand, London, W.C.

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

BARRASFORD-GIBBONS TOUR.—Mr. Thomas Barrasford, Randvoll House, 39, Charing Cross Road, W.C. (for Provincial and Continental Halls only); Mr. Walter Gibbons (for London Halls only). (1668, 1669, 3182, and 3183 Gerrard.)

BOSTOCK TOUR.—Mr. E. H. Bostock, Zoo Skating Rink, Glasgow.

BROADHEAD TOUR.—Mr. Percy B. Broadhead, Hippodrome, Hulme.

HARRY DAY TOUR.—Mr. Harry Day, 1, Effingham House, Arundel Street, Strand, London. (Gerrard 6915.)

DE FRÈCE CIRCUIT.—Mr. J. de Frece, Cranbourn Mansions, Cranbourn Street. (Gerrard 1050 and 1051.) Booked in connection with Moss' Empires.

T. ALLEN EDWARDS TOUR.—Mr. T. Allen Edwards, Palace Theatre, Derby.

GROS, HENRI (Mr. Leon Zeitlin).—1, Durham House Street, W.C. (Gerrard 2035.)

KARNO TOUR.—Mr. Fred Karno, 28, Vaughan Road, Camberwell, S.E. (Hop 3550 and 3551.)

MACNAUGHTEN TOUR.—London : Mr. Frederick Baugh, Oakley House, Bloomsbury Street, W.C. (Avenue 5954.) Provinces : King's Chambers, Angel Street, Sheffield.

POOLE TOUR.—Mr. C. W. Poole, Palace, Gloucester.

STOLL TOUR.—Mr. Oswald Stoll, Cranbourn Mansions, Cranbourn Street, London, W.C. (Gerrard 1399.)

SYNDICATE TOUR (Mr. Leon Zeitlin).—1, Durham House Street, London, W.C. (Gerrard 2619.)

UNITED COUNTY THEATRES, LTD.—Messrs. Rosen and Bliss, 12 and 13, Henrietta Street, London, W.C. (Gerrard 7623.)

WILMOT TOUR.—Mr. Fred Wilmot, 156, Islington, Liverpool.

MISCELLANEOUS EVENTS OF THE YEAR.

- April 9.—Theatrical managers ranged themselves solidly against Mr. Walcot's Digging Taxing Bill, which during the year was introduced in Parliament to the stage that a Select Committee was appointed to consider it. On April 20 Mr. John Scott gave evidence before the Committee to the effect that the Bill, if passed, would prove detrimental to the interests of the theatrical profession. The managers later in the year had the satisfaction of the Committee reporting adversely on the Bill.
- May 11.—*Matinée* organised by Mr. Cyril Maude and Mr. Arthur Collins in aid of the Queen Alexandra Sanatorium at Davos.
- June 14.—Water Rats' *matinée* at the Oxford.
- June 20.—Annual Theatrical Sports—Stamford Bridge.
- June 22.—Garden Party in aid of the Actors' Orphanage Fund—Botanical Gardens.
- July 1.—*Matinée* in aid of Miss Maud Robertson (Mrs. Halingden Russell). "Caste" £1,000 realised—St. James's.
- July 4.—Water Rats' motor-car run to Brighton.
- July 20.—Cricket match between London and Provincial Actors in aid of the professional charities. London Actors won—Kennington Oval.
- August 12.—A deputation from the Theatrical Managers' Association and the Theatres Alliance waited on Mr. Lloyd George at the House of Commons on the subject of the proposed increased taxation under the Licensing Bill. Sir Herbert Tree was unable to be present, but his statement was read by Mr. Arthur Bourchier. Mr. J. B. Mulholland spoke also. The result was that Mr. Mulholland was asked to obtain statistics as to bar receipts in theatres. These, being placed before the Chancellor of the Exchequer, resulted in an amendment being introduced into the Bill fixing the license duty on theatres taxed under £2,000 at the old rate of £20. Theatres rated at over £2,000 to pay 4s.
- August 25.—Annual cricket match between Authors and Actors. Result, a draw—Lords.
- September 15.—Country Fair and Fête held by the Actors' Association at Earlsfield.
- October 8.—Sir Herbert Tree unveiled a memorial tablet to mark the site of Shakespeare's *Globe* Playhouse—Bankside.
- November 24.—A deputation of English actors, consisting of Sir John Hare, Sir Charles Wyndham, Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Norman Forbes, and Mr. Max Beerbohm (who represented his brother, Sir Herbert Tree), attended at the Comédie Française, and presented a memorial of the late Constant Coquelin. The inscription ran:—"Constant Coquelin, Sociétaire de la Comédie Française, 1804-1887. Hommage de la part de ses confrères Anglais."
- November 26.—A memorial to Sir Henry Irving, contributed by Salvini and other Italian artists, was unveiled by the Italian Ambassador, the Marquis of San Giuliano, at Drury Lane. The memorial is placed on the wall of the main staircase.
- December 13.—Church v. Stage Football Match at Stamford Bridge.
- December 21.—*Matinée* at the London Coliseum in aid of the Variety Artists' Benevolent Fund and the Variety Institution. Over £300 was realised.

NEW THEATRES AND MUSIC HALLS OPENED.

- March 8.—Alexandra, Stoke Newington, re-opened as a theatre.
- .. 15.—King's and Hippodrome, Dundee.
- April 12.—New Kilburn Empire.
- .. 28.—Re-opening of the Shaftesbury after alteration and improvement.
- June 14.—New Theatre, Tidworth.
- June 28.—Re-opening of the Palace, Clacton.
- July 29.—Gaiety, Houghton-le-Spring.
- Aug. 2.—Opening of the reconstructed London Hippodrome.

- Oct. 4.—Artillery, Woolwich, re-opened.
- .. 4.—New Borough, Walsend.
- Nov. 1.—Kelly's (late Queen's), Liverpool.
- .. 8.—Hippodrome, Southend.
- .. 8.—Hippodrome, Ilford.
- Dec. 6.—The Camden opened as a Music Hall.
- .. 6.—Re-opening of Queen's, Castleford.
- .. 13.—New Palace, Nelson.
- .. 16.—Empire, West Hartlepool.
- .. 20.—Empire, Wakefield.

FIRES AT THEATRES AND HALLS.

- Jan. 18.—Slight fire at the Gaiety, Hastings. Carpenters' shop beneath the stage was damaged.
- March 15.—Fire at the Central Hall, Darlington. Operator's box and films destroyed, and gallery slightly damaged.
- July 11.—Fire at the King's, Edinburgh.
- Aug. 11.—Parish Hall, St. Margaret's, Dover,

- totally destroyed by fire. A stock company playing there lost everything.
- Nov. 18.—Royal and Hippodrome, Barry Dock, totally destroyed. Messrs. Green and Hinton's "Was She to Blame" company had their stock entirely burnt.
- Dec. 22.—Britannia Pier Pavilion, Yarmouth, totally destroyed by fire.

PLAYS OF THE YEAR.

BEING a complete list with full casts of new plays and important revivals produced in the United Kingdom during the year 1909.

* Indicates revival.

† Produced at a matinée.

‡ Previously produced in the provinces.

|| Produced by amateurs.

¶ Played only for the purpose of securing the statutory stage right.

JANUARY.

3. *The Test*, play, in three acts, by T. W. Eastwood (Dramatic Productions Club performance).

Mr. Dalton Mr. Dennis Cleugh
Grace Miss Edyth Olive
Mr. Curry Mr. Hubert Wil'sis
Mrs. Curry Miss Gwynne Herbert
Dorothy Miss Dorothy Fame
Miss Appleby Miss Alice Mansfield
Footman Mr. A. Douglas Newman
—Court.

3. *The General's Past*, one-act comedy, by Clotilde Graves (Dramatic Productions Club performance).

Maj.-Gen. Sassinage..Mr. M. Sherbrooke
Sir Charles Belphin, J.P..Mr. Scott Buist
Col. Cholmondeley...Mr. Waller Waller
Giovanni Gioacca Mr. Leon M. Lion
Mrs. Cholmondeley Miss G. Heinrich
Mrs. Caddisbrooke .. Miss Lucy Ashworth
—Court.

5.* *The Adventure of Lady Ursula*, play, in four acts, by Anthony Hope. (Originally produced at the Duke of York's, October 11, 1898.) Transferred to Criterion, February 1. Last performance (the 54th) February 20.

Lady Ursula Barrington..Miss E. Millard
Dorothy Fenton Miss Dora Barton
Mrs. Fenton Miss D. Drummond
Sir George Sylvester Mr. H. Waring
Mr. Dent Mr. Charles Fulton
The Earl of Hassenden..Mr. J. L. McKay
The Rev. Mr. Blimboe..Mr. Lytton Grey
Mr. Castleton Mr. Owen Roughwood
Quilton Mr. Evelyn Vernon
Sir Robert Clifford .. Mr. Heath Haviland
Mr. Devereux Mr. Gerald Jerome
Mr. Ward Mr. A. E. Benedict
Mills Mr. John W. Laurence
Servant Mr. Frank H. Danby

5.¶ *Kassa*, play, in four acts, by John Luther Long—Haymarket.

6.* *Mrs. Gorringe's Necklace*, comedy-drama, in four acts, by Hubert Henry Davies. (Originally produced at Wyndham's, May 12, 1903.) Last performance (the 29th) January 30.

Captain Mowbray .. Mr. Yorke Stephens
Colonel Jardine Mr. Fred Lewis
Lieut. David Cairn Mr. Leslie Faber
Mr. Jernigan Mr. Reginald Walter
Charles Mr. Lawrence White
Mrs. Jardine Miss Marie Illington
Isabel Kirke Miss Dorothy Thomas
Vicky Jardine Miss Helena Drew
Miss Potts Miss Ethel Marryat
Mrs. Gorringe Miss Mary Moore
—Criterion.

6.|| *Thorstein Abbey*, comic opera, in prologue and two acts, by the Rev. H. D. Hinde, music composed by the Misses E. Wykes, R. E. Teague, and L. Stocks.
—Village Hall, Southgate.

7.* *The Bond of Marriage*, play, in four acts, by Walter Nixey. Produced May 5, Royalty, Llanelli. Renamed *The Derelict*, and reproduced June 14, Star, Liverpool.
—Royalty, Llanelli.

7.‡ *Henry of Navarre*, romantic play, by William Devereux, in four acts. (Originally produced at the Royal, Newcastle, November 5, 1908.) Last performance (the 228th) July 31.

Charles IX Mr. Malcolm Cherry
Henry de Bourbon Mr. Fred Terry
Henry, Duc de Guise .. Mr. A. E. Anson
Henry, Duc d'Anjou Mr. Harry F. Wright
Arthur de Mouhy Mr. Walter Edwin
Cosmo Ruggieri Mr. Horace Hodges
Marshal de Tavannes..Mr. J. C. Edwards
Chancellor de Birague .. Mr. Geo. Dudley
Duc de Retz Mr. Maurice Tosh
Duc de la Rochefoucauld

Mr. C. R. Gibbon
M. des Vallos Mr. Maurice Elvey
—New.

9. *Penelope*, comedy, in three acts, by W. Somerset Maugham. Last performance (the 24th) August 13.

Penelope Miss Marie Tempest
Dr. O'Farrell .. Mr. W. Graham Browne
Professor Golightly .. Mr. Alfred Bishop
Mrs. Golightly Miss Kate Bishop
Mr. Davenport Barlow .. Mr. Eric Lewis
Mrs. Ferguson Miss Norma Whalley
Mr. Bradsworth Mr. Herbert Ross
Mrs. Watson Mrs. Charles Calvert
Mr. Anderson Mr. J. H. Brewer
Peyton .. Miss Ethelwynn Arthur Jones
—Comedy.

9.¶ *Nymphidia*, musical fairy play, in three acts, written by Harry de Konigh, music by Frederic Leeds—St. Peter's Hall, Brockley.

9."A Scilly Season, comic opera, in one act, by Frank Graves—Murray, Perth.

10. *John Malone's Love Story*, play, in four acts, by Rachel Penn. (Produced by the Play Actors.)

John Malone, M.P. Mr. Arthur Applin
Esther Garthorne.... Miss Edyth Olive
Sir Horace Garthorne .. Fred W. Permain
Mrs. Saxby Miss Isabel Grey
Tom Saxby Mr. Lewis Willoughby
Kate Saxby Miss Winifred Mayo
Sally..... Miss Jean Sterling Mackinlay
Bedford..... Mr. Fawless Llewellyn
Marshall Miss Inez Beneusen
—Court.

11. *The Eyes of the World*, play, in three acts, by Chas. Dart H. (originally produced at the P.O.W., Grantham, December 21, 1908.) M. Achille Fauchade . . . Mr. J. Edw. Whitty M. Hector de L'Orme . . . Mr. Geo. D. Dasper M. Gaston de Carnac . . . Mr. Will Casey O. Taye . . . Mr. Charles Stirling M. Paul Béquerville . . . Mr. Chas. Sewell Br. Paul . . . Mr. Albert Hensley Ay. . . . Miss Irene Stanhope Léon de Carnac . . . Miss Beatrice Fitzhugh Susanne Pomfleure . . . Miss Nellie Garside Antonette . . . Miss Ivy Courtney Hélène de L'Orme . . . Miss Ethel Van Praagh —Royal, Woolwich.
11. *Proteus in Petticoats*, comedy, in one act, by Frank Ernest Potter. (London production June 7. Dafoe's.) Due de Foissel . . . Mr. Wallace Johnston Mons. Marigny . . . Mr. Philip Gordon Dr.esse de Foissel . . . Miss Marie Hassell Mme. . . . Miss Jess Morten Mme. Diane de Dio . . . Miss Viola Compton —Grand, Wolverhampton.
11. *The Writing on the Wall*, play, in four acts, by F. W. Hurlbut—Terry's.
11. *Diana of Dobson's*, comedy-drama, in four acts, by Cicely Hamilton. (Originally produced at the Kingsway, February 12, 1908.) Last performance (the 32nd) February 6. —Kingsway.
14. *Man and Woman*, folk play, by Mrs. James Ward. Mrs. Fairly . . . Miss Agnes Imlay Lady Bounder . . . Miss Ursula Keene Mrs. Burdens . . . Miss Inez Bensusan Sir Reginald Bounder . . . Mr. Arthur Dennis Nurse Smith . . . Miss Winifred Mayo John Fairly . . . Mr. Max Copland Brother of Nurse Smith . . . Mr. Guy Garrod —Brondesbury Hall.
14. *How Women are Slandered*, drama, in four acts, by T. G. Bailey. Major Sterling . . . Mr. Leonard Robson Squire Warberton . . . Mr. Clifford George Bob Warberton . . . Mr. Ellersley Pine Dr. Hanley . . . Mr. Leslie Bennett Sober Joe . . . Mr. Walter Clifford The Parson . . . Mr. George Morton Jack Sterling . . . Miss Dorothy Dewhurst Rosie Sterling . . . Miss Doris Pease Jenny Chaps . . . Mr. J. F. Fox Maud Warberton . . . Miss Phyllis Ralph Madge Gilroy . . . Miss Ella Thornton Patty . . . Miss Tilbury George Annie Body . . . Miss Florence Manners —Victoria, Broughton.
15. *Mother*, domestic drama, in four acts, by Sheila Wight. Duncan Fairweather . . . Mr. Harry Foxwell Frank Rodney . . . Mr. John Kelland Stephen Carrington . . . Mr. Martin Williams Jasper Randon . . . Mr. Edward Rawlinson Old Crumpet . . . Mr. Vivian Charles Biggs . . . Mr. Charles Grant Rev. John Strong . . . Mr. Harrison James Tommy Noblets . . . Mr. Tom Armitage Martha Fairweather . . . Miss Emma Rainbow Polly Crumpet . . . Miss Nancy Mitchell Vesta L'Estrange . . . Miss Zara Leigh Hon. Mrs. Billy . . . Miss Dora Kelland Nancy Bagot . . . Miss Kathleen Hunt Little May Rodney . . . Miss Daisy Rocheford Nellie Fairweather . . . Miss Shella Walsh —O.H., Coventry.
12. *The Gondoliers*, comic opera, in two acts, by W. S. Gilbert and Arthur Sullivan. (Originally produced at the Savoy on December 7, 1889.)—Savoy.
18. *The Bluebottle*—Public Hall, Exmouth.
18. *This Woman and This Man*, play, in three acts, by Avery Hopwood—Bijou, Bayswater.
19. *Olive Latimer's Husband*, play, in three acts, by Rudolph Besier. Last performance (the 46th) February 27. Olive Latimer . . . Mrs. Patrick Campbell Mrs. Mapleson-Finch . . . Miss Helen Ferrers Doris Mapleson-Finch . . . Miss Dagmar Wiehe Mrs. O'Connor . . . Miss Elsie Chester Nurse Cary . . . Miss Belle Napier Sir Charles Weyburn . . . Mr. Lyn Harding Col. Mapleson-Finch . . . Mr. Wilfred Draycott Berkeley Ogden, M.P. . . . Mr. Chas. Troode James Morpeth, M.D. . . . Mr. James Hearn Dr. Wolfe . . . Mr. Leslie Faber Servant . . . Mr. Norman Wrighton —Vaudeville.
19. *A Highwayman Bold*, comic opera, in two acts, the words, lyrics, and songs being by Harry Corrin and Bert Harding, and music by Bert Harding—Hippodrome, St. Helens.
19. *Born to be Loved*, farce, in three acts, by Miss Jessica Solomon:—Mrs. Short . . . Miss Kate Hodgkinson Harriet Short . . . Miss Lester Stephens Ruby Chester . . . Miss Jessica Solomon Iris North . . . Mrs. W. M. Kirchdy Mrs. Gaby . . . Miss Stella Farmer Nelson . . . Miss E. Newton Auguste Rose . . . Mr. Martyn Roland Algernon Short . . . Mr. Frank Bayly Mr. Gaby . . . Captain Hannan Editor . . . Mr. T. D. Stevens Mr. Randal . . . Mr. Ernest Bury —Albert Hall.
19. *toor West*, one-act play, by Cyril Twyford—Garrick.
19. *Thin Ice*, one-act comedy, by Cyril Twyford—Garrick.
19. *Kiddie*, play, in one act, by Cyril Twyford (revived at the London Hippodrome, December 13)—Garrick.
22. *Hajji Baba; or, The Star of the East*, Persian musical play, written by George Gamble, and composed by William Robins —St. James's.
23. *The Dramatist at Home*, comedy, in one act, by Keble Howard:—Ralph . . . Mr. Leslie Faber Margery . . . Mrs. Leslie Faber —Vaudeville.
23. *Our Miss Gibbs*, musical piece, in two acts, by "Cryptos," constructed by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, music by Ivan Caryll and Lionel Monckton:—Hon. Hughie Pierrepont Mr. Geo. Grossmith, jun. The Earl of St. Ives . . . Mr. O. B. Clarence Slithers . . . Mr. Robert Hale Mr. Toplady . . . Mr. Arthur Hatherton Lord Eynsford . . . Mr. J. Edward Fraser Mr. Beavis . . . Mr. J. A. Evelyn A Taxi Cabby . . . Mr. F. Payne Mr. Amalfy . . . Mr. H. B. Burcher Timothy Gibbs . . . Mr. Edmund Payne Lady Elizabeth Thanet . . . Miss Denise Orme Madame Jeanne . . . Miss Jean Aylwin Duchess of Minster . . . Miss Gladys Homfrey Mrs. Farquhar . . . Miss Maisie Gay Clarita . . . Miss Kitty Mason Nora . . . Miss Olive May Sheila . . . Miss Adeline Balfe Kathleen . . . Miss Rosalie Begearne Lady Connie . . . Miss Gladys Cooper

Our Miss Gibbs (continued).

Lady Sybil Miss Julia James
 Lady Trixie Miss Enid Leslie
 Lady Angela Miss Crissy Bell
 Lady Muriel Miss Suzanne Selbourne
 Lady Gwen Miss Gertie Thornton
 Mary Gibbs Miss Gertie Millar
 Girls at the Stores:—Misses Madge
 Melbourne, Ida Barnard, Rhona Dalvy,
 Joe Howard, Gladys Carrington, Pattie
 Wells, Irene Warren, Shirley Power,
 Pauline Francis, Nancy More, Marjorie
 Michie, Marjorie Napier, Ruby Kennedy,
 Ruth Argent, Gertrude Birch, Marie
 Dean.

Dudes:—Messrs. G. Grundy, E. Camp,
 A. Fraser, J. Redmond, C. Cameron, S.
 Lyndon.

—Gaiety.

25. *How Girls are Brought to Ruin*, drama, in four acts, by Mrs. Morton Powell. (London production, July 22, Shakespeare.)

Jessie Burton Miss Rona Merrick
 Harry Hailing Mr. Walter Steele
 Philip Edger Mr. Wallace Clark
 Philip Dare Mr. Alric Burton
 Solomon Sleep Mr. Sidney Bryant
 Jack Josse Mr. Walter Hilton
 Mr. Sterling Mr. R. L. Harding
 Mr. Smethurst Mr. G. Cuthbert
 Clerk of Assize Court Mr. James Turner
 Sidney Sparkil Mr. Allan Harvey
 Police-Sergt. Pride Miss Jeannie Risley
 P.C. Dooley Miss Anna Burton
 Lucy Lawton Miss Constance Medway
 Anna Rake Miss Bertha Lake
 Maggie Rake Miss Mimi Ashton
 Sally Slop Miss Florence Butt
 Pansy Blossom Miss Mary Stephanie
 Rosa Pink Miss Alice Lloyd
 Lily White Miss Cora Anderson
 Myrtle Green Miss Leslie Froude
 Ivy Leaf Miss Agnes Cuthbert
 Mrs. Slutt Miss Addie Adair
 Winnie Waters Mrs. Morton Powell
 —Queen's, Liverpool.

25. || *Joan's Kiss*, original one-act play, by Frances Gostling.

Mr. Basden Mr. H. Harold Tether
 Mrs. Basden Miss Edith Bartlett
 Joan Miss Dorris Eldridge
 Bill Mr. Reg. Paine
 Hemma Miss Sylvia Dawson
 Dr. Ferguson Mr. T. J. Lyne
 Trippers, Attendants, Promenaders, etc.—Royal, Worthing.

25. *Samson*, play, in four acts, by Henri Bernstein, produced for the first time in England. (London production, February 3, Garrick.)

Jacques Brachard Mr. Arthur Bourchier
 Jerome Le Govain Mr. Charles Bryant
 Marquis d'Andeline Mr. Arthur Whity
 Maximilien Mr. Kenneth Douglas
 Flach Mr. Leon Quartermaine
 Marcel de Fontenay Mr. Bertram Forsyth
 Jean Mr. William Burchill
 Josef Mr. Charles Vernon
 Zambo Mr. Alfred Bristow
 Waiters Mr. Douglas Imbert
 Wainwright Mr. Newton Dunne
 Marquise d'Andeline Miss Mary Weigall
 Elsie Vernet Miss Edyth Latimer
 Suzanne Delgarde Miss Margaret Vivian
 Clotilde Miss Pamela Gaythorne
 Anne-Marie Brachard Miss V. Vanbrugh
 —Grand, Swansea

25. ¶ *Her Fatal Marriage*, drama, in four acts, by Clarence Burnette and A. Hinton. (Originally produced December 28, 1908, at the Royal, Aston.)

Zaco Maletto Mr. Arthur Hinton
 Wilfred Grey Mr. Harry Tracey
 Colonel Crichton Mr. George Childs
 Jim Rogers Mr. Fred Hewston
 Paul Mr. Gerald Byrne
 Detective Smart Mr. P. M. Wright
 Peter Pimple Mr. Frank Brunell
 Sergeant Wiggins Mr. Laurence Grove
 P.C. Jenkins Mr. William Bailey
 Lily Miss Lydia Audrey
 Dolly Dimple Miss Laura Wright
 Myra Maletto Miss Ruth Zillwood
 —Royal, Woolwich.

25. ¶ *From Shop Girl to Duchess*, drama, in four acts, by Charles Darrell. (Originally produced on November 25, 1907, at the Royal, Bilton.)

Duke of St. Baynum Mr. Douglas Cecil
 Lord St. Orbotrude Mr. Douglas Tremayne
 Sir Morris Maitland Mr. T. Lionel Ellis
 Gilbert Spate Mr. Frank S. Strickland
 Tommy Tinkler Mr. Henry Gerald
 M. Scalamour Mr. F. Henley
 Corbet Mr. Roy Wharton
 Mason Mr. E. S. Nuttal
 Isabel, Dowager Duchess of St. Baynum Miss Amy B. Ellis
 Lady Portcullis Miss Florrie Groves
 Lady Dealmere Miss Beatrice Hudson
 Tilly Dobson Miss Georgie Hawkins
 Gertrude Haynes Miss Queenie Lamont
 Fifine Miss Dora Woodberry
 Sylvia Grey, the Shop Girl Miss Mary Neil
 —Lyric, Hammersmith.

25. *School for Snobs*, play, in one act, by Hilda Hatton—P.H., Dorking.

25. *Pippa Passes*, by Robert Browning (English Drama Society)—Fortune Playhouse, Brewer Street, W.

25. ¶ *The Heathers and the Christian*, story of love and revenge, in four acts, by Fred Maxwell. (Originally produced at the St. James's, Manchester, July 8, 1907.)

CHINESE CHARACTERS.

Li Mr. Frank Adair
 Chang Lu Mr. Leonard Clapham
 Chang Mr. Harold Garth
 Yam-Yam Mr. James Severn
 Lung Hi Mr. Hugh Newburn

ENGLISH CHARACTERS.

Lieut. Lord Allendale Herbert Robison
 Admiral Freebold Mr. Gerald Turner
 Petty Officer Powell Mr. Douglas Ames
 Joshua Sampson Mr. Fred Waring
 George Beresford Mr. Victor Hughes
 Bah Lamb Gentle Mr. Bruce Williams
 Robins Mr. Fred Barnes
 Mira Sampson Miss Adeline Raby
 Becky Fibbins Miss Eva Reed
 May Beresford Miss Fay Garnet Vane
 —Greenwich.

26. ¶ *The Persian Cat*, comic opera, in three acts, by V. H. Sutton Vane, music by Harold Bailey—Hippodrome, Brighton.

26. ¶ *The Admirable Bashville; or, Constancy Unrewarded*. “Bernard Shaw's masterpiece in the Elizabethan style,” in three acts. (Originally produced at the Imperial, June 8, 1903.)

Lydia Miss Marie Löhr
 Cashel Mr. Ben Webster
 Mellish Mr. Lennox Pawle
 Lucian Mr. Charles Quartermaine

The Immortal Hour. Constance Unrewarded (continued).

Bashville Mr. Henry Ainley
 Mrs. Bashville Mr. Hallinan Hobbes
 Lord W. Mr. Court Mayne
 Captain Mr. James Heron
 Purdon Mr. Edward Sase
 Adel Miss Rosina Filippi
 Citizens, Zulus, Chiffs, Attendants, Spectators, etc., etc.

Revolvers in arms of the stage : Mr. Hugh B. Talbot and Mr. Walter Cresswell.

—His Majesty's (The Afternoon Theatre).

26. *Tilda's New Hat*, by "George Paston." (Originally produced at the Court, November 8, 1911.)

Mrs. Fawcett Miss Agnes Thomas
 Tilda (her daughter) Miss Florence Lloyd
 Major Johnson Mr. Norman Page
 Daisy Meadows Miss Sydney Fairbrother

—His Majesty's (Afternoon Theatre).

27. *The Angelus*, opera, in a prologue and four acts (in English), music by E. W. Naylor, Mus. Doc., libretto by Wilfrid Thornely.

Albert Tunstall Mr. Robert Radford
 Francis Mr. Francis Macdonald
 Beatrice Miss Florence Easton
 Lorraine Mr. Claude Fleming
 Catherine Miss Edith Clegg
 Death Mme. Edna Thornton
 Sylvia Miss Gleson-White
 A Nymph Miss Alice Prowse
 1st Monk Mr. Charles Knowles
 2nd Monk Mr. Albert Garcia
 1st Villager Mr. Campbell-Carr
 —Covent Garden.

27. *An Englishman's Home*, play, in three acts, by "A Patriot" (Major Guy du Maurier). Last performance (the 16th) July 19.

Mr. Brown Mr. Charles Rock
 Reggie Brown Mr. George Bealby
 Sod Brown Master Jack Hobbs
 Geoffrey Smith Mr. Lawrence Grossmith
 Paul Robinson Mr. Arthur Wontner
 Missie Brown Miss Elaine Inescort
 Amy Brown Miss Mona Harrison
 Ada Jones Miss Christine Silver
 Captain Finch Mr. E. W. Garden
 Captain Lindsay Mr. Rudge Harding
 Lieut. Jackson Mr. Max Leeds
 Colour-Sergeant Harris Mr. Chas. Weir
 Prince Yoland Mr. Edmund Maurice
 Lieut. Rian Hobart Mr. H. Stephenson
 Sergeant Thol Mr. Philip Knox
 Sergeant Garth Mr. Forbes Dawson
 Doctor Mr. Charles Allan
 An Officer Mr. Howard Sturge
 Telephone Orderly Mr. B. Egerton
 —Wyndham's.

28. *The Justice of Isis*, play, in one act, by B. M. Percival—All Saints' Hall, St. John's Wood.28. *The Honour of the Joscelyns*, one-act play, adapted by Herbert Collins—All Saints' Hall, St. John's Wood.28. *The Lute Player*, dramatised from Andrew Lang's Violet Fairy Book by R. M. Percival—All Saints' Hall, St. John's Wood.29. *A Sister's Revenge*, dramatic duo, by C. Martin—Rehearsal, W.C.

FEBRUARY.

1. *The World, the Flesh, and the Devil*, drama, in four acts, by Lesser Columbus.

Janet Brophy Miss Eva Trevenna
 Nurse Miss J. Burrowes
 Nicholas Brophy .. Mr. Ernest R. Abbott
 Rupert Dyke Mr. Charles Carte
 Mrs. Jenkins Miss Marjorie Tennant
 Richard Johnson Mr. Edwin Keene
 Capt. Robert Mandate .. Mr. H. B. Wilson
 Beatrice Cuthbert .. Miss Florence North
 Sir Hubert Mandate .. Mr. C. B. Bedells
 Caroline Stanger Miss Mary Douglas
 P.C. Thomas Mr. H. Clayton
 Solomon Isaacs Mr. Weedon Ross
 Gertrude Grant Miss Ada Abbott
 Billy Brunton Mr. F. Layton
 A Widow Miss Nellie Ivinson
 Keeper at Zoo .. Mr. W. H. Davis-Brown
 George Grigg Mr. D. Pentland
 Inspector Topliss Mr. F. Thorpe
 The Magistrate Mr. Francis Trevor
 Magistrate's Clerk Mr. H. Roberts
 Silvia Trevor Miss Ethel Tinsley
 Warder Mr. D. Peyton

—Pavilion.

2. *The Chief of Staff*, play, in four acts, by Ronald Macdonald. Last performance (the 14th) February 13.

Gen. de Solatierra Mr. W. Haviland
 Col. Stephen Cavendish .. Mr. Lewis Waller
 Major Dennis O'Driscoll Mr. A. E. George
 Guillermo Herrero Mr. Shiel Barry
 Sergeant Baltazar Mr. Cronin Wilson
 Pedro Costanza .. Mr. S. J. Warmington
 Jaime Mr. Reginald Dane
 Marcos Mr. Caton Woodville
 Frasquito Mr. George Courtney
 A Despatch Rider ... Mr. Patrick Digan
 Engracia de Solatierra .. Miss Auriol Lee
 Iduna de Solatierra .. Miss Evelyn D'Aroy
 Lola Miss Madge Titheradge

—Lyric.

3. *Samson*, play, in four acts, by Henri Bernstein. (Originally produced at the Grand, Swansea, January 25.) Last performance (the 12th) May 20.

Jacques Brachard Mr. Bourchier
 Jérôme Le Govaine .. Mr. Charles Bryant
 Marquis d'Andeline .. Mr. Arthur Whitby
 Maximilien Mr. Kenneth Douglas
 Flach Mr. Leon Quartermaine
 Marcel de Fontenay .. Mr. Bertram Forsyth
 Jean Mr. William Burchill
 Josef Mr. Charles Vernon
 Zambo Mr. Alfred Bristowe
 Waiters Mr. Douglas Imbert
 Waiters Mr. Newton Dunne
 Anne-Marie Brachard Miss V. Vanbrugh
 Marquise d'Andeline .. Miss Marie Illington
 Elise Vernette Miss Edyth Latimer
 Suzanne D'Elgarde .. Miss Margaret Vivian
 Clotilde Miss Pamela Gaythorne

—Garrick.

7. *Strangers Within the Gates*, play, in three acts, by H. C. M. Hardinge. (Produced by the Dramatic Production Club.)

Aylmer Forsyth Mr. Malcolm Cherry
 Kate Dallison .. Miss Amy Brandon Thomas
 Hon. Margaret Dallison .. Miss M. Millett
 Rev. Ralph Dallison Mr. Fred Lewis
 Sir Desmond Antrobus .. Mr. A. E. Anson
 Horace Fell, M.D. Mr. O. P. Heggie
 Mrs. Pritchard Miss Blanche Stanley
 Mrs. Forsyth Miss Granville
 Footman Mr. Douglas Homer

—Court.

8. *Cupid and the Styx*, three-act comedy, by J. Sackville Martin.

Dr. Hope Mr. Lewis Casson
 Sir Peregrine Prendergast .. Mr. C. Bibby
 Porter Mr. Leonard Mudie
 Nurse Price Miss Sybil Thorndike
 Dr. Garside Mr. Basil Dean
 Philip Barton .. Mr. Michael Sherbrooke
 Mrs. Barton Miss Hilda Bruce Potter
 —Gaiety, Manchester.

8. *The Dashing Little Duke*, play, by Seymour Hicks, music by Frank E. Teurs, lyrics by Adrian Ross. (London production, February 17, at the Hicks.)

Chevalier de Matignon .. Mr. Hayden Coffin
 Baron de Bellechasse Mr. Sam Walsh
 Lieutenant Solieveau .. Mr. Frank Wilson
 Officer of Dragoons .. Mr. Henry Frankles
 Dubois Mr. Lawrence Caird
 Merlac Mr. Frederick Vigay
 Lepas Mr. M. Protti
 Moulinet Mr. Hughes Croise
 Fleury Mr. Charles Le Galley
 Caniffe Mr. Roland Chester
 Abbé de la Touche .. Mr. Courtice Pounds
 Duchesse de Burgoyne..Miss Louie Pounds
 Duchesse de Noailles..Miss Maud Wilton
 Diane de Noailles .. Miss Elizabeth Firth
 Cesarine de Noe Miss Coraile Blythe
 Baonne de Bellechasse..Miss F. Wood
 Maids of Honour :-

Genevieve Fauvepre..Miss May Kennedy
 Juliet Lanbriet Miss Doris Stocker
 Antoinette de Preselles .. Rena Goldie
 Marie d'Alencon Miss Marie Brenda
 Celestine Gallifet Miss Carina Cliff
 Clair Viennez Miss Mabel Watson
 Madeleine de Mangars .. Rosie Chesney
 Violette des Vaux Denee Graham
 Cecile Grand Vivier .. Miss Nellie Pryor
 Elsie Gautier Miss Millicent Field
 Helene de Laundal .. Gwendoline D'Arcy
 Therese Ballairs ..Miss Eileen Chisholm
 Duc de Richebel .. Miss Ellaline Terriss
 —Royal, Nottingham.

8. *Another Man's Wife*, play, in four acts.

Carlo de Vergas .. Mr. Leonard Aardale
 Paul Bernstafl Mr. Sidney Radcliffe
 Gilbert Eardsley Mr. Edgar J. Coyne.
 Sam Smiles Mr. Herbert Fuller
 Andy Bremner Mr. Leonard Marshall
 Count Pelikoff .. Mr. William Ashby
 Colonel Matheron .. Mr. Guy P. Ellis
 Captain Spruttle Mr. J. Summersides
 Servant Mr. M. W. H. Whitby
 Little Lucy Miss Enid Entwistle
 Maisie Matterson..Miss Madge Beresford
 Tibby Miss Bella Moody
 Inez de Castro Miss Agnes Colier
 Lucia de Vergas..Miss Nina Blake Adams
 —Queen's, Liverpool.

8.* *Hamlet*, Mr. H. B. Irving's version of Shakespeare's tragedy. Originally produced at the Adelphi, April 4, 1905.

Claudius Mr. Frank Tyers
 Hamlet Mr. H. B. Irving
 Polonius Mr. Tom Reynolds
 Laertes Mr. Eric Maxon
 Horatio Mr. Stanley Howlett
 Osric Mr. H. C. Hewitt
 Rosencrantz .. Mr. Arthur Curtis
 Guildenstern .. Mr. J. Patric Curwen
 Marcellus Mr. B. A. Pittar
 Bernardo Mr. H. Hilliard
 Francisco Mr. Norman MacOwan
 Reynaldo Mr. W. Graham
 First Player Mr. S. Beaumont
 Second Player Mr. W. Cass
 Priest Mr. H. R. Cook
 First Gravedigger .. Mr. C. Dodsworth

Hamlet (continued).

Second Gravedigger .. Mr. George Silver
 Ghost Mr. Frank Cochrane
 Gertrude Miss Emily Maloy
 Ophelia Miss Dorothea Baird
 Player Queen Miss E. Frances Davis
 —Shaftesbury.

8.* *The Chaperone*, one-act play, by Waller and Charles Trode—Vaudeville.8. *Her Secret Lover*, drama, in four acts, b; Mrs. F. G. Kimberley.

Gilbert Seymour Mr. Cecil Gray
 Captain Darrel Rose..Mr. Arthur Preston
 John Strange Mr. Millar Anderson
 Mr. Murfield Mr. Milner Noble
 Bill Burley Mr. Cecil De Lee
 Jim Jones Mr. Fred George
 Inspector Wilson Mr. Felix Lawson
 Sergeant Smith .. Mr. Hughie Caizley
 Warder Phillips Mr. Jack Walker
 Rev. Arthur Holmes .. Mr. Alfred James
 Vernon Cooper Mr. Fred Evans
 Jane Maria Wilkes..Miss Beatrice Reynolds
 Alicia Royale Miss Amy Elam
 Ivy Seymour Miss Mabel Manning
 —Royal, Wolverhampton.

9.* *The Grandsire*, W. Archer "Woodhouse's" English version, in blank verse, of Richepin's poetical drama, *Le Flibustier*, produced at the Théâtre Français, May 14, 1888. (Originally produced at Terry's, May 15, 1889)—Playhouse.9.* *Her Proper Mate*, play, in one act, by Ashton Pearse.

Wilfred Mr. E. Harcourt Williams
 Albert Mr. Wilfred Forster
 Rebecca Miss Jean Sterling Mackailay
 —Playhouse.

11. *The Truants*, comedy, in three acts, by Wilfred P. Coleby. Last performance (the 36th), March 13.

Dick Chetwood Mr. C. M. Hallard
 Bent Miss Margaret Murray
 Checkley Mr. W. Lehmann Warde
 Lord Streeland Mr. Norman McKinnel
 Rev. Philip Preston..Mr. Ernest Young
 Mrs. Collins Miss Gertrude Scott
 Lady Darnaway Miss Frances Ivor
 Pamela Grey Miss Athene Seyler
 Bill Chetwood Mr. Dennis Eadie
 Freda Saville Miss Lena Ashwell
 Jack Cartstairs Miss Olivia Pegler Mr. W. Fazan
 —Kingsway.

15. *The Fur Cloak*, one-act play, by J. H. Irvine.

Guy Tabary Mr. Eugene Wellesley
 Peter the Slaughterer..Mr. Arthur Seaton
 Slit-eared Baptist Mr. Stuart Vinden
 Petit-Jean Mr. Francis Roberts
 Francois Villon Mr. J. Harry Irvine
 Boy Miss Mary Goulden
 Louis XI Mr. Tom Heslewood
 Shopkeeper Mr. Murray Kinnell
 Apprentice Mr. Charles Brown
 Tristan L'Hermite .. Mr. Arthur Keane
 —Artillery, Woolwich.

15. *Naughty Elizabeth*, musical farcical absurdity, in two acts, by Norman H. Lee.

Reggie Bunker Mr. Norman H. Le
 General Bunker, V.C. Mr. A. D. von Shaw
 Sammy Crackles Mr. Tom Armitage
 Billy Bing Mr. Robbie Graham
 William Spraggins Mr. Harry Davies
 Blinkers Mr. Sam Wood
 Jock Mr. Len Dance
 Visitor Mr. Gus Eric
 Bessie Miss Louie Astor
 Beryle Miss Kitty Daly

Nursery Play, death untried.

Estella	Miss Connie Marsh
Maggie	Miss Ethel Harker
Rosie	Miss Dolly Dalton
Marie	Miss Ivy St. Claire
Nanette	Miss Lilian Dearle
Daisy	Miss Livia Conway
Matilda Serew	Miss Irene Vincent
Mrs. Elizabeth Gay..	Miss Millicent Davies
Assembly Rooms, Bromsgrove.	

15. *Old Maids' Corner*, play, in one act, by Mauds Thompson.

Miss Letitia	Miss Viola Garland
Mrs. Sophia	Miss Adelaide Grace
Lorna	Miss Rita Johnson
Emma	Miss Rita Narelli
Bessie	Mr. G. P. Poason
Rev. Mr. Thursfield ..	Mr. E. H. Paterson
Book Thunders ..	Mr. F. Huchibert Dane
—Marlborough.	

15. *Charles the First*, play, in four acts, by W. G. Wills (originally produced at the Lyceum, September 28, 1872).

Charles the First	Mr. H. B. Irving
Oliver Cromwell	Mr. Frank Tyers
Marquis of Huntley ..	Mr. Tom Reynolds
Lord Moray	Mr. Eric Maxon
Isaac	Mr. B. A. Pittar
First Cavalier	Mr. Stanley Howlett
Second Cavalier	Mr. H. C. Hewitt
Attendant	Mr. J. Patric Curwen
Queen's Page	Mr. Arthur Curtis
Royal Guard Captain	Mr. W. Graham
Prince James	Miss Florence Waudby
Princess Elizabeth	Miss Elsie Videau
Lady Eleazar	Miss Eily Maiyon
Queen Henrietta Maria....	Dorothea Baird
—Shaftesbury.	

15. *The Inspiration*, play of modern life, in three acts, by Edward Locke, with incidental music by Joseph Carl Breil.—Bijou, Bayswater.16. *The Dancing Girl*, drama, in four acts, by Henry Arthur Jones. (Originally produced at the Haymarket, January 15, 1891.) Last performance (the 46th), March 27—His Majesty's.17. *The Frogs of Aristophanes*, in the original Greek, produced by the Oxford Union Dramatic Society—New, Oxford.17. *The Dashing Little Duke*, play with music, written by Seymour Hicks, music by Frank E. Tours, and lyrics by Adrian Ross. (Originally produced at the Royal, Nottingham, February 8.) Last performance (the 10th), May 29.

Chevalier de Matignon..	Mr. Haydon Coffin
Baron de Bellechasse.....	Mr. Sam Walsh
Lient. de Soliveuan.....	Mr. Frank Wilson
Officer of Dragoons..	Mr. Henry Frankiss
Dubois	Mr. Lawrence Caird
Meriac	Mr. Frederick Vigay
Levas	M. Protti
Moulinet	Mr. Hughes Croise
Fleury	Mr. Charles le Galley
Ganif	Mr. Roland Chester
Abbé de la Touche..	Mr. Courtice Pounds
Duchesse de Burgogne..	Miss Louie Pounds
Princesse de Noailles..	Miss Maud Milton
Dame de Noailles..	Miss Elizabeth Frith
Césarine de Noce ...	Miss Coralie Blythe
Baronne de Bellechasse	Miss Florence Wood

MAIDS OF HONOUR.

Geneviève de l'Auv. pré	May Kennedy
Juliette de Lambriet	Miss Doris Stocker
Audrey de Preselles	Miss Rena Goldie

The Dashing Little Duke (continued).

Marie de Mortemer....	Miss Marie Brenda
Célestine de Gallifet....	Miss Carina Cliff
Claire de Viennez....	Miss Mabel Watson
Madeleine de Maugars.....	Eosie Chesney
Violette des Vaux	Miss Dini Graham
Cécile du Grand Vivier..	Miss Nellie Pryor
Elise de Gontaut.....	Miss Millicent Field
Hélène de Laundal....	Gwendoline D'Arcy
Thérèse de Belair....	Miss Eileen Chisholm
Duc de Richelieu....	Miss Ellaline Terriss

—Hicks.

18. *The High Bid*, comedy, in three acts, by Henry James.

Captain Yule	Mr. Forbes-Robertson
Mr. Prodmore	Mr. Edward Sass
Chivers.....	Mr. Ian Robertson
A Young Man.....	Mr. Alexander Cassy
Mrs. Gracedew.....	Miss Gertrude Elliott
Com Prodmore	Miss Esme Hubbard
English Tourists: Messrs. S. T. Pearce,	Pilling, Tyndall, Stewart, Gaze, and Boag;
Misses Lily Price, Mabel Gill, Roberts, and Juliet Hardinge.	American Tourists: Messrs. Walter Ringham, Wilmot, and C. B. Vaughan; Misses Maud Buchanan, Sylvia Buckley, and Whicker.

—His Majesty's (the Afternoon Theatre).

18. *The Prisoner of Zenda*, romantic play, in a prologue and four acts, adapted from Antony Hope's story by Edward Rose. (Originally produced at the St. James's, January 27, 1896.) Last performance (the 61st), April 17.

Characters of the Prologue:—

Prince Rudolf.....	Mr. George Alexander
Duke Wolfgang.....	Mr. Frank Cooper
Earl of Rassendyll.....	Mr. Walter Maclean
Horace Glyn	Mr. Reginald Owen
Jeffreys.....	Mr. E. Vivian Reynolds
Giffen.....	Mr. Ashton Pearse
Countess of Rassendyll	Miss Lydia Bilbrooke

Characters of the Play:—

Rudolf the Fifth	Mr. George Alexander
Rudolf Rassendyll	Mr. Michael, Duke of Strelsau

Mr. Frank Cooper

Colonel Sapt.....	Mr. Alfred Brydone
Fritz von Tarlenheim..	Mr. Reginald Owen
Captain Hentzau.....	Mr. Vernon Steel
Detchard.....	Mr. Henderson Bland
Bertram Bertrand.....	Mr. Ben Webster
Marshal Strakenz.....	Mr. F. J. Arton
Lorenz Teppich.....	Mr. Ashton Pearse
Franz Teppich.....	Mr. Henry Kitte
Lord Topham.....	Mr. E. Vivian Reynolds
Ludwig	Mr. Rohan Cleensy
Toni	Mr. Sydney Hamilton
Josef	Mr. F. Sinclair
Princess Flavia	Miss Stella Patrick Campbell

Antoinette de Mauban

Miss Frances Dillon

Frau Teppich.....	Miss Beatrix de Burgh
	—St. James's

19. *A Midnight Bridal*, one-act play, adapted from the story of Halliwell Sutcliffe by Mrs. F. R. Benson and H. O. Nicholson. Maurice St. Quain .. Mr. M. Carrington Bruce of Muirtown.. Mr. Moffat Johnston Mr. Kenneth .. Mr. John Howell Robin .. Mr. F. S. Richardson Lady Locherbie .. Miss Helen Haye Janet Locherbie .. Miss Olive Noble Nurse .. Miss Elinor Aickin —Coronet.

19. *The Equality of Carberry*, farcical comedy, by Beryl Tucker.
 Lady Charmley Mrs. Graham Niven
 Brindle Mr. J. J. Forster
 Colonel Ewart Mr. J. Poole Kirkwood
 Dot Charmley Mrs. Arthur Mortimer
 Mr. Fresham Mr. A. Goodwyn
 Mrs. Scathe-Bellew Mrs. Marriott
 Kitty Dophorpe Miss N. Lindsell
 Sir George Palmer .. Mr. J. E. B. Morrell
 Henry Carberry .. Mr. Arthur Mortimer
 Parkley Miss P. Archer
 Lady Ware Mrs. Tulloch
 Mrs. Forrest Mrs. Murray Rogers
 Mrs. Bridgewater. Mrs. Dick Cunyngham
 Rev. Arthur Mildmay. Mr. H. J. H. Noel
 Bobby Charmley. Mr. F. L. O. de Carteret
 Miss Forrest Miss Monckton
 Miss Gwen Forrest Miss J. Monckton
 James Mr. Ozard
 —Opera House, Jersey.
- 20.**She Stoops to Conquer*, Goldsmith's comedy.
 Last performance (the 25th), March 13.
 Sir Charles Marlow. Mr. Herbert Bunston
 Harcastle Mr. E. Holman Clark
 Young Marlow Mr. Robert Loraine
 Hastings Mr. Louis Goodrich
 Tony Lumpkin Mr. George Giddens
 Stingo Mr. Gilbert Porteous
 Diggory Mr. Edward Rigby
 Roger Mr. John Castle
 Ralph Mr. H. Gerrish
 Gregory Mr. Edmund Breon
 Jeremy Mr. J. Cassels Cobb
 Tom Twist Mr. Reginald Eyre
 Jack Slang Mr. Harry Norton
 Tom Tickl Mr. Charles Fancourt
 Mat Muggins Mr. George Wallace
 Mrs. Harcastle Mrs. A. B. Tapping
 Miss Hardcastle Miss Ethel Irving
 Miss Neville Miss Beatrice Ferrar
 Maid Miss Winifred Beech
 —Haymarket.
- 20.¶*Wrinkles on the Rink*, musical skating skit, by Roy Redgrave and Harry Roxbury, music by Dudley Powell—Hippodrome, Paisley.
- 20.||*Lady Exmore's Embarrassment*, comedy, in three acts, by Herbert G. Phillips, adapted from a story by Alice and Claude Askew—Concert Hall, St. Leonards.
21. *The Rights of the Soul*, play, in one act, by Giuseppe Giacosa, translated by (Miss) F. M. Rankin. (Produced by the Incorporated Stage Society.)
 Paolo Mr. E. Harcourt Williams
 Maddalena Miss Margaret Bussé
 Mario Mr. A. S. Homewood
 Anna Miss Margaret Halstan
 —Kingsway.
21. *The Bread of Others*, play, in two acts, by Turgènev, translated by J. Nightingale Duddington. (Produced by the Incorporated Stage Society.)
 Nartsis Trembinsky Mr. Leon M. Lion
 Piotr Mr. A. S. Homewood
 Anpadist Mr. F. Grove
 Yegor Kartsashov Mr. Henry Kitts
 Masha Miss Edith Cuthbert
 Vassili Kožovkin. Mr. J. Fisher White
 Iván Kooznich Ivánov. Mr. Ernest Cosham
 Vaska Mr. Frederick Kings
 Praskov'ya Ivánovna. Miss Helen Boucher
 Olga Petrovna Yelétsky. Miss J. Bloomfield
 Pável Yelétsky .. Mr. A. Holmes-Gore
 Flegón Tropachov. Mr. L. Quartermaine
 Karpachov Mr. Stanley Lathbury
 —Kingsway.
22. *The Man from Paris*, play in one act, by H. W. Barker—Muncester, Bootle.
- 22.||*The Noffee*, play, by Lady Teesneshell—Town Hall, Maidenhead.
- 22.||*It's Never Too Late to Wed*, one-act play, by Montague Samuel—Brondesbury Synagogue.
22. *Love's Comedy*, play, in three acts, by Henrik Ibsen.
 Mrs. Halm Miss Lester Stephen
 Svahnild Miss Octavia Kenmore
 Anna Miss Gladys Morris
 Falk Mr. Leigh Lovel
 Lind Mr. E. Stanley-Yorke
 Guldstart Mr. Orlando Barnett
 Stiver Mr. Robert Entwistle
 Miss Jay Miss Katherine Maynard
 Strawman Mr. Arthur McCulloch
 Mrs. Strawman .. Miss Gertrude Sterroll
 A Porter Mr. Lawrence Grove
 Miss Violet Wenyes
 The Maiden Aunts } Miss Beaudyn
 } Miss Moorhouse
 } Miss Jessie Tiller
 } Miss Gladys Horton
 } Miss Madge Kay
 Gentlemen, Students' Quartet, the Strawmans' Eight Little Girls, Domestic Servants. —Gaiety, Manchester.
- 22.**Louis XI.*, drama, in four acts, by Casimir Delavigne, adapted and arranged by Dion Boucicault, (originally produced in New York, 1854; Lyceum, March 9, 1878).
 Louis XI. Mr. H. B. Irving
 The Dauphin Miss Eily Malyon
 Duc de Nemours Mr. Eric Maxon
 Philip de Comines Mr. B. A. Pittar
 Jacques Coittier Mr. Tom Reynolds
 Tristan L'Ermite Mr. Frank Tyars
 Olivier le Dain Mr. Arthur Curtis
 Francois de Paule .. Mr. Frank Cochrane
 Cardinal D'Alby Mr. H. R. Cook
 Count de Dreux .. Mr. Stanley Howlett
 Monseigneur de Lude .. Mr. P. Walder
 Count de Dunois Mr. W. Hemstock
 Montjoie Mr. Norman Macowan
 Toison D'Or Mr. S. Beaumont
 Marcel Mr. Charles Dodsworth
 Richard Mr. Patric Curwen
 Officer of Royal Guard. Mr. W. Graham
 King's Attendant Mr. H. C. Hewitt
 Martha Miss May Holland
 Marie de Comines .. Miss Dorothea Baird
 —Shaftesbury.
22. *Bluffing One's Way*, comedy, in three acts, adapted and modernised from *Le Puffe; ou, Mensonge et Vérité*, by Eugène Scribe. Last performance (the 6th), March 12.
 Jacob File Mr. T. P. Haynes
 Sir Sacripant Brazen, M.P. Mr. Watty Brunton
 Ernest Reinhold .. Mr. Henry Ainsworth
 Jobbing Highflyer Mr. A. Davidson
 Subtle Pamphlet .. Mr. Henry Templeton
 Emily File Miss Una Bruckshaw
 Alina Highflyer Miss Mabel Funstan
 —Royalty.
- 23.†*Chips*, playlet, by Lechmere Worrall—Piccadilly Hotel. (See also under date June 8).
25. *The Vengeance of Jim*, comedietta, by Stanley Killby.
 Colonel Buckle Mr. Cecil Brooking
 Sam Barker Mr. Lionel Hansen
 Jim Stanton ... Mr. Vernon O. Crabtree
 Foxy Flint Mr. James Gelderd
 Jack Masters Mr. Gerald Fitzgerald
 Dicky Doyle Mr. Reginald W. Fry
 Tangle Foot Tim Mr. P. Hartley
 Ted Leeder Mr. Stanley Kilby
 Grace Leeder. Miss Katherine Harrington
 Maggie Leeder .. Miss Beryl St. Leger
 —Royal, King's Lynn.

25. *The Real Woman*, play, in three acts, by Robert Hichens. Last performance (the 10th), March 25.
 Mark Vane .. Mr. Allan Aynesworth
 Horace Carruthers .. Mr. Herbert Waring
 Hugh .. Mr. Henry Atkey
 Sir George Venables .. Mr. C. Leveson-Lane
 Mr. Bow .. Mr. Lytton Grey
 Dr. Bird .. Mr. Heathcote-Ward
 Butler at Lady Arden's .. Mr. H. Cooper
 Butler at Verdin's .. Mr. Frank H. Danby
 Leonidas at Lady Arden's ..
 Mr. D. H. Keith, Mr. Geoffrey Douglas
 Duchess of Dorchester .. Miss Annie Hughes
 Diana Woodham .. Miss Kate Cutler
 Mrs. Gaze .. Mrs. Harry Cane
 Lady Arden .. Miss Evelyn Millard
 —Criterion.
26. *The Land of Cherry Blossom*, Japanese musical play, in two acts, by Frederick G. Turner and Maude Smyth, music composed by Sydney H. Smyth.
 Sir Cecil Travers Mr. Jack Furneaux
 Lieut. Percy Starcher .. Mr. J. W. Pearce
 Chung Ling Tee .. Mr. Percy H. Marshall
 Sammy Sly Mr. Frederick G. Turner
 Yo San .. Miss Maude Price
 Katakuri San .. Miss Marion Turner
 Mio San .. Miss Alice Fishwick
 Kuro San .. Miss Minnie Nash
 Lu San .. Miss Florence Jones
 Sarah Sly .. Miss Maude Smyth
 —Stoke Newington Library Hall.
26. *Das Käthchen von Heilbronn*, romantic drama, in four acts, by Heinrich von Kleist.
 The Emperor .. Ernst Kühn
 Gebhardt, Archbishop .. Richard Müller
 Count von Strahl .. Rudolf Exner
 Countess Helene .. Paula Gruber
 Knight Flamberg .. Max Bratengeyer
 Gottschalk .. Josef Kisch
 Brigitte .. Antonia v. Driesche
 Kunigunde von Turneck .. Hedwig Rohmann
 Rosalie .. Marie Linke
 Theobald Friedeborn .. Paul Wind
 Käthchen .. Eleonore Driller
 Count v. Freiburg .. Hermann Zettler
 Georg von Walstädt .. H. Lindhorst
 Rheingraf von Stein .. Hugo Bergmann
 Esinhardi v. d. Wart .. Hans Berle
 Count Otto v. d. Flühe .. Bernhard Wiege
 Jacob Poch .. Rudolf Fiebig
 Charcoal-burner .. Marie Kisch
 —Court.
27. *Philopœna*, a "farrago of fun, fancy, and foolishness," in two acts, book and lyrics by Edgar Smith, music by Maurice Levi. Last performance (the 10th), March 9.
 Philip Gesler .. Mr. Frank Bernard
 Henry Hawkins .. Mr. Stanley Cooke
 Charles Hammersley .. Mr. S. Barracough
 Sam Walker .. Mr. Ralph Nairn
 M. Damer .. Mr. Alfred Leslie
 Antoin .. Mr. Edward Kipling
 W. Helm .. Miss Lucy Kipling
 Matelle .. Miss Silvia Zan
 Helene .. Miss Lesemoir-Gordon
 Edo .. Miss D. Dolaro
 Janne .. Miss Elizabeth Wielan
 Eaton Beane .. Mr. P. Denton
 Mrs. Eaton Beane .. Miss Enid Leslie
 Fuller Fogg .. Mr. Roper Lane
 Mrs. Fogg .. Miss Julia Dolaro
 Mimi de Chartreuse .. Mme. Morichini
 Peter Routt .. Mr. Harry Bertram
 Mrs. Routt .. Miss Dorothy Wallis
 Riffkins .. Mr. John Bennett
 Benji Gossel .. Mr. H. Percy
 Toots Horner .. Mr. Cyril Keene
 Willard by Hurd .. Mr. H. Norris

Philopœna (continued).

- Fifine .. Miss Constance Fisher
 Ninette .. Miss M. Romney
 Matice .. Miss Gladys Lennox
 Pierre Montmartre .. Mr. E. J. Carlisle
 Henri Batignolles .. Mr. Reginald Thomas
 Jean Maxim .. Mr. Chris Francis
 Maurice Vian .. Mr. George Gray
 Hans .. Mr. Richard Lomas
 Philopœna Gesler .. Miss Marie Dressler
 —Aldwych.

27. *The Collettes*, travesty, book and lyrics by Edgar Smith, music by Maurice Levi. Last performance (the 10th) March 990.
 Prof. Witheredloon .. Mr. S. Barracough
 Jim Witheredloon .. Mr. Ralph Nairn
 "Ratty" McGowen .. Mr. Stanley Cooke
 The Town Policeman .. Mr. Frank Bernard
 Mrs. Trimley Dazzle .. Miss Lucy Kipling
 "Stubby" .. Miss Lesemoir-Gordon
 Polly .. Miss Gipsy Dale
 Jennie .. Miss D. Dolaro
 Tilly Buttin .. Miss Marie Dressler
 Students, theologians, town-boys, dancers: Misses Stuart, Harrison, Lorraine, Gerard, Kayes, Martin, Warren, Maclaren, Chatteris, Wieland, Lennox, Hill, Holmes, Nainby.
 —Aldwych.
28. *Fifi*, one-act play, adapted from the German by Ella Erskine. (Produced by the Revival Company.) See also under dates July 31 and October 11—Marlborough, October 11.
 Fifi .. Miss Ella Erskine
 Baron de Courcelles .. Mr. C. Leveson-Lane
 Pierrot .. Mr. Langford Reed
 A Waiter .. Mr. William Pringle
 —Rehearsal, W.C.
27. *The Spare Room*, play, in one act, by E. M. Bryant.
 Keziah Crawford .. Miss Alice Beet
 Jane Crawford .. Miss Amy Lamborn
 Dulcie Crawford .. Miss Gwendolen Wren
 Mary .. Miss May Taverner
 Henry Crawford .. Mr. Lytton Grey
 —Criterion.
28. *Fortune's Fool*, play, by Rathmell Wilson. (Produced by the Revival Company).
 Mignon .. Miss Gertrude Robins
 Carlo .. Mr. Esmé Percy
 Velma .. Miss Winifred Rae
 Jabot .. Mr. Campbell F. Cargill
 —Rehearsal.
28. *The Friends*, one-act play, adapted from the German by Ella Erskine. (Produced by the Revival Company).
 Mme. de Chaumont .. Miss Victoria Addison
 Mme. de Livardeau .. Miss Maud Kirwan
 Louise .. Miss Dorothy Heal
 —Rehearsal.
28. *Love and be Silent*, play, in one act, by Mrs. Chas Sim. (Produced by the Revival Company).
 Major Gerald Thornton .. Mr. H. Le Grand
 Dr. Pownall .. Mr. William Pringle
 Dick Shelton .. Mr. Charles King
 Phyllis Thornton .. Miss Adah Barton
 Violet Mostyn .. Miss Florence Tressilian
 Carson .. Miss Frances Wolviston
 —Rehearsal.

MARCH.

1. "Potted" versions of *What Every Woman Knows* and *The King of Cadonia* were produced by the Follies at the Apollo,

1.**The Yeomen of the Guard*, opera, in two acts, by W. S. Gilbert and Arthur Sullivan. (Originally produced at the Savoy, October 3, 1888.)

Sir Richard Cholmondeley

Mr. Leo Sheffield	
Colonel Fairfax	Mr. Henry Herbert
Sergeant Meryll	Mr. Richard Temple
Leonard Meryll	Mr. Laurence Legge
Jack Point	Mr. C. H. Workman
Wilfred Shadbolt	Mr. Rutland Barrington
The Headsmen	Mr. Richard Shaw
Corporal	Mr. Cecil Curtis
First Yeoman	Mr. W. Davidson
Second Yeoman	Mr. Fred Hewett
First Citizen	Mr. Fred Edgar
Second Citizen	Mr. Sidney Ashcroft
Elsie Maynard	Miss Elsie Spain
Phoebe Meryll	Miss Jessie Rose
Dame Carruthers	Miss Louie Rene
Kate	Miss Beatrice Boarer

—Savoy.

1. *Rugs*, Western American musical drama (London production, June 21, Royal, Stratford).

Brant Yorel	Mr. Edward Leroy
Major Seymour	Mr. Chas. E. Lambert
Charles Kingston	Mr. F. E. Chabot
Pedro Velasquez	Mr. Frank Wheatley
Joe Crossley	Mr. Arthur Saunders
Jim Burgess	Mr. Alfred Gordon-Dobb
George Washington	Mr. Alfred Lafolie
Sheriff Wilson	Mr. Martin J. Moar
Richard Kent	Mr. Lewis Clarke
Esme Deering	Miss Hilda May
Mrs. Timothy Seymour	Miss Louie Walton
Leonora Seymour	Miss Blanche Leroy
Prince's	Horwich.

1. *The Night Before Christmas*, American domestic drama, in four acts, by Hal Reid. (London production March 15, Greenwich.)

Judge John Phillips	Mr. Alfred B. Cross
Jack Phillips	Mr. C. Vernon Proctor
Bud Means	Mr. Fred March
Absalom Mack	Mr. Henry Lloyd
Daniel Webster Mills	Mr. J. E. Tomlinson
Joe Miller	Mr. Charles Brandon
Blind Billy Pickenall	Mr. John Beech
Sam Simkins	Mr. Alfred Selwood
Major Anderson	Mr. W. Jackson
Mr. Higgins	Mr. Fred March
Sheriff	Mr. W. Benson
Robert Stone	Mr. W. Hudson
Annie Phillips	Miss Gwen Buckler
Granny Phillips	Miss Maud Eli
Mrs. Higgins	Miss Mary Forsdike
Charity Smith	Miss Amy Rudd
Ruby Carlton	Miss Minnie Warden
Llewellyn Carlton	Master Sidney Forrest
Marion Williams	Miss Minnie Watersford
	—O.H., Coventry.

1. *The Mystery of Redwood Grange*, one-act play, by "An Englishman." (London production March 8, Borough, Stratford.)

Mr. Wilkins	Mr. Weedon Grossmith
Coachman	Mr. H. C. Buckler

—Royal, Portsmouth.

1.1*The Luck of Roaring Camp*, drama, in four acts.

Will Gordon	Mr. Robert Purdie
Tom Barnes	Mr. Chas. E. Johnson
Gonzales	Mr. Geo. Porteous
Ebenezer	Mr. Clarence Ibbotson
Paddy McGinty	Mr. Hyland O'Shea
Old Pard	Mr. G. Cuthbertson
The Sheriff	Mr. Arthur Redmond
Snapshot Harry	Mr. Tom Sharpe
Whisky Jim	Mr. Alfred Rochester
Bunco-Eyed Bill	Mr. Alfred Cooper
Red Pete	Mr. Arthur Watson

The Luck of Roaring Camp (continued).

Jovita de Sutro	Miss Flo Melrose-Millett
Tommy	Baby Audrey
Funny Twinkle	Miss Norah D'Orsay
Pink Tibbs	Miss Gracie Lawrence
Mrs. O'Flynn	Miss Jenny Clare
Nell Curtis	Miss Olive Wilson

—Fulham.

1.**Terence*, comedy, in four acts, adapted by Mrs. B. M. Croker from her novel of the same name. (Originally produced at the Royal, Margate, February 18, 1907.) London production, Fulham, December 6.

Tertius	Mr. Murray Carson
Sir Greville Fanshawe	Mr. Edgar Kent
Capt. Bertrand Lovell	Mr. Philip Leslie
Simon Foulcher	Mr. Ernest A. Douglas
Patrick Ryan	Mr. J. R. La Fane
"Judge"	Mr. T. N. Weguelin
Waiter	Mr. C. Bulkley
Maureen D'Arcy	Miss Lillian Hallows
Lady Nita Fanshawe	Miss Gladys Morris
Mrs. Duckett	Miss Hilda Dick
Mrs. Willis	Miss Elsie Wood
Mrs. Perry	Miss L. Marshall
Mrs. O'Hara	Miss Eugenie Vernie
Julia	Miss Maud Abbott

—Gaiety, Dublin.

3.||*The End of the Story*, play, in one act, by Neilson Morris. (Produced by the Amateur Players' Association.)

George Powys	Mr. Lionel Cornish
Charles Cochrane	Mr. David Davies
Inspector Morrison	Mr. Edwin Feis
Isobel	Miss Adriennes Clarke

—Court.

3.||*Spoiling the Broth*, comedy, in one act, by Bertha N. Graham. (Produced by the Amateur Players' Association.)

Mrs. Chance	Miss Marie W. Goldie
Joey	Mr. Leslie Thomas
David Wells	Mr. H. Clifton Dale
'Melia Hammond	Miss Nina Hazel

—Court.

3.||*The Silver Tankard*, play, in one act, by Cecil Egerton. (Produced by the Amateur Players' Association.)

Colonel Heathcote	Mr. J. Hartley
John Saunders	Mr. R. Harrison Archibald
Robert Hardy	Mr. Francis W. Watts
Martha	Miss Frances Shewry
Jessie	Miss Dodgson

—Court.

2.||*The Black Cottage*, a dramatisation, in one act, of Wilkie Collins's story of the same name by David Kimball. (Produced by the Amateur Players' Association.) See also under date May 23.

Aaron Black	Mr. H. V. Hodgson
Abigail	Miss Maggie Galsworthy
Bessie Black	Miss Lillian Gray
Abel White	Mr. Fred P. Davis
Mrs. Knifton	Mrs. Frank Anderson
Mr. Knifton	Mr. Gerald Lindsay
"Shifty" Dick	Mr. David Kimball
Jerry	Mr. R. Malcolm Morley

—Court.

3.**The Three Musketeers*, play, adapted from the novel of Alexandre Dumas, by Henry Hamilton. (Originally produced at the Metropole, Camberwell, on September 12, 1898, and afterwards at the old Globe on October 22, 1898.) Last performance (the 58th) April 22. A further revival took place on May 1 at the Lyric.

Louis XIII	Mr. Gayer Mackay
Cardinal Richelieu	Mr. A. E. George
Duke of Buckingham	Mr. Vincent Clive
Comte de Rochefort	Mr. Reginald Dane
M. de Treville	Mr. Cronin Wilson
Athos	Mr. Bassett Roe
Porthos	Mr. Herbert Jarman

The Three Musketeers (continued).

Aramis Mr. Shield Barry
 De Cinq-Mars Mr. Frank Ridley
 D'Artagnan Mr. Frederick Lloyd
 Jussac Mr. S. J. Watson
 Beauprat Mr. Eaton Woodville
 Beaumanoir Mr. O. S. Bailey
 Dr. Caraman Mr. Gerald McGuinness
 La Vieuville Mr. A. J. Napper
 Vane Mr. Roy Cushing
 D'Artagnan Mr. C. Banks
 Porthos Mr. S. J. Watson
 Planchet Mr. Alice F. Thompson
 Mousqueton Mr. Herbert Vyvyan
 Bourdet Mr. Patrick Digan
 Esme Mr. A. N. Wynn
 Esme Mr. L. James
 De la Fauconnière Mast. Hamilton Knight
 Le Masle Mr. D. Burton
 Euston D'Artagnan Mr. Lewis Waller
 Anne of Austria Miss Evelyn D'Arey
 Mysell Miss Anriol Lee
 Gabrielle de Chalus Miss M. Titheradge
 Mother Superior Miss Gwendolyn Floyd
 Tomte Miss Dorothy Dix
 S. F. Miss May Chenery
 —Lyric.

4. *Henry of England*, romantic play, in a prologue and three acts, by Olive Lethbridge and John de Stourton—Bijou, Bayswater.

4. *The Head of the Firm*, comedy-drama, in four acts, adapted from the Danish of Hjalmar Bergström by Leslie Faber. (Originally produced at the Opera House, Buxton, June 13, 1908.) Last performance (the 27th) March 26.
 John Lydford Mr. James Hearn
 Philip Lydford Mr. Harcourt Williams
 James Browne Mr. J. D. Beveridge
 George Heymann Mr. Leslie Faber
 Edward Dalby Mr. Evelyn Beerbohm Tree
 Tedder Mr. Ernest Cosham
 Helen Lydford Miss Henrietta Watson
 Betty Lydford Miss Ethelwyn Arthur Jones
 Mrs. Dalby Miss Sydney Fairbrother
 —Vaudeville.

6. *The Garden of the Gods*, one-act musical play, by Ivan Pat Gore and Charles H. Williams, music by Hamilton Weller.
 Young Miss Agnes Maude
 Psyche Miss Pauline Emeric
 Mars Mr. T. Dennis
 Adonis Prettycut Mr. George Lestocq
 —West Pier, Brighton.

7. *The Case for the Lady*, comedy, in four acts, by Florence Warden.
 Sir Willoughby Ray Mr. Stanley Lathbury
 Fabian Raw Mr. Athol Stewart
 Colonel Waldershare Mr. Hubert Willis
 Gerald Tomlin Mr. Leon M. Lion
 Horace Greene Mr. George E. James
 Peggy Waldershare Miss Florence Leclercq
 Ada Ray Miss Hilda Thorpe
 Theresa Miss Maudie Darrell
 —Kingsway.

8. *Nan Pilgrim*, play, in four acts, by Mabel Dearmer
 Rev. John Pilgrim Mr. A. Holmes-Gore
 Dr. Wentworth Mr. Ben Webster
 Rev. Peter Britton Mr. William Haviland
 William Staines Mr. Edward Sasse
 Dr. Mason Mr. E. H. Paterson
 Postman Mr. Douglas Homer
 Nan Pilgrim Miss Lillian Braithwaite
 Selina West Miss Evelyn Weedon
 Julie Westmacott Miss Ada Webster
 Miss Granger Miss Agnes Thomas

Nan Pilgrim (continued).

Mrs. Stamp Miss Marie Hudspeth
 Miss Gillespie Miss Marion McCarthy
 Lady Westmacott Miss Elsie Chester
 Beatrice Miss Estelle Hubbard
 Mrs. Roberts Miss Maud Bowyer
 —Court.

8. *The Heart of the City*, play, in one act, by Michael Morton and Julian Wellesley. Edward Kennion Mr. Walter Gay
 Harry Curtiss Mr. Ernest Graham
 Martin Mr. Fred W. Permain
 Margaret Lester Miss Florence Leclercq
 Miss Ladd Miss Evelyn Martheze
 —Royal, Birmingham.

8. *For Wife and Kingdom*, romantic drama, in four acts, by Ward Bailey. (London production, March 29, Lyric, Hammersmith.)

General Von Nestolde Mr. J. S. Pateman
 Captain Lubeck Mr. Mathew H. Glenville
 Sgt. Offenbach Mr. Charles A. Gallier
 Baron Maurice Breslaw Mr. Albert Guyon
 Karl Ludhayer Mr. Fred Osmond
 Secretary Mr. T. Varney
 Jan Mr. Lewis Gordon
 Paul Mr. Henry Smythe
 Trooper Ruskin Mr. E. Hamilton
 Trooper Tyber Mr. Robert Mann
 Trumpeter Gooche Mr. George Owen
 Esther Miss Lillian Malvern
 Nita Constadt Miss Alice Buckland
 Otilie Schwartz Miss Mabel Veriton
 Camille Von Nestolde Margaret R. Frame
 Grand Duchess Marie Miss Hettie Zillwood
 —Royal, Smethwick.

8. *The Mystery of Redwood Grange*, play, in one act, by "An Englishman." (Originally produced at the Theatre Royal, Portsmouth, March 1.)
 Mr. Wilkins Mr. Weedon Grossmith
 Coachman Mr. H. C. Buckler
 —Borough, Stratford.

8. *The Bandit's Blunder*, burlesque sketch, written by Ward Bailey.

Beppo Nicolini Mr. Harry Ewins
 Dianella Mr. James Ewins
 Timothy Crumpet Mr. George Robinson
 Matteo Miss Agnes Ewins
 Blanca Miss Dorothy Ewins
 Gendarme Mr. B. Crosby
 —West London.

9. *Strife*, play, in three acts, by John Galsworthy. Went into the evening bill at the Haymarket, March 20. Transferred to the Adelphi March 29. Last performance (the 21st) April 3.

John Anthony Mr. Norman McKinnel
 Edgar Anthony Mr. C. M. Hallard
 Frederick H. Wilder Mr. Dennis Eadie
 William Scantebury Mr. Luigi Lablache
 Oliver Wanklin Mr. C. V. France
 Henry Trench Mr. O. P. Heggie
 Francis Underwood Mr. A. S. Homewood
 Frost Mr. Edmund Gwenn
 Simon Harness Mr. George Ingleton
 David Roberts Mr. J. Fisher White
 James Green Mr. R. Leisk
 John Bulgin Mr. P. L. Julian
 Henry Thomas Mr. H. R. Hignett
 George Rous Mr. Owen Roughwood
 Llewellyn Mr. John Keit
 Henry Rous Mr. I. Gillespie
 Lewis Mr. Charles Bishop
 Jago Mr. Charles Danvers
 Evans Mr. Drelincourt Odium

Strife (continued).

A Blacksmith.....	Mr. W. Henroys
Davies.....	Mr. Edward Sidney
A Red-haired Youth.....	Mr. Leslie Oswell
Brown	Mr. J. W. Mason
Smith	Mr. Harold Chaplin
Enid Underwood.....	Miss Ellen O'Malley
Annie Roberts.....	Miss Mary Barton
Madge Thomas.....	Miss Lillah McCarthy
Mrs. Rous.....	Miss Rose Cazalet
Mrs. Bulgin.....	Miss Sydney Paxton
Mrs. Yeo.....	Miss Blanche Stanley
A Parlourmaid.....	Miss Gladys Storey
Jan.....	Master Simon Nage'e
	—Duke of York's.

10. *The World and the Woman*, domestic drama, in four acts, by Lilian Clare Cassidy. (Originally produced at the Palace, Newcastle-on-Tyne, May 11, 1908.)

Arthur Burleigh	Mr. Geo. H. Doyle
Ludlow Burleigh	Mr. St. George Frere
Tut Harding	Mr. J. Rice Cassidy
Terry O'Harris	Mr. Rolf Leslie
Sir Francis Chalmers	Mr. Henry Compton
Hon. Willy	Mr. F. Copeland
Mike	Mr. Carl Beechey
Old Robert	Mr. R. Cockercroft
John	Mr. James Kay
Janitor	Mr. W. Hecford
Captain Barclay	Mr. Stanley Wilford
Lady Marion Chalmers	Miss Amy McNeill
Gwendoline	Miss Vara Hern
Libby	Miss Madge Trevelyan
Nina	Miss Violet Parker
Martha	Miss Rita Hestock
Nurse Halton	Miss Rose Hallas
Nelly	Mrs. J. Rice Cassidy
	—Lyric. Hammersmith.

11. *Living in a Flat*, comedietta, by Albert Ward—Grand, West Hartlepool.

11. *My Lady's Glove*, comedy, in one act, by Bert C. Forraby. (Produced by the Curtain Raisers.)

Sir Malcolm Dudley	Mr. H. Clifton Dale
Benjamin	Mr. Frank W. Russell
Duchess of Westerhaugh	Maisie Carlton
Lady Betty Waring	Maude O'Sullivan

—Rehearsal.

11. *Bertha Brent*, play, in one act, by Leslie Thomas. (Produced by the Curtain Raisers.)

Philip Lasmere	Mr. Gerald Dixon-Spain
Frederick Charles	Mr. Leslie Thomas
Rhoda Medway	Miss D. Mease-Smyth
Alice Lingard	Miss Nina Hazel
Mrs. Wilton	Miss Marie W. Goldie

—Rehearsal.

11. *The Catastrophe*, play, in one act, by Hubert C. Forraby. (Produced by the Curtain Raisers.) See also under date September 27.

John Holden	Mr. Alex. Maclean
Harold Barnes	Mr. Richard Desborough
Marks	Mr. Frank Jones
Mrs. Montagu	Miss Helene Millée
Ethel Holden	Miss Ethel Taaffe

—Rehearsal.

11. *The Ways of Men*, play, in four acts, by Albert Ward (for production see April 19, Royal, Rochdale)—Grand, West Hartlepool.

13. *Are You the Man?* play, in four acts, by Frank Price (for production see May 13, O.H. Buxton)—County, Reading.

13.* <i>Hamlet</i> , Shakespeare's tragedy, arranged by Ernest Carpenter and Matheson Lang. Last performance (the 70th) May 15.	
Hamlet	Mr. Matheson Lang
Claudius	Mr. Eric Mayne
Polonius	Mr. George Fitzgerald
Horatio	Mr. Halliwell Hobbes
Laertes	Mr. Lauderdale Maitland
Rosencrantz	Mr. Sydney Vautier
Guildenstern	Mr. Cowley Wright
Oscie	Mr. Richard Ande in
First Player	Mr. Ernest Griffin
Second Player	Mr. Douglas Burton
Third Player	Miss Dora Clements
Player Queen	Miss Rita Tomkins
A Lord	Mr. Henry Armstrong
Priest	Mr. R. W. Westerman
Marcellus	Mr. George Ralph
Bernardo	Mr. Wilfred Edmunds
Francisco	Mr. Charles L. Ludlow
First Gravedigger	Mr. S. Major Jones
Second Gravedigger	Mr. H. K. Ayliif
Captain	Mr. J. H. Headon
Servant	Mr. John Beamish
First Sailor	Mr. Charles Terric
Second Sailor	Mr. Ernest Cresfan
Messenger	Mr. Russell Davis
Ghost of Hamlet's Father	Mr. Frederick Ross
Gertrude	Miss Mary Allestree
Ophelia	Miss Hutin Britton

—Lyceum.

14. *The Apple*, play, in one act, by Inez Susan. (Produced by the Play Actors.) Ann Payson Miss Winifred Mayo |

Helen Payson Miss Adeline Bourne |

Cyril Payson Mr. P. Perceval Clark |

Nigel Dean Mr. Ernest Young |

—Court.

14. *Sawney*, an East End episode, by Sybil Noble. (Produced by the Play Actors.) Mrs. Jenks Miss Clare Greet |

Mr. Jenks Mr. William Pringle |

Katie Miss Florrie Lewis |

Tommy Master D'Oyly Sheppard |

Mrs. Gort Miss Lillian Tweed |

Sawney Miss Sybil Noble |

—Court.

14. *A Question of Identity*, play, in one act, by Archie J. Matthew. (Produced by the Play Actors.)

Sykes Mr. Leonard Calvert |

Rev. Aloysius Brown Mr. Farren Soutar |

A Householder Mr. Edward James |

—Court.

14. *Darracott's Wife*, play, in one act, by Affleck Scott and Alan Carmichael. (Produced by the Play Actors.) Will Darracott Mr. Jackson Wilcox |

Bess Miss Winifred Rae |

A Revenue Officer Mr. George Fitzgerald |

—Court.

15. *Going On Parade*, one-act episode, by H. M. Richardson.
- Mrs. O'Horan Miss May Saker |

Mrs. Tyms Miss Louise Holbrook |

Mr. Tyns Mr. Edward Landor |

Mr. Richards (Owd Dick) Mr. Harry Austin |

—Gaiety, Manchester.

15. *Who is She?* romantic play, in four acts, by E. Hill-Mitchelson. (Originally produced at the Hippodrome, Wigan, on December 16, 1907.)

King Vladamis Mr. Graham Woods |

Prince Bora Mr. E. Hill-Mitchelson |

Captain Arthur Sower Mr. Sinclair Holden |

Sergeant Metroff Mr. Alfred Grenville |

Chang-Tee Mr. Edward Swinton |

Paul Mr. George Scully |

Books She (continued).

- Michael Mr. Leo Hair
 The Sto Mr. C. H. Henderon
 Sally Mrs. Henry Giblin
 Head Mrs. Cyril Maude
 Father Miss James Fitzgerald
 The Little King Mr. Miles Ronald
 "What Is She?" Miss Valda Cawley
 Saffy Miss Mary Conner
 Zeke Neale Miss Marie Robeson
 Captain Lester Miss Alice Barber
 —Lily Helen Smith.

15.**A Country Girl in London*, drama, in four acts, by Frank Price. (Originally produced at the Royal Maidshead, August 1, 1908.)—Royal, Edgerton.

15.**The Night Before Christmas*, American domestic drama, in four acts, by Hal Reid. (Originally produced March 1 at the G.H.C. Coventry, Greenwich.)

16.**The Master Builder*, play, in three acts, by Henrik Ibsen, translated from the Norwegian by Edmund Gosse and William Archer. (Originally produced February 20, 1898, at the Trafalgar Square.)

Halford Soames Mr. Rathmell Wilson
 Roger Brook Mr. A. E. Farmer
 Dr. Herdal Mr. Ross Shore
 Knut Brook Mr. Campbell Cargill
 Dick Wang Miss Jessica Salmon
 Mrs. Soames Miss Wofford Borrow
 Kaia Foss Miss Beatrice Filmer

—Court.

16.**The House of Bondage*, play, in three acts, by Seymour Obermer.

Sir Vincent Meredith Mr. H. Waring
 Paul Bertrand, F.R.C.S. Mr. C. A. Smith
 Dr. Roscoe Mr. Michael Sheibrooke
 Carrie Mr. Compton Coutts
 Lady Joan Meredith Miss Eva Moore
 Duchess of Bant Miss Betty Faber
 Lady Cartington Miss Sarah Brooke
 —His Majesty's (the Afternoon Theatre).

18.**The Kingdom of His Heart*, drama, in four acts, by Wilson Howard.

Dick Bentley Mr. Wilson Howard
 Squier Bentley Mr. Harry Deane
 Mark Crean Mr. J. W. Richards
 Jean Green Mr. C. Vailander
 Bob Santires Mr. D. Phillips
 Gideon Small Mr. R. Harris
 M. J. Levitz Mr. R. Menus
 Inspector Mr. A. E. Rose
 Chief Warden Mr. G. Smythe
 Second Warden Mr. J. Lester
 Third Warden Mr. Fred M. Best
 A Soldier Mr. C. Fleming
 Newspaper Boy Mr. T. H. Winter
 Justice Prior Miss Madge Clair
 Betty Miss Dot Russell
 Mrs. Bridget O'Neill Miss B. Annesley
 Matilda Summers Miss Cecilia Anson
 —Royal, Hebburn.

18.**The Mad Author*, by Wm. Armstrong—Royal, Colne.

18.**An Old Man's Darling*, domestic drama, by D. M. C. Granville (for production see April 10, Queen's, Liverpool)—Prince's, Preston.

18.**The Village of Youth*, fairy play, by Bessie Hart.

King Lycian Mr. E. Harcourt-Williams
 Poor Warden Mr. L. Rae Dunrobin
 Old Tom Mr. Alfred Brydone
 Time Miss Beatrice Forbes-Robertson
 Betty Miss Jean Sterling Mackinlay
 Rose Miss Hilda Austin

—St. James's.

18.**Count Hannibal*, romantic play, in four acts, adapted from the novel of Stanley Weyman, by Norreys Connell and Oscar Asche.

CATHOLICS

Count IX Mr. Herbert Grimwood
 M. de Guise Mr. Evan Brook
 Count Hannibal de Tavannes

Mr. Oscar Asche

Bambouillet Mr. F. Beauchamp
 Duke of Retz Mr. A. Thorne
 Father Peccary Mr. Cuthbert Porter
 Falstaff Mr. Ernest Honshaw
 Nancy Mr. Francis Pollard
 A Page Mr. Patrick Fitzgerald
 Provost of Paris Mr. Albert Frith
 A Cripple Mr. Gordon Harker
 Badblox Mr. Athol Fords
 Bigot Mr. J. Fritz Russell
 Landlord at Angers Mr. R. F. Anson
 Provost of Angers Mr. Arthur Trantom
 Archdeacon of Angers Mr. A. V. Bramble
 Mme. St. Lo Miss Elfreda Clement

HUGUENOTS.

Rochefoucauld Mr. Reginald Ian Penny
 Tignonville Mr. Gerald Kay Souper
 La Tribe Mr. Charles A. Doran
 Perrot Mr. Tripp Edgar
 Carlot Mr. Reginald Davis
 Clotilde Miss Lily Brayton
 Janette Miss Muriel Hutchinson
 Mme. Carlat Miss Elinor Foster

—Prince's, Bristol.

19.**Fifth Queen Crowned*, play, in four acts, adapted from Ford Madox Hueffer's novel by the author and F. Norreys Connell.

Crammer Mr. Orlando Barnett
 Lascelles Mr. Courtney Thorpe
 Henry VIII Mr. James Hearn
 Catherine Howard Miss Ada Potter
 Duke of Norfolk Mr. Cowley Wright
 Poins Mr. Patric Curwen
 Magister Udal Mr. Percy Gathorne
 Mary of Poins Miss Muriel Platt
 Prince Edward Miss Katharine Rivers
 Lady Mary of Enz Miss Eily Maylon
 Lady Mary's Maid Miss Kathleen Roberts
 Lady Cicely Miss Joan Temple
 Lady Rochford Miss Muriel Alexander
 Mary Hall Miss Margaret Bussé
 First Yeoman Mr. David Tempest
 Sir Thomas Culpeper

Mr. H. A. Saintsbury

Badge Mr. Henry Wilder
 A Seaman Mr. Oscar Vaughan

—Kingsway.

19.**In the Name of the Czar*, one-act play, By Marah Aymet.

Strepov Mr. Max Montesole
 Katia Miss Esme Hubbard
 Esther Miss Hermine Gingold
 Yvonne Miss Muriel Carmi
 Leonovitch Mr. Roderick Macleod
 David Mr. Esmé Percy
 Sarah Miss Florence Castelle
 Isaac Mr. Wilfred Fletcher
 Simon Master William Parke

—Kingsway.

20.**Feed the Brute*, commedia, by "George Paston." (Originally produced at the Royalty on May 24, 1907.)—Royalty.

20. *The Noble Spaniard*, Victorian farce, in three acts, adapted from the French of Grenet-Dancourt by W. Somerset Maugham. Last performance (the 55th) May 8.

Duke of Hermanos Mr. Charles Hawtrey
 Justice Proudfoot Mr. E. Llyall Swete
 Captain Chalford Mr. Athol Stewart
 Count de Moret Mr. Léon M. Lion

The Noble Spaniard (continued).

Marion Nairne Miss Kate Cutler
 Lucy Miss Anne Cleaver
 Countess de Moret Miss Vane Featherston
 Mary Jane Miss Joy Chatwyn
 Lady Proudfoot Miss Fanny Brough
 —Royalty.

21. *In the Silence of the Veldt*, one-act play, by Horace Collins. (Produced by the Dramatic Debaters.)

Basil Thornton Mr. A. Holmes-Gore
 Muriel Thornton Miss B. Forbes-Robertson
 Jim Strong Mr. Philip Knox
 Jack Hasler Mr. R. Henderson Bland
 —Court.

21. *The Other Tenth of the Law*, one-act play, by Edith A. Browne. (Produced by the Dramatic Debaters.)

Miriam Hardy Miss Kate Rorke
 Paul Ray Mr. A. Holmes-Gore
 Harry Hardy Mr. Cyril Bruce
 Princess Cerica Miss Mabel Knowles
 —Court.

21. *Jenkins's Widow*, one-act play, by Priscilla Craven (Mrs. Teignmouth Shore.) (Produced by the Dramatic Debaters.)

Nurse Burton Miss Mary Barton
 Mrs. Wilks Miss Clare Greet
 Rev. Courtenay Mr. Richard Hatters
 Lizzie Jenkins Miss Sydney Fairbrother
 Bill Jenkins Mr. Frank Esmond
 —Court.

21. *The House of the Traitor*, one-act play, adapted from the French story, "Mateo Falcone," of Prosper Mérimée, by Rathmell Wilson. (Produced by the Dramatic Debaters.)

Fortunato Miss Muriel Varna
 Gianetto Sanpiero Mr. Esmé Percy
 Tiodoro Gamba Mr. William Fazan
 A Soldier Mr. E. Marsden
 Giuseppa Miss Frances Dillon
 Mateo Falcone Mr. R. Henderson Bland
 —Court.

22. *A-lad-in and Well Out of It*, pantomime, by Bruce Smith, music arranged by J. Halliday, jun. (Performed by Drury Lane Theatre Children.)

—Albert Hall.

22. *The Three Barrows*, four-act play, by Charles McEvoy. (London production, June '10, Coronet.)

Albert Mr. Leonard Mudie
 Clara Miss Hilda Bruce Potter
 Sir George Ossler Mr. Edward Landor
 Louise Parker Miss May Saker
 Mrs. Cruddas Miss Lilian Christine
 Geoffrey Parker Mr. Basil Dean
 Victor Meux Mr. B. Iden Payne
 Jackson Mr. Gerard Wynne
 Joseph Pieter Mr. Charles Bibby
 Edward Frith Mr. Henry Austin
 Anna Miss Mona Limerick
 Robert Frith Mr. Lewis Casson
 Caroline Ossler Miss Louise Holbrook
 —Gaiety, Manchester.

22. *What the Woman Said*, playlet, by Bertha Graham—92, Victoria Street, S.W.

24. *The Rise and Fall of Architecture*, farcical musical comedy (given under the auspices of the Architectural Musical and Dramatic Society), book by "Purple Patch," music arranged and composed by Claude Kelly—King's Hall, W.C.

25. *Dingley Dell*, comic opera, by H. Fagg, composed by L. D. C. Thomas and C. Wright.

—Royal, Bath.

26. *Down in the Mud*, one-act play, by Una Erle.

Nita Miss Josie Hurst
 Meg Miss Una Erle
 —Rehearsal.

28. *Unemployed*, play in one act, by Margaret M. Mack. (Produced by the Stage Society.) See also under date August 30.

A Tramp Mr. Edmund Gwenn
 Mrs. Brown Miss Helen Bouvier
 Mrs. Alec Vesey (Iris) Miss Vera Coburn
 Alec Vesey Mr. Walter Pearce
 Charlie Howard Mr. Charles Maude
 Policeman Mr. Arthur Bachner
 —Aldwych.

28. *The Fountain*, comedy, in three acts, by George Calderon. (Produced by the Stage Society.)

Kate Kerrison Miss Elly Malyon
 Mrs. Cartwright Miss Alice Mansfield
 Dinah Kippin Miss Nancy Price
 Tom Oliver Mr. Hubert Harben
 Chenda Wren Miss Mary Jerrold
 Jim Crow Mr. Frank Collins
 James Wren Mr. Frederick Lloyd
 Mrs. Jellicoe Miss Mabel Adair
 Jellicoe Mr. P. Percival Clark
 Jenny Jellicoe Miss Irene Ross
 A Fat Woman Miss Ethel Ingram
 A Widow Miss Beatrice Filmer
 An Idle Man Mr. Fred Penley
 A Gloomy Man Mr. Wilton Ross
 A Little Man Mr. A. E. Filmer
 Pontifex Mr. Fred Grove
 Davenil Mr. Allan Wade
 Nix Mr. Robert Bolder
 Postman Mr. Val Cuthbert
 A Foreman Carter Mr. Arthur Bachner
 Palmer Mr. Ross Shore
 —Aldwych.

28. *Sister Beatrice*, miracle in three acts, by Maurice Maeterlinck (translated by Bernard Mailly). (Produced by the Play Actors.)

The Holy Virgin (in the likeness of Sister Beatrice) Miss Margaret Damer
 The Abbess Miss Frances Wetherall
 Sister Egantine Miss Lorna Laurence
 Sister Clemency Miss Kathleen Rind
 Sister Felicity Miss Jess Dorynne
 Sister Balbina Miss Gwendoline Bishop
 Sister Regina Miss Cecily Hamilton
 Sister Gisela Miss Marguerite Cellier
 The Priest Mr. Reginald Rivington
 Prince Bellidor Mr. A. S. Homewood
 Little Allette Miss Catherine Rivers
 Nuns, Beggars, Pilgrims; Misses E. Nolan, O'Connor, Stead, Mathews, Bensussen, Sponti, Furnivall, Deville, Denton, Mayo, Marshall, Eveleigh, Heathcote; Messrs. Heathcote, Hubert, Elvey.
 —Court.

29. *For Wife and Kingdom*, drama in four acts, by Ward Bailey. (Originally produced at the Royal, Smethwick, on March 8.)

General Von Nestolde Mr. J. Sutton Pateman
 Captain Lubeck Mr. M. H. Glenville
 Sergeant Offenbach Mr. Chas. H. Gallier

For Wives and Kisses (continued).

- Baron Maurice Breslaw .. Mr. Albert Guyon
 Karl Leide Mr. Fred Osmond
 Svenborg Mr. T. Varney
 Jan Mr. Lewis Gordon
 Paul Mr. Henry Smythe
 Trooper Eustace Mr. E. Hamilton
 Trooper Tybert Mr. Robert Mann
 Trumpeter Gooche Mr. George Owen
 Esther Miss Lillian Malvern
 Nina Constantia Miss Alice Buckland
 Ottille Schwartz Miss Mabel Veriton
 Camille Von Noorde Miss M. R. Frame
 Grand Duchess Marie Miss Hettie Zillwood
 —Lyric, Hammersmith.
29. *Twenty Days in the Shade*, farcical comedy, in three acts, adapted by Paul M. Potter from the French of Hennequin and Veber.
 Comte de Merville .. Mr. Charles Norton
 Pantruche Mr. Hubert Druce
 "Shorty" Mr. Augustus Wheatman
 Toupin des Bonnaires .. Mr. H. Dansey
 Chantanelle Mr. Claude Haviland
 Albert Thomerel ... Mr. G. N. Heathcote
 Francois Mr. David Hallam
 Colette de Merville Miss Kate Turner
 Madame Lafont Miss Isabel Merson
 Madame Meran Miss Murielle Langley
 Denise Miss Helen Child
 Rose Miss Marie St. Paul
 —Royal, Margate.
- 29.1. *A Boy's Proposal*, play, in one act, by Arthur Bensley. (Originally produced at the Empire, Birmingham, on February 15.)
 Augustus Sheringham .. Mr. Hubert Willis
 Tom Master Philip Tonge
 Lady Pilkington Miss May Chevalier
 Dean Mr. P. L. Julian
 —Adelphi.
30. *A Divided Duty*, play, in one act, by Gertrude Moullot.
 Piet Els Mr. Kenyon Musgrave
 Jack Rivers Mr. Basil Mercer
 Sanna Rivers Miss Margaret Busse
 —Lyceum Club
- 30.1. *The Superior Sex*, comic opera, in three acts, written by H. D. Banning, composed by J. H. Maunder.
 Berenice Miss Nance Tarling
 Aurora Miss Maude Gordon
 Ida Miss Gertrude Gardner
 Dauphine Mrs. Gerald Wray
 Mrs. Monogram Miss Ethel Jones
 Colonel Faddes Mr. A. H. Phillips
 Marmaduke Fitzpulkinghorne Mr. R. Sharland
 Joe Mullighan Mr. T. J. Cook
 Bill Blagg Mr. H. Wilkins
 Jim Smith Mr. Arthur Wheeler
 Bob Jones Mr. Macfarlane
 Harry Brown Mr. C. Lumb
 Jack Robinson Mr. Fred J. Klein
 Algernon Mr. Fred Whisstock
 —Empire, Southend.
30. A *Decadent Dialogue*, dialogue, by Mrs. H. G. Thomas.
 Velasquez Green Mr. William Fay
 Violet Gray Mrs. Gwendolen Bishop
 —Lyceum Club.
31. *From Convent to Throne*, play, in four acts, by J. A. Campbell. (Production, July 26, Rotunda, Liverpool. London production, September 6, Lyric, Hammersmith.) Osborne, Manchester.

APRIL.

1. *A Small Holding*, one act farce, by F. H. Evans —Broadway.
1. *Becis*, comedy, in three acts, by Hubert Henry Davies. Last performance (the 40th) May 8.
 Marquis of Bewdley .. Mr. A. E. Matthews
 Lord Herbert Penrose .. Mr. C. M. Lowne
 Sir Philip Merryweather .. Mr. Ivo Dawson
 Mr. Hopkins Mr. C. V. France
 Harrison Mr. Horton Cooper
 Ernest Mr. Arthur Minton
 Parrott Mr. L. H. Kendrick
 George Mr. E. F. Meads
 Marchioness of Bewdley .. Miss H. Watson
 Lady Merryweather .. Miss Nina Sevening
 Rachel Hopkins .. Miss Madge Titheradge
 Mrs. Pym Miss Lottie Venne
 —Haymarket.
2. *Enter the Bishop*, farce, in one act, by Mrs. J. A. Hobson.
 Rev. Peter Merritt .. Mr. Arthur Fenton
 Lucinda Miss Athene Seyler
 Bishop of Burleigh .. Mr. Arthur Broughton
 Mrs. Struggles Mrs. S. Fenton
 —South Place Institute.
3. *Cupid's Isle*, two-act musical comedy, by Gerald Ransley.
 Dan Carey Mr. Gerald Ransley
 Jock McGhie Mr. J. Sidney Gorrie
 Mikestine Mr. Fred C. Dare
 Mosenstein Mr. George Parry
 Hon. Ferdy Fitzflop .. Mr. C. B. Sandown
 Hankey Bryan Mr. Jack Crellin
 Miffins Miss Alma Ransley
 Madame Omarni .. Miss Kitty Melbourne
 La Silida Miss Vera Moulton
 Molly Jones Miss Nancy Beveridge
 Mrs. Jawarp Miss Mary Vernon
 Edna Bryan Miss Mariel Harris
 —David Lewis Club, Liverpool.
4. *A Stage Name*, play, in one act, by Ina Rozant.
 Jack Gray Mr. Ernest Deans
 Mrs. Adams Miss Maud Kirwan
 Alice Barrington .. Miss Evelyn Vanderzee
 —Rehearsal.
5. *Artful Miss Dearing*, satirical comedy, in three acts, by Arthur Law. (London production, April 10, Terry's.)
 Hon. Alaric Dawley .. Mr. Paul Arthur Palgrave Dawley Mr. C. W. Somerset
 Judson Blew Mr. Arthur Longley
 McBillcock Mr. G. Ingleton
 Servant Mr. E. Vane
 Lady Gertrude Dawley Miss Granville
 Lady Bun Miss Kate Phillips
 Arabella Dawley Miss Phyllis Embury
 Kate Miss E. Mayne
 Patience Dearing .. Miss Annie Hughes
 —D.P., Eastbourne.
- 5.1. *When a Lass Loves*, melodrama, in four acts, by Tom Craven. (Originally produced at the Royal, Margate, November 23, 1908.)
 Caleb Crass Mr. John Detlev
 Dr. Allan Crass Mr. Arthur Correll
 Anthony Greig Mr. A. C. Thornhill
 Bertram Bridge Mr. Wm. Riley
 Slack Mr. Louis Palgrave
 Reggie Stapleton Mr. Percy Cahill
 Calvin Chase Mr. H. Ainger
 Newsboy Mr. J. S. Streete
 Porter Mr. L. Fass
 Officer Mr. Lionel Barton
 Nina May Miss F. Rickmound
 Cynthia Bridge Miss Janet Warden
 Boyce Miss Jessie Lothian
 Constance Lane Miss Nona Hoffe
 —Dalston.

5. *Money and Man*, modern play, in a prologue and three acts, adapted by Harold Comber Wiatt from F. Marion Crawford's novel, "Whosoever Shall Offend." (London production, April 19, Elephant and Castle.)
 Folco Corbario .. Mr. D. Lewis Manning
 Marecillo Consalvi .. Mr. Haldane Dalton
 Professor Kaimon Mr. Joseph Pater Wiatt
 Ercole Mr. George E. Pelham
 Footman Mr. H. Spain
 Signora Consalvi Miss Alice Ballard
 Contessa Madellina dell' Armi
 Miss Ethel Griffies
 Aurora dell' Armi Miss May Neilson
 Regina Miss Violet Lewis
 —Royal, Bradford.
5. *The Open Sea*, three-act Spanish play, by Angel Guimera, translated by Frank Ros and Gerald Ames. (London production, May 10, Marlborough.)
 Said Mr. W. Lawson Butt
 Don Carlos Mr. A. C. Hardie
 Ferran Mr. Norman Trevor
 Hassan Mr. William Walshe
 Juan Mr. George Buchanan
 Malek Mr. Walter T. Clifford
 Mahomet Mr. C. H. Kersley
 Osman Mr. Fred Epitaux
 Roque Mr. Frederick Brook
 Guillen Mr. Frank Hilton
 Blanca Miss Ruth Maitland
 —Royal, Manchester.
- 7.* *The School for Scandal*. Richard Brinsley Sheridan's comedy. (Originally produced at Drury Lane, May 8, 1777.) Last performance (the 100th) July 17.
 Sir Peter Teazle Mr. Tree
 Sir Oliver Surface Mr. Henry Neville
 Sir Harry Bumper .. Mr. R. Cunningham
 Sir Benjamin Backbite. Mr. H. V. Esmond
 Joseph Surface Mr. Basil Gill
 Charles Surface ... Mr. Robert Lorraine
 Careless Mr. Charles Quartermaine
 Snake Mr. James Hearne
 Crabtree Mr. Edward Terry
 Rowley Mr. Hermann Vezin
 Moses Mr. Lionel Brough
 Sir Toby Mr. Carleton Rex
 Trip Mr. Godfrey Tearle
 Servant to Joseph .. Mr. Henry Morrell
 Lady Teazle Miss Marie Löhr
 Maid to Lady Teazle. Miss Laura Cowie
 Mrs. Candour Miss Suzanne Sheldon
 Maid to Lady Sneerwell Miss G. de Wilden
 Maria Miss Dagmar Wiehe
 Lady Sneerwell Miss Ellis Jeffreys
 —His Majesty's
8. *The Earth*, play, in four acts, by James Bernard Fagan. (For cast see London production, Kingsway, April 14.)—O.H., Torquay.
- 10.† *Artful Miss Dearing*, comedy, in three acts, by Arthur Law. (Originally produced at the D.P., Eastbourne, April 5.) Last performance (the 16th) April 24.
 Hon. Alaric Dawley .. Mr. Paul Arthur
 Palgrave Dawley Mr. C. W. Somerset
 Judson Blew Mr. Arthur Longley
 Servant Mr. Allington
 McBittock Mr. George Ingleton
 Lady Gertude Dawley....Miss Granville
 Lady Bun Miss Kate Phillips
 Arabella Dawley....Miss Phyllis Embury
 Kate Miss E. Mayne
 Patience Dearing Miss Annie Hughes
 —Terry's.
10. *An Old Man's Darling*, domestic drama, in four acts, by D. M. C. Granville—Queen's, Liverpool. (S.P., March 18, Prince's, Preston.)
10. *The Willow Pattern Plate*, Chinese musical romance, written and composed by Eugénie Magnus. (Originally presented as a music hall sketch.)
 Tsai Yong Mr. Craufurd Kent
 Kao-ton-ki Mr. John Clulow
 Nieu-chi Miss Nancy Rossiter
 —Terry's.
10. *A Servant of the Public*, dramatisation, in four acts and an epilogue, by David Kimball, of Anthony Hope's novel. (London production, Terry's, May 16.)
 Ashley Mead Mr. Dennis Cleugh
 Lord Bowden. M.P...Mr. Claude Haviland
 Jack Fenning Mr. David Kimball
 Babby Flint .. Mr. Augustus Wheatman
 Sidney Hazlewood ...Mr. Charles Norton
 Lady Irene Kilmorton...Mrs. Eve Ongley
 Alice Muddock Miss Kate Turner
 Janet Miss Vera Hood
 Ora Pinsent Miss Isabel Merson
 —Royal, Margate.
10. *A Small Holding*, farce, in one act, by F. Howell Evans.
 Ella Treloar Miss Maeve O'Hea
 Rex Thorndike Mr. George Desmond
 Horace Cragg Mr. George F. Tully
 —Prince's, Manchester.
10. *The Feud*, play of Icelandic life of the 12th century, in three acts, by Edward Garnett. (London production, June 11, Coronet.)
 Ungild Miss Ada King
 Thora Miss Sybil Thorndike
 Hordis Miss Hilda Bruce Potter
 Helga Miss Mona Limerick
 Erling Mr. Charles Bibby
 Walgerd Miss Beryl Mercer
 Einar Gudmund Mr. Henry Austin
 Ospak Mr. Jules Shaw
 Arnor Ceallacson .. Mr. Clarence Derwent
 Dalla Miss Enid Meek
 Gunbjorn Mr. Joseph A. Keogh
 Stanthor Mr. Edward Landor
 Ragnar Halldorsson..Mr. Midgley Russell
 Hallgrim Dyraksson....Mr. Gerald Wynne
 Saemund Halldorsson.Mr. Leonard Mudie
 Bue Asbirning Mr. Lewis Casson
 —Gaiety, Manchester.
- 10.‡ *The Gentleman Jockey*, musical play, in three acts, by Edward Marrs, with incidental music by George Ess. (Originally produced at St. Julian's, Jersey, October 18, 1907.)
 Sir Francis Granmere..Mr. H. N. Hancock
 David Grayson .. Mr. Helier le Maistre
 Frank Snakesworth..Mr. T. W. Atherton
 Archie Fitzherbert....Mr. L. Dalrymple
 P.C. Blodgers Mr. George Brenwood
 Tommy Mr. J. R. Tyrell
 Grant Mr. P. le Sueur
 Mitchell Mr. Henry Wood
 P.C. Barrowby Mr. Arthur Proctor
 Jenny Jarvis Miss Lily Gold
 Gray Miss Nora Melton
 Moore Miss Rorie Chandler
 Price Miss Dolly Payne
 Bellamy Miss Edie Dawson
 Kitty Granmere .. Miss Maisie Jerrard
 —Crystal Palace.
10. *The Doorway*, one-act episode, by Harold Brighouse. (London production, June 11, Coronet.)
 A Tramp Mr. Leonard Mudie
 An Old Woman Miss Beryl Mercer
 A Policeman Mr. Basil Dean
 —Gaiety, Manchester.
12. *Was She to Blame?* four-act melodrama, by Mrs. F. G. Kimberley.
 William Clarke Mr. F. G. Kimberley
 Capt. Geo. Courtney Mr. Cyril York
 John Norman Mr. Henry Rutland

Was She to Blame? (continued).

- Frank Roscoe Mr. Cecil Gray
 T. J. F. Swales Mr. Willie Barrett
 Dr. P. Mr. J. P. Lillien
 Jim Hartland Mr. Frank Hooper
 Jessie Lumsden Mr. John Arliss
 P. C. Wilson Mr. Harry Stone
 A. E. G. Miss Lillian Stever
 Sir J. S. Miss E. L. Battell
 Mary Norman Miss Ellen Bayley
 Julian Norman Miss Maud Hastings
 Mrs. Kate Roselle Mrs. F. G. Kimberley
 —Junction, Manchester.
13. *Mr. Freedy and the Countess*, farce, in three acts, by R. C. Carton. Last performance (the 25th) November 25.
 Countess of Bushmore Miss Compton
 Earl of Bushmore Mr. G. Davy Burnaby
 Hon. R. Jennerway Mr. A. Vane-Tempest
 Lord Kenson Mr. George E. Bellamy
 John Bounsell Mr. Fred Lewis
 Hamilton Freedy Mr. Wootton Grossmith
 Mr. Sidgrave Mr. Lytton Grey
 Reginald Saunders Mr. Walter Pearce
 Bishop Mr. Frederick Voipé
 Chamber Mr. Claude Edmonds
 Mrs. Sidgrave Miss Lydia Bache
 Emma Sidgrave Miss Shirley Calton
 Harriet Budgen Miss Dora Barton
 —Criterion.
14. *The Earth*, play, in four acts, by James Bernard Fagan. (Originally produced at the O.H., Torquay, April 8.) Last performance (the 12th) July 31.
 The Countess of Killone Miss Lena Ashwell
 Lady Susan Sturridge Miss Sarah Brooke
 Miss Janion Miss Flora nee Haydon
 Sir Felix Janion Mr. Norman McKinnel
 Denzil Trevena Mr. Allan Aynsworth
 Roger Morrish Mr. C. M. Hallard
 The Earl of Killone Mr. Dennis Eadie
 Michael Dickson Mr. A. G. Poulton
 Master Stronge Mr. Ernest Young
 James Bent Mr. Reginald Eyre
 Rev. Malcolm Mackenzie Mr. W. L. Warde Robinson
 Tupper Mr. Arthur Phillips
 Parker Mr. Cecil Rose
 Parker Mr. Roderick MacLeod
 —Kingsway.
15. *How the Vote was Won*, play, in one act, by Cicely Hamilton and Christopher St. John.
 Winifred Duncan Miss Beatrice Forbes-Robertson
 Mrs. Horace Cole Miss Athene Seyler
 Lily Miss Margaret Clifford
 Horace Cole Mr. Nigel Playfair
 General Williams Mr. O. P. Heggie
 Agatha Cole Miss Winifred Mayo
 Molly Cole Miss Madeline Roberts
 Miss Christine Miss Maud Hoffman
 Miss Maudie Spark Miss Auriol Lee
 Miss Elizabeth Wilkins Miss Helen Rous
 —Caxton Hall.
16. *At a Junction*, dialogue, by Margaret Young.
 —Caxton Hall.
16. *A Woman's Way*, comedy, in three acts, by Thompson Buchanan.
 —Haymarket.
17. *The Devil*, play, in three acts, from the Hungarian of Franz Molnar, by Henry Hamilton. (S.P. April 27, 1908; P.O.W., Birmingham.) Last performance (the 26th) May 5.
 Georges Vaillant Mr. Bassett Roe
 Maurice Dufaure Mr. Vincent Clive
 Gaston Tremblay Mr. J. S. Blythe
 Anatole de Crillon Mr. C. W. Blackall
 Gaston Gérault Mr. Arthur Soames
 Brigit Mr. J. B. Gordon
 The Devil Mr. Lyn Harding

The Devil (continued).

- Yvonne de Nerval Miss Gladys Mason
 Mimi Vernon Miss Constance Hyem
 Mme. du Chaufaul Mrs. Raleigh
 Mme. d'Hyvoix Miss Helen Leyton
 Mme. Baron Mrs. Rose Edouin
 Hélène Vaillant Miss Alexandra Carlisle
 —Adelphi.
17. *The Indiscretion of Elizabeth*, play, in three acts, by Mrs. C. Campbell Wardrop.
 Williams Mr. Harold Laughton
 Lady Elizabeth Wargrave Miss M. A. Forde
 Lady Belinda Ennismore Mrs. Harry Astley
 Lord Augustus Ennismore Mr. H. Astley
 Angelina Holland Miss Margaret Kinson
 Geoffrey Manningham, M.D., Mr. H. Wills
 Ethel Manningham Miss M. Haythorn Hon.
 Reggie Cartwright Mr. R. Evans
 Philip Tremain Mr. Henry Harding
 —Balfour Inst., Liverpool.
17. *Only Amateurs*, dialogue, by Harold Montrague.—Balfour Institute, Liverpool.
17. *A Love-Crowned King*, play, in one act, by Philip B. Kirk Stedman.
 Aeles Mr. P. Kirk Stedman
 Meliss Miss Elvyn Diehl
 —St. Mary's Church Room, Primrose Hill.
17. *Hope*, play, in one act, by Philip B. Kirk Stedman.
 A Youth Mr. Cyril Way
 A Maid Miss Elvyn Diehl
 —St. Mary's Church Room, Primrose Hill.
18. *Chains*, play, in four acts, by Elizabeth Baker. (Produced by the Play Actors.)
 Lily Wilson Miss Gillian Seaford
 Charley Wilson Mr. Ashton Pearce
 Fred Tennant Mr. Gordon A. Parker
 Maggie Massey Miss Rose Mathews
 Morton Leslie Mr. Leonard Calvert
 Sybil Frost Miss Doris Digby
 Percy Massey Mr. Harold Chaplin
 Thomas Fenwick Mr. Sebastian Smith
 Alfred Massey Mr. Clive Currie
 Mrs. Massey Miss Marion Sterling
 Walter Foster Mr. A. K. Ayllif
 —Court.
19. *The Ways of Men*, play, in four acts, by E. Vivian-Edmonds.
 Freda Cutler Miss Mary Austin
 Esther Vaughan Miss Florence Hamilton
 Zambi Miss Ethel Vinroy
 Iris Treherne Miss Lilith Gabriel
 Mrs. Anthony Fawcett Miss Fanny Bower
 Lady Calmere Miss Mabel Strong
 Lucy Miss Nelly Hayes
 Lord Calmere Mr. E. Vivian Edmonds
 Philip Calmere Mr. Stewart Quartermaine
 Major Courtenay Mr. Fred. Harker
 Capt. Jude Rawson Mr. J. Milne Taylor
 Morris Barker Mr. Stanley Hoban
 John Brooks Mr. William Manning
 Cuthbert Biggs Mr. Harry Harrop
 Sir John Brough Mr. Percy Gibson
 Slugly Mr. Charles Binns
 Binks Mr. Peter Stewart
 Kasrel Mr. Allan H.
 Valro Mr. George France
 Hassan Mr. Edward Todd
 Ottina Mr. Otto Gaze
 Orderly Mr. John Brown
 —Royal, Roehdale.
19. *A Rogue at Large*, drama, in four acts, by L. C. Cassidy.
 Oiney O'Neill Mr. J. Rice Cassidy
 Nannie Fitzgerald Mrs. J. Rice Cassidy
 Tom Fitzgerald Mr. Rolf Leslie
 Ned Lorrimer Mr. Charles Road-Night
 Lazy Larry Mr. James Kay
 Lawyer Griffen Mr. Henry Compton
 Jas. Machonachie Mr. J. Kingsley Roydan
 A Showman Mr. Fred Vallery

A Rogue at Large (continued).

A Peasant Mr. Jno. Lunton
 A Dancing Girl Miss L. Santon
 Sergeant of Police Mr. Will Hackling
 Donelli Mr. St. George Frere
 Beppo Mr. George H. Doyle
 Gouzago Mr. Charles Marvyn
 Clito Mr. Alfred Boxall
 Rega Mr. Tom Galway
 Paquita Miss Madge Trevelyan
 Rose Miss Lally Wynne
 Amanda Fitzgerald Miss Jennie Marquise
 A Peasant Woman Miss Agnes Durham
 —Lyric, Hammersmith.

3. *Romeo and Juliet*, Shakespeare's tragedy.
 Escalus Mr. Herbert Bunston
 Paris Mr. Duncan Yarrow
 Montague Mr. Russell Thorndike
 Capulet Mr. Kenyon Musgrave
 Romeo Mr. Gerald Lawrence
 Mercutio Mr. William Haviland
 Benvolio Mr. J. Caskets Cobb
 Tybalt Mr. W. Edwyn Holloway
 Friar Laurence Mr. Will Dennis
 Friar John Mr. A. Ramsay Macbeth
 Balthasar Miss Dorothy Bell
 Gregory Mr. Douglas Homer
 Peter Mr. Stanley Lathbury
 Abram Mr. George Owen
 Apothecary Mr. Russell Thorndike
 Page to Paris Mr. Clifford Lomer
 A Servant Mr. Wilfred Fletcher
 Chorus Miss Juliet Hardinge
 Lady Montague .. Miss Estelle W. Stead
 Lady Capulet .. Miss Gertrude Netterville
 Juliet Miss Fay Davis
 Nurse to Juliet Mrs. E. H. Brooke
 —Court.

19. *Raselle, the Boy Musician*, melodrama, in a prologue and two acts, by Alfred Millard.
 Nana Miss Phyllis Ralph
 Pestese Miss Stephanie Baring
 Raselle Mr. André Menist
 Rastrom Mr. Francis Gifford
 Crastole Mr. Ellerslie Pyne
 Razzio Mr. J. H. Darnley
 Martzo Mr. W. F. Stirring
 Gosse Mr. Hornby Warburton
 Wilston Mr. F. H. Warde
 Campa Mr. J. F. Fox
 Gatone Mr. Gordon Kingsley
 —Queen's, Manchester.

19. *Money and Man*, play, in a prologue and three acts, adapted by Harold Comber Wiatt from F. Marion Crawford's novel, "Whosoever Shall Offend." (Originally produced at the Royal, Bradford, April 5.)

Folco' Corbario Mr. D. Lewin Mannerling
 Marcello Consalvi .. Mr. Haldane Dalton
 Professor Kalmon Mr. Joseph Pater Wiatt
 Ercote Mr. George E. Pelham
 Footman Mr. H. Spain
 Signora Consalvi Miss Leah Marlborough
 Contessa Maddalena dell' Armi
 Miss Ethel Griffies
 Aurora dell' Armi Miss May Neilson
 Regina Miss Violet Lewis
 —Elephant and Castle.

19. *Life's Stepping-Stones*, melodrama, in four acts, by F. E. Archer-Smith.
 Lord Valcarris Mr. H. S. Dunleavy
 Hon. Stuart Valcarris Mr. Wm. MacIsack
 Rev. Archibald Lyndhurst Mr. A. O'Rourke
 Jack Annesley Mr. F. E. Archer-Smith
 Rutland Vane Mr. S. Staniford
 James Ernstine Mr. Oscar Tole
 Shrivins Mr. E. Reginald Staniford
 Lady Valcarris Miss Annie Biddis
 May Castleton Miss Cicely Darragh
 Elsa Vane Miss Hilda Channing
 —P. H., Wolverton.

19. *The Chorus Lady*, play, in four acts, by James Forbes. Last performance (the 102nd) September 17.

Mrs. O'Brien Miss Alice Leigh
 Nora O'Brien Miss Eva Dennison
 Shrimp Mr. Edgar Pleon
 The Duke Mr. Harry Pleon, jun.
 Patrick O'Brien Mr. Giles Slane
 Dick Crawford Mr. Francis Byrne
 Patricia O'Brien Miss Rose Stanl
 Dan Mallory Mr. Wilfred Lucas
 Miley Sultzer Miss Amy Lesser
 Inez Blair Miss Claire Lane
 Evelyn Lu Rue Miss Helen Hilton
 Rita Nichols Miss Anne Ivies
 Lou Archer .. Miss Marguerite Wheeler
 Mai Delaney Miss Margaret Rohe
 Georgie Adams Coots Miss Kenyon Bishop
 Sylvia Simpson .. Miss Madeline Traverse
 Call Boy Mr. James Forrest
 Laundryman Mr. John Adams
 Rogers Mr. Albert Sims
 —Vaudeville.

20. *The Stalking-Horse*, two-act comedy, by Lyon Carr.

George Henniker Captain Preston
 May Henniker Mrs. Wilfred Jackson
 Lady Winder Miss Evelyn Gordon
 Captain Travers Mr. H. K. Damant
 Shaw Mr. H. Tucker
 —Institute, Shanklin.

21. *The White Dove*, one-act play, by Richard H. Powell.

Dr. Norman Faraday..Mr. Metcalfe Wood
 Hildebrand Faraday Mr. P. Perceval Clark
 Capt. Henry Sinclair Mr. Hubert Harben
 Lieut. Bernard Howson Mr. Harry Douglas
 Durrant Mr. Wallace
 Helen Faraday .. Miss Penelope Wheeler
 —Royalty, Glasgow.

22. *Sin and the Sinner*, "society drama," by H. Morton Baird.

Hon. Gerald Carlton .. Mr Nigel Wallase
 James Tanner Mr Richard Sullivan
 Samuel Hawkins Mr. J. A. Murray
 Detective Wolff Mr. A. James
 Butler Mr. Walter Manfree
 The Lady Joan Desmond Miss Eileen Barry
 Mrs. Lamont Miss Georgina Hamilton
 Rosa Leslie Miss Claire Townshend
 Mrs. Fancourt "An Australian"
 —Castle, Richmond.

22.† *The Passing of Paul Dombeey*, dramatic episode in one act, by Claude Trevelyan.

Paul Miss Hope Trevelyan
 Florence Miss Agnes Ellis
 The Doctor..... Mr. H. C. Hayes
 —Borough, Stratford.

22.|| *Cinder-Ellaline*, fairy play, in three scenes, by Leonard Shaw.

Maligna Mr. Harry Bark
 Sunbeam Miss Minnie Paul
 Prince Alec Miss Dulcie Brooke
 Bubble Miss Elsie Williams
 Squeak Miss Mabel Hogg
 Baron Touchango .. Mr. Leonard Shaw
 Horatio Mr. Thomas Catt
 Sarah Jane Miss Florrie Smith
 Mary Ann Miss Maud Standen
 Ellaline Miss Maggie Hummerstone
 Fairies, Guests, etc.—Misses F. Standen,
 D. Bunker, R. Carroll, E. Bell, M.
 Smith, M. Bell, E. Standen, B. Gibson.
 —St. Peter's Mission, Friern Barnet.

22. *Cupid and a Cow-avan*, play, in two acts, by Arthur Leslie.

Jack Churchill Mr. John Gillett
 Bertie Danvers Mr. Herbert Webb
 Charlie Summers Mr. Charles Browne

Cupid and a Cuckoo (continued).

Daisy Primrose Miss Ethel D. Page
 Lilian Primrose Miss Beatrice Salter
 Gladys Primrose Miss Gladys Sheehan
 Primula Primrose Mr. Tony Rendle
 Nita Miss Eva Gold
 —Crouch End Assembly Rooms.

22 *Polly Lowe's Lover*, play, in one act, by Arthur Leslie
 Bill Lowe Mr. John Gillett
 Kate Lowe Miss Gladys Sheehan
 Polly Lowe Miss Beatrice Salter
 Henry Lowe Mr. Tony Rendle
 Bob Hastings Mr. James S. Webb
 —Crouch End Assembly Rooms.

22 *The Widow Budd*, play, in one act, by Arthur Leslie
 Mary Budd Miss Ethel D. Page
 Bob Budd Mr. John Gillett
 Mrs. Perkins Miss Eva Gold
 Mr. Briggs Mr. C. A. Browne
 —Crouch End Assembly Rooms.

22. *The Secretary's Secret*, play, in one act, by Arthur Leslie
 Hilary Jessop Mr. Herbert Webb
 Irene Jessop Miss Gladys Sheehan
 Horace Muir Mr. William Montague
 James Mr. C. A. Browne
 —Crouch End Assembly Rooms.

22. *The Storm*, play, in one act, by Hugh Barden.—Abbey, Dublin.

22. [Paid in His Own Coin, comedy, in three acts, by Thomas King Moylan.—Abbey, Dublin.

23. *The Concealed Bed in the Parlour*, comedietta of Glasgow life, by Graham Moffat.
 Rob Dewar Mr. Graham Moffat
 Norman Blair Mr. Archibald Murray
 Mrs. Dewar Miss M. Fraser Sanderson
 Madge Dewar Miss Kate Moffat
 Miss Clavers Miss Madge Ross
 —Athenæum, Glasgow.

23. **Cymbeline*, Shakespeare's play.
 Cymbeline Mr. E. A. Warburton
 Cloten Mr. H. O. Nicholson
 Posthumous Leonatus Mr. F. R. Benson
 Belarius Mr. G. Hannam Clark
 Guiderius Mr. F. G. Worlock
 Arviragus Mr. Guy B. Rathbone
 Philario Mr. Moffat Johnston
 Iachimo Mr. Cyril Keightley
 Caius Lucius Mr. Ribton Haines
 Pisanio Mr. Murray Carrington
 Cornelius Mr. J. P. Wilson
 A Frenchman Mr. W. W. Caithness
 First Lord Mr. Alfred Wild
 Second Lord Mr. Harry Caine
 Queen Miss Helen Haye
 Imogen Miss Margaret Halstan
 Helen Miss Marion Foreman
 —Stratford-on-Avon.

23. *A Scare o' the Pen*, Scottish comedy drama, in two acts, by Graham Moffat.
 Flora McGilp Miss Margaret Noble
 Eppie Oliphant Inglis Miss W. Moffat
 Mrs. Dashwood Miss Kate Moffat
 Hugh Menzies Mr. A. P. Roxburgh
 Leezie Inglis Mrs. Graham Moffat
 Martha Inglis Mr. Graham Moffat
 Jean Louther or Menzies Miss N. McLinden
 Alec Inglis Mr. Alex Oglivie
 —Athenæum, Glasgow.

23. [Revenge, one-act episode, written by Low Warren.
 Dr. Davis Mr. Sydney Pickford
 Gladys Mrs. Low Warren
 Walter Wright Mr. Bart Kehoe
 Charles Stringer Mr. F. A. L. Haycraft
 —Town Hall, Broughton.

23. *Colonel Smith*, light comedy, in four acts, by A. E. W. Mason. Last performance (the 15th) May 7.

Colonel Smith Mr. George Alexander
 Admiral Grice Mr. William Farren
 Wm. Faraday, J.E. Mr. E. V. Reynolds
 Robert Tarver Mr. Evelyn Beerbohm
 James Raleigh Mr. Ernest Thesiger
 Henry Steele Mr. Reginald Owen
 Martin Mr. Henry Kitts
 Celia Faraday Miss Irene Vanbrugh
 Madge Rockingham Miss L. Bilbrooke
 Phyllis Faraday Miss Althea Frances
 Evelyn Trenchard Miss Dorothy Green
 —St. James's.

24 *The Conquest*, play, in three acts, by George Fleming. Last performance (the 7th) April 30.

Col. Armand de Montriveau Lewis Walker
 Chevalier Du Pré Mr. Herbert Jarman
 The Marquis de Marly Mr. Shiel Barry
 Vicomte de Nolac Messonier A. E. George
 Le Gay Mr. Alec F. Thompson
 Duchesse de Langeais Miss M. Elliott
 Comtesse de Cerny Miss Frances Dillon
 Claire de Paves Miss Dorothy Dix
 Madame de Brézé Miss Georgie Esmond
 Superior of the Convent Miss R. Filippini
 Justine Miss Gladys Storey
 A Nun Miss Gwendoline Floyd
 —Lyric.

25. *Chatterton*, play, in four acts, by Professor M. A. Gerothwohl (founded on the French of Alfred de Vigny), with a prologue by Professor Edward Dowden. (Produced by the Dramatic Productions Club and the Revival Company.)

Kitty Bell Miss Ella Erskine
 Rachel Bell Miss Madge Venning
 The Doctor Prof. M. A. Gerothwohl
 Thomas Chatterton Mr. S. Esme Percy
 John Bell Mr. Leonard Calvert
 Earl of Talbot Mr. C. Leveson-Lane
 The Lady Frances Miss V. Addison
 Servant Mr. Charles Wemyss
 Sir James Beckford Mr. Robert Bolder
 —Court.

26. *Come Michaelmas*, comedy, in one act, by Kebbie Howard.
 John Cogbill Mr. Arthur Soames
 Mr. Cogbill Mr. George W. Parke
 Mrs. Cogbill Mrs. Rose Edouin
 Charity Miss Pearl Keats
 —Adelphi.

26. *The Angel of His Dreams*, domestic drama, in four acts, by George A. de Gray.
 Rev. C. Estdale Mr. G. A. de Gray
 Major Dudley Ferrars Mr. C. Burdon
 Sir Francis Tregarthen Mr. G. Brooke
 Roy Ferrars Mr. Robert Hall
 Sam Tippett Mr. Tom T. Taylor
 Det. Serg. Roberts Mr. W. Thornton
 Detective Smart Mr. Charles Wakefield
 P.C. Smith Mr. Bert Carlton
 Millie St. Astell Miss Isla Garnet-Vayne
 Bessie Sparkles Miss Etta Turner
 Lulu Miss Isa Thompson
 Hilda Revelle Miss Florence Nelson
 —Royal, Castleford.

26. *Trespassers will be Prosecuted*, three-act modern play, by M. A. Arabian.
 Sophy Drey Miss Hilda Bruce Potter
 Oscar Eckersley Mr. B. Iden Payne
 Gertrude Eckersley Miss Sybil Thorndike
 Thomas Eckersley Mr. Henry Austin
 Peter Droylsden Mr. Jules Shaw
 Sir Laud Duncomb Mr. Charles Bibby
 Christopher Miss Mona Limerick
 A Footman Mr. Gerard Wynne
 Hon. Cyril Himmers Mr. Lewis Casson
 —Gaiety, Manchester.

26. *Samson et Dalila*, sacred drama, by Charles Camille Saint-Saëns. (Originally produced at the Ducal, Weimar, December 2, 1877.) —Covent Garden.

26. *A Play in Little*, play, in one act, by Ian Robertson.
Marquis of Ripton Mr. David Powell
Monsieur Gerrard .. Mr. Ian Robertson
Marianne Miss Cicely Barcham
Philippe Mr. S. Thompson
—P.O.W., Birmingham.

26. *The Proof*, one-act play, by Alice Clayton Greene.
Jim Patterson Mr. Arthur P. Bell
Sidney Ross Mr. Launcelet St. G. Lowther
Elizabeth K. Binns Miss Marguerite Unett
Brenda Patterson Miss Doris Digby
—King's.

26. *The March Hare*, farcical comedy, in three acts, by Harold Smith.
Uncle John Croker .. Mr. H. C. Kenion
Dr. Dart Mr. H. W. P. Bennetton
Rev. Joshua Flewitt .. Mr. M. D. Angus
Dr. Lister Mr. A. H. Tilby
James Bolton Mr. J. H. Roberts
Sykes Mr. A. S. Anderson
Mrs. Tiverton Miss A. C. Mackenzie
Lucy Miss May Dean
Kate Miss Winifreda Cowie
Mrs. Pilling Miss Thérèse Jackson
Mary Miss Louie E. Smith
Royal, Birkenhead.

26.* *The Merchant of Venice*, Shakespeare's play.
Duke of Venice .. Mr. Herbert Bunston
Prince of Morocco Mr. Kenyon Musgrave
Antonio Mr. Will Dennis
Bassanio Mr. Gerald Lawrence
Gratiano Mr. W. Edwyn Holloway
Salanida Mr. J. Cassels Cobb
Salarino Mr. Wilfred Fletcher
Lorenzo Mr. Duncan Yarrow
Shylock Mr. William Haviland
Tubal Mr. Russell Thorndike
Launcelet Gobbo Mr. S. Lathbury
Old Gobbo Mr. Russell Thorndike
Leonardo Mr. Clifford Lomer
Balthazar Mr. A. Ramsay Macbeth
Stephano Mr. George Owen
Clerk of the Court Mr. Macbeth
A Gaoler Mr. Douglas Homer
Portia Miss Fay Davis
Nerissa Miss Esme Hubbard
Jessica Miss Dorothy Bell
—Court.

27. *A Persian Princess*, Oriental musical play, written by Leedham Bantock and P. J. Barrow, lyrics by Percy Greenbank, music by Sidney Jones, additional numbers by Marie Horne. Last performance (the 68th) July 3.
King Khayyam Mr. George Graves
Prince Hassan Mr. Clarence Blakiston
Prince Omar Mr. Noel Fleming
The Lady Ayala Miss Lily Iris
Swaak Mr. Horace Mills
Amm Zad Mr. John Morley
El Tabloid Mr. Aubrey Fitzgerald
Akbar Mr. J. Warren Foster
Mustapha Mr. Sidney Bracey
Wunbarest Mr. John Lawson
Tabarest Mr. Richard Attwood
Khomynkaud Mr. James Haughton
Dhiskord Mr. James Bernard
Mpoani Mr. Lionel Braham
Mpogo Mr. Willie Hartill
Zingarie Miss Carrie Moore
Ujujube Miss Vivien Talleur
Selim Master George Burns
Zoraida Miss Jessie Lonnen

A Persian Princess (continued).

Meranda	Miss Ethel Negretti
Nurmahal	Miss Gladys Herring
Marzipan	Miss Doris Beresford
Zobeide	Miss Emmie Santer
Fujian	Miss Tessie Hackney
Lulu	Miss Beatrice Harrington
Alfred	A Bactrian Camel
Xyo-la	Miss Isabel Agnew
Khissmo	Miss Minnie Baker
Zen Zen	Miss Alice Hatton
Mai-i	Miss Moya Mannerling
Dou Dou	Miss Hilda Stewart
Ylophia	Miss Lucy Davies
Goulnal	Miss Maggie Jarvis
King Khafilah	Mr. M. R. Moran
Princess Yolene	Miss Ruth Vincent
	—Queen's.

28. *The Merry Widow Twainkey*, musical comedy farce, in one act, by Roy Redgrave.

Charlie Chappell	Mr. T. E. Sinclair
Brankstone Chine	Mr. Percy Maitland
Sampson Samps	Mr. Joe Bardsley
Mr. Marmaduke	Mr. Gerald Spencer
Belle Biltong	Miss Lilian Earle
Mrs. Sanderson Shellout	Miss Josie Farrington

—Royal, Wolverhampton.

28. *The Convenient Lover*, farce, in one act, by Catherine Roxburgh.

Arthur Primrose	Mr. V. Maclure
Violet Bell	Miss Jean Cadell
Ethel	Miss Helen MacDonald
George Bell	Mr. Montague Rutherford

—Royalty, Glasgow.

28. *The Arcadians*, fantastic musical play, in three acts, written by Mark Ambient and A. M. Thompson, with lyrics by Arthur Wimperis, and music by Lionel Monckton and Howard Talbot.

James Smith	Mr. Dan Rolyat
Simplicitas	Mr. Alfred Lester
Peter Doody	Mr. H. E. Pearce
Jack Meadows	Mr. Nelson Leyes
Bobby	Mr. Akerman May
Sir George Paddock	Mr. Deane Percival
Percy Marsh	Mr. Charles Chamier
Reggie	Mr. Chas. Strood
Sir Timothy Ryan	Mr. George Masters
Harry Desmond	Mr. Walter L. Rignold
James Withers	Mr. Arthur Johnstone
Hooten	Mr. George Elton
Time	Mr. Chas. Strood
Mrs. Smith	Miss Ada Blanche
Lady Barclay	Miss Violet Graham
Lucy Selwyn	Miss Muriel Hastings
Marion	Miss Mary Berns
Beatrice	Miss Violet Walker
Amaryllis	Miss Billie Sinclair
Daphne	Miss M. Lawson
Dryope	Miss Dorothy Laine
Eileen Cavanagh	Miss Phyllis Date
Chryssea	Miss May Kinder
Astrophil	Mr. H. E. Pearce
Strephon	Mr. Charles Charteris
Damocetas	Mr. S. Oliver
Sombra	Miss Florence Smithson

—Shaftesbury.

29. *Burglars!* play, in one act, by Sivori Leveye. Rose Radcliffe Miss Nora Hastings
Robert Radcliffe Mr. Sivori Leveye
—Bijou, Bayswater.

29. *The Merciful Lie*, play in one act, by J. Morton Lewis and Frank Bentz, dramatised from a story by the former.
Benjamin Comisbee Mr. Carrington Willis
Janet Comisbee Miss Caroline Lee
Ned Mr. Charles Bond
—St. John's Hall, Palmer's Green.

20. *An Enemy of the People*, Ibsen's play (originally produced at the Haymarket, June 11, 1882.) His Majesty's Theatre
Lodger, opera in three acts
 Pavilion, Keswick.
26. *Zaza*, comedy in four acts, by Ruy Coimbra
 Lello & Almeida. Played first at the Teatro
 Municipal, Nov. 21, 1900, Lisbon.
 Zaza Signora De Resta
 Attilio Signora Gessi
 Flaminio Signora Gavazza
 Natale Signora Garagnani
 Signora Delfosso Signora Massia
 Toto Signora Bartolotta
 Filippo Delfosso Signor Cossolini
 Cesare Signor Pompia
 Bassi Signor Putziani
 Leonzon Signor Rossi
 Manzo Signor Bartolotta
 Macchietto Signor Antonini
 Deacon Signor Quintana
 Melchior Signor Boldrini
 Curto Signor Marcucci
 —Coronet.

MAY.

1. *One of the Best*, drama, by Seymour Hicks and George Edwardes. (Originally produced at the Adelphi, December 21, 1895.) Last performance (the 31st) May 29.
 Dudley Keppell Mr. Henry Ainley
 Philip Ellsworth Mr. H. A. Saintsbury
 Lieut.-Gen. Coventry Mr. Alfred Brydone
 Sir Archibald McGregor Mr. F. Llewellyn
 The Rev. Dr. Penrose Mr. Edgar Payne
 Baron von Veltheim Mr. J. Robertshaw
 Private Jupp Mr. Harry Nicholls
 Scrgt. Hennessy Mr. J. Graeme Campbell
 Corp. Smythe Mr. Geoffrey Douglas
 Private Montressor Mr. R. Brennan
 Private Ginger Mr. Cecil Boyle
 Private Snipe Mr. George Elliston
 Private White Mr. Edward Leith
 Jason Jupp Mr. Rothbury Evans
 President of Council Mr. William Wilson
 Esther Coventry Miss Nancy Price
 Mary Penrose Miss Beatrice Terry
 Kitty Spencer Miss Dido Drake
 Mrs. Spencer Miss Kate Kearney
 —Aldwych.

- 1.* *The Three Musketeers*, play, adapted from the novel of Alexandre Dumas by Henry Hamilton. (Originally produced at the Metropole, Camberwell, September 12, 1898; Globe, October 22, 1898. Revived Lyric, March 3, 1909.) Last performance (the 18th) May 15—Lyric.

2. *What the Public Wants*, play, in four acts, by Arnold Bennett. (Produced by the Stage Society.) See also under date 27.
 Saul Kendrick Mr. Charles Troode
 Sir Charles Worgan Mr. James Hearn
 Page Boy Mr. Cyril Bruce
 Francis Worgan Mr. Dennis Eadie
 Simon Macquoid Mr. Frederick Lloyd
 Emily Verden Miss Margaret Halstan
 Head St. John Mr. W. G. Fay
 Samuel Cleland Mr. Leonard Calvert
 Mrs. Cleland Miss Frances Wetherall
 servant Miss Florence Harwood
 Mrs. Downes Miss Alice Mansfield
 Annie Worgan Miss Amy Lamborn
 John Worgan Mr. H. R. Hignett
 James Brindley Mr. A. G. Poulton
 Mrs. Worgan Mrs. E. H. Brooke
 Edward Brindley Mr. Allan Wade
 —Aldwych.

3. *Hush Money, or the Disappearance of Sexton Blake*, drama, in four acts.
 Mr. Sexton Blake Mr. Murray Yorke
 Mr. John Shard Mr. Riddell Robinson
 The Earl of Montresor Mr. A. Alexander
 Lord Mervyn Walgrave Mr. E. Thane
 Pedro The Bloodhound
 Tinker Mr. Jack Denton
 Nathan Finch Mr. John Raymond
 Jem Tooley Mr. George Claremont
 John Mr. Frank Watts
 Bill Jukes Mr. Herbert Russell
 Old Ben Masterman Mr. Henry Broad
 A Police Constable Mr. Vincent Locke
 A Doctor Mr. Sydney Fowler
 A Servant Miss Lily Turner
 Lady Muriel Montresor Miss Maude Henderson
 Euphemia Pattacake Miss Agnes Paulton
 Mary Woodford Miss Alice Chapin
 Auntie Crooks Miss Ida Wilson
 —Shakespeare.

- 3.* *Twelfth Night*, Shakespeare's comedy:—
 Orsino Mr. Gerald Lawrence
 Sebastian Mr. Duncan Yarraw
 Antonio Mr. Herbert Bunston
 Sea Captain Mr. A. Ramsay Macbeth
 Valentine Mr. J. Cassels Cobb
 Curio Mr. Clifford Lomer
 Sir Toby Belch Mr. Kenyon Musgrave
 Sir Andrew Aguecheek Mr. Stanley Lathbury
 Malvolio Mr. William Haviland
 Fabian Mr. Russell Thorndike
 Feste Mr. Max Montesole
 First Officer Mr. George Owen
 Second Officer Mr. Douglas Homer
 A Priest Mr. A. Ramsay Macbeth
 Olivia Mrs. Lorraine New
 Viola Miss Fay Davis
 Maria Miss Esme Hubbard
 —Court.

3. *An Englishman's Honour*, military drama, in four acts, by Harold Whyte (originally produced under the title of *True to the Queen*, at the Crown, Peckham, Nov. 26, 1900):—
 Capt. Gerald Pierpoint Mr. Alex. Loftus
 General Holmes Mr. Arthur Rodney
 Colonel L'Estrange Mr. Vernon Sansbury
 Lieut. Courtney Johnnie Schofield, jun.
 Corporal Brice Mr. Frank Collins
 General De Berg Mr. Henry W. Hatchman
 Tom Kennedy Mr. Johnnie Schofield
 Ivy Miss Vera Grafton
 Netty Miss Nellie Sheffield
 Rose Pierpoint Miss Eva Stuart
 —Fulham.

3. *The Learned Professor*, satirical farce, by Horace Farnsworth Jervis.
 Prof. Chumpenoit Mr. J. Fairhurst
 Fitzwalter de Jones Mr. W. F. Egan
 Jimmy Shifter Mr. H. F. Jervis
 William McWeary Mr. J. Slater
 Mr. Knowall Mr. Frank Longley
 Augustus Trym Mr. Gambles
 Mrs. Knowall Mrs. Heppell
 Mrs. O'Brien Mrs. H. Jervis
 Miss Ann Teque Miss Mills
 Miss Smiler Miss Stanfield
 Martha Jane Mrs. Barton
 —Surrey Street Hall, Sheffield.

5. *The Bond of Marriage*, play, in four acts, by Walter Nixey. (S.P. January 7, Royalty, Llanelli.) Renamed *The Derelict*, and revived on June 14 at the Star, Liverpool—Royalty, Llanelli.

6. *The Beauty Doctor*, farcical sketch, by Gertrude Garmain.
 Doctor Jim Jam Mr. Harold Wantage
 Mr. Stock Mr. A. P. Moeller
 Mr. Jaw Mr. J. Sebastian Smith
 Mrs. Stock Miss Helen Tytler
 Mrs. Jaw Miss Bessie Armitage
 — Passmore Edwards Settlement.
7. †*Jobson's Choice*, play, in one act, by Sidney Low — Aldwych.
- 7.*†*Macbeth*, Shakespeare's tragedy. (This version was originally produced by Mr. Bourchier, December 11, 1906.)
 Macbeth Mr. Bourchier
 Duncan Mr. Leon Quartermaine
 Malcolm Mr. Douglas Imbert
 Donalbain Miss Nell Carter
 Banquo Mr. Arthur Whitby
 Fleance Miss Pamela Gaythorne
 Macduff Mr. Charles Bryant
 Lennox Mr. William Burchill
 Rosse Mr. A. S. Homewood
 Seyton Mr. William Armstrong
 First Murderer Mr. Bertram Forsyth
 Second Murderer Mr. Charles Vernon
 A Doctor Mr. Burchill
 A Porter Mr. Charles Goodhart
 A Messenger Mr. Marion
 The Three Witches { Mr. H. Nye Chart
 { Mr. Alfred Bristow
 { Mrs. H. Nye Chart
 A Gentlewoman Miss Marie Illington
 Hecate Miss Margaret Vivian
 An Apparition Miss Winifred Bateman
 Lady Macbeth Miss Violet Vanbrugh
 — Garrick.
8. †*The Merry Territorial; or, A Military Muddle*, farcical comedy, in three acts— Pavilion, Weymouth.
- 8.**The Thief*, play, in three acts, adapted from the French of Henri Bernstein by Cosmo Gordon-Lennox. (Originally produced at St. James's, November 12, 1907.) Last performance (the 15th) May 22.— St. James's.
9. *The Purse of Gold*, play, in one act, by J. Sackville Martin. (Produced by the Play Actors.)
 Mr. Astley Mr. C. F. Collings
 Tom Naylor Mr. Richard Lambart
 Mrs. Naylor Miss Kate Turner
 Barker Mr. Frederick Annerley
 Gregory Mr. Clive Currie
 Thompson Mr. Arthur Bowyer
 Miller Mr. Edward Rigby
 Office Boy Mr. Charles Roberts
 — Court.
9. *The Love of Woman*, play, in one act, by Mrs. George Nerman. (Produced by the Play Actors.)
 Lord Amesbury .. Mr. George Ingleton
 Mrs. Loder Miss Amy Ravenscroft
 Louis Loder Mr. Lawrence Leyton
 Stella Miss Nonny Lock
 Wimborne Mr. Arthur Bowyer
 — Court.
9. *The Inspiration of Nance*, play, in one act, by Blanche Wills Chandler. (Produced by the Play Actors.)
 Jennie Miss Adah Barton
 Nance Miss Vita Spencer
 Rosy Miss Madge Vennin
 Inspector Mr. Frederick Annerley
 Jim Mr. A. S. Homewood
 A Loafer Mr. Archibald McLean
 — Court.
10. †*The Open Sea*, play, in three acts, by Angel Gimera, adapted by Frank Ros and Gerald Ames. (Originally produced at the Royal, Manchester, April 5, 1909.)
 Said Mr. W. Lawson Butt
 Don Carisso Mr. A. C. Hardie
 Ferran Mr. Norman Trevor
 Hassan Mr. William Walshed
 Juan Mr. George Buchanan
 Malek Mr. Walter T. Clifford
 Mahomet Mr. G. H. Kersley
 Osman Mr. Fred Epitaux
 Roque Mr. Frederick Bristow
 Guillen Mr. Frank Hilton
 Blanca Miss Ruth Maitland
 — Marlborough.
10. *Cavalleria Rusticana*, new version, by Domenico Monleone. (Originally produced in Vienna, February, 1907.)
 Santuzza Signora Alexina
 Lola Signora Monti Bruner
 Mamma Nunzia ... Signora Garagnani
 Turiddu Signor Huarte
 Compare Alfio Signor Nistri
 Blasi Signor Quintina
 — Coronet.
10. *A Boy's Best Friend*, domestic drama, in four acts, by G. Roydon Duff and Walter Edwln.
 Denis Holman Mr. Cecil A. Collins
 Edward Ainley Mr. Alfred Beaumont
 Margaret Ainley .. Miss Katherine Carew
 Teddy Ainley .. (Master Harry E. Duff
 Angus Fernie Mr. Sidney Brough
 Jim Davis Mr. Ulric Burke
 Eva Smith Miss Lucy Edwin
 Nellie Sutcliffe Miss Wilson Pembroke
 — Marina, Lowestoft.
10. †*Judith, the Woman Who Sinned*, play, in four acts, by Augusta Tulloch, originally produced under the title of *Judith*, as a one-act piece, at the Central, Altringham, June 15, 1908, and at the Palace, Boston, in four acts, under the title of *The Woman Who Sinned*, December 7, 1908— Royal, Edmonton.
11. †*The Bunkering of Betty*, play, in one act, by Jean du Rocher.
 Lord Gilhooley Mr. C. Aubrey Smith
 Col. Perks Mr. Daniel McCarthy
 Capt. Dorrington. Mr. Ernest Mainwaring
 Jimmy Perks Mr. Eric Maturin
 Coutts Mr. Sydney Paxton
 Betty Gordon Miss Winifred Emery
 — Drury Lane.
11. †*Laughter in Court*, one-act piece, by John Kendall.
 His Worship Mr. Cyril Maude
 His Guest Mr. A. Holmes Gore
 His Visitor Mr. Gerald Du Maurier
 His Man-servant Mr. John Harwood
 — Drury Lane.
11. *Mietje*, opera, in two acts, written and composed by Benoit Hollander.
 Bart Mr. William Waite
 Vrouw Bart Mme. Blanche Newcombe
 Mietje Miss Windsor Locke
 Willem Mr. Wallis Anderson
 Van der Vliet Mr. Arthur Durand
 Nordeel Mr. Arthur Harris
 Anna Miss Hannah Ross
 — Hampstead Conservatoire
11. *Love Watches*, comedy, in four acts, by Robert de Flers and Armand de Caillavet, adapted by Gladys Unger. Last performance (the 12th) May 22.
 Count André de Juvigny Julian L'Estrange
 Ernest Augarde Mr. Ernest Lawford

Love Watchers or Not ready.

The Abbé Merlin .. Mr. W. H. Crompton
 M. de Carteret Mr. Stanley Dark
 German Mr. Horton Cooper
 François Mr. Arthur Minster
 Clément Mr. E. F. Meads
 Jacqueline Miss Billie Burke
 Lucie de Morfontaine..Miss Maude Odell
 Marquise de Juyns .. Miss Kate Meek
 Charlotte Bernier..Grace Armitage Noble
 Baronne de St. Linien..Henrietta Watson
 Christine Miss Daisy Markham
 Sophie Miss Gladys Band
 Rose Miss Laura Clement
 Louise Miss Laura Barradell
 Maid Miss Mildred Barrett
 —Haymarket.

11.†* *Henry IV.*, first part.

King Henry IV. Mr. A. E. George
 Henry Mr. Robert Loraine
 John of Lancaster Mr. Patrick Digan
 Earl of Westmoreland..Mr. Frank Ridley
 Sir Walter Blunt .. Mr. Halliwell Hobbes
 Thomas Percy Mr. Arthur Ayers
 Henry Percy Mr. S. J. Warmington
 Hotspur Mr. Lewis Waller
 Edmund Mortimer .. Mr. Cronin Wilson
 Arthibald Mr. J. H. Irving
 Owen Glendower .. Mr. Herbert Jarman
 Sir Richard Vernon..Mr. Reginald Dane
 Sir John Falstaff Mr. Louis Calvert
 Poins Mr. Shiel Barry
 Gadshill Mr. Caton Woodville
 Peto Mr. Claude Vermen
 Bardolph Mr. Robert Bolder
 Sheriff Mr. Roy Cushing
 Francis Mr. Alec F. Thompson
 Raby Mr. Hugh Cunningham
 A Traveller Mr. S. Bailey
 Lady Percy Mr. Auriol Lee
 Lady Mortimer Miss Marion Evans
 Mistress Quickley Miss Minnie Griffen
 —Lyric.

12.|| *In Cynderland*, musical play, with lyrics by R. Carey Tucker, and music by Edward Sherwood.

Jack Skipper.....Mr. Burt Wan
 Farmer Gubbins.....Mr. George David
 Zechariah BiggsMr. Harry Plumley
 Harry Lovibond....Mr. Tom Baldwin
 Will Atkins Mr. Arthur Moorecock
 John Barley Mr. R. Carey Tucker
 Nibs Mr. Fred Washington
 Susie BarleyMrs. Kate Wheeler
 Molly Biggs Miss Jessie Gale
 Mrs. Barley Miss Clara Williams
 Jane Miss Ethel Hawes
 —Cripplegate Institute.

13. *The Prisoner of the Bastille*, play, in four acts, by Norman Forbes. (A revised version of *The Man in the Iron Mask*, originally produced at the Adelphi, March 11, 1899.) Last performance (the 70th) July 23.

Louis XIV. Mr. Matheson Lang
 Philippe Marchiali Mr. Matheson Lang
 Due de Vermandois..Master Lenton Murray
 Monsieur D'Herblay....Mr. Frederick Ross
 Monsieur de St. Mars....Mr. Eric Mayne
 Cardinal Mazarin.....Mr. Cowley Wright
 Du Jouca Mr. Charles L. Ludlow
 Monsieur Malicorne..Mr. Valentine Sellyn
 Monsieur de Wardes..Mr. Terence O'Brien
 Monsieur de Guiche....Mr. Richard Dean
 Antoine Mr. George Hannaway
 De Gaumont.....Mr. Sidney Vautier
 Colbert Mr. S. Major Jones
 Armand Mr. Henry Armstrong
 Jaques Mr. Ernest Cresfan
 Anne of Austria.....Miss Geraldine Oliffe
 Jean Miss Blanche Stanley

The Prisoner of the Bastille (continued).

Mlle. de Montalais..Miss Winifred Beech
 Mlle. D'Oloune Miss Alice Schoitz
 Mlle. de Châtillon....Miss Agnes Thornton
 Comtesse de Cheviente..Miss Naomi Barton
 Mlle. Tonney Charente..Miss Kitty Fielder
 Louise de la Vallière..Miss Dorothy Thomas
 —Lyceum.

13. *Are You the Man?* drama, in four acts, by Frank Price. S.P., March 13, County, Reading.

Sir Joshua Beaumont..Mr. J. S. Sheridan
 Capt. Jack Beaumont....Mr. W. V. Garrod
 Sidney Beaumont....Mr. Wm. Bradford
 Private Tom Hopkins..Mr. George Overs
 Solomon Moss.....Mr. John Belton
 Det.-Ins. Meadows....Mr. Walter Vincent
 P.C. Banks Mr. Charles Mitchell
 Jim Hobbs Mr. Edward Ashton
 Colonel Lorraine.....Mr. F. S. Stewart
 Arthur Wiggins..Mr. Herbert Fredericks
 Flo Dalton.....Miss Ethel Crawford
 Jennie Wagstaffe....Miss Ethel Whiteley
 Lilian Brandon.....Miss Bertha Kingston
 —O.H. Burton.

14. *Light o' Love*, drama, in three acts. An English translation of Arthur Schnitzler's *Liebelei* by G. Valentine Williams.
 Fritz Lobheimer.....Mr. Henry Ainley
 Hans Weiring.....Mr. H. R. Hignett
 Theodore Kaiser.....Mr. Charles Maude
 A Gentleman.....Mr. James Hearn
 Christine.....Miss Margaret Halstan
 Mizi Schlager.....Miss Margaret Bussé
 Lina Miss Hetty Kenyon
 Katherine Binder..Miss Sydney Fairbrother
 —His Majesty's (Afternoon).
15. *The Awakening*, one-act play, by Lyddell Sawyer. (Produced by the English Play Society.)

Rudolf du Beaufort....Mr. Gordon Bailey
 Marquis de Mauville....Mr. Frank Collins
 Marquise de Mauville Miss Lili Kehr
 Honoree de Beaufort....Miss Elsie Chapin
 La Pelita Miss Frances Dillon
 —Terry's.

16.‡ *A Servant of the Public*, play, in four acts, dramatised from the novel of Anthony Hope by David Kimball. (Produced by the English Play Society. Originally produced Royal, Margate, April 10.)

Lady Kilnerton Miss May Warley
 Alice Muddock Miss Gillian Sciafe
 Sidney Hazlewood .. Mr. H. L. L. Leyton
 Lord Bowden, M.P. Mr. Bassett Roe
 Ashley Mead Mr. Ben Webster
 "Babba" Flint Mr. Ivan Berlin
 Orsa Pinson Miss Isobel Merson
 Janet Mrs. Scott-Watson
 Jack Fleming Mr. H. A. Saintsbury
 —Terry's.

17. *The Goose*, farcical comedy, in four acts, by Charles Thornton and Duffington Valentine.

Lord Harrington Mr. Dennis Cleigh
 Percy Colston Mr. Quentin Todd
 Horace Holt Mr. Hubert Druse
 Goutraud Mr. Louis Palgrave
 Perriton Mr. Frederic Morena
 Sodalacz Mr. David Hallam
 Pawison Mr. Patrick Alexander
 Mrs. Van Hurst Miss Maud Magrath
 Mme. Passy Miss Murielle Langley
 Lady with Feathers .. Miss Kate Wingfield
 Dolores Hazletine....Miss Madge Severne
 Mrs. Bloomerton ..Miss Henrietta Cowen
 Simone Mlle. Marie St. Paul
 Mrs. Sylvester Miss Eve Ongley
 —Coval, Margate.

18. *Her Vote*, comedy, in one act, by H. V. Esmond. (See also under date June 24.)
 The Girl Miss Eva Moore
 The Drudge Miss Suzanne Sheldon
 A Clerk Mr. H. V. Esmond
 —Playhouse.
18. *Maude Boxen*, one-act play, by Ethel Griffiths, founded on the local legend of "Maude's Elm"—O.H., Cheltenham.
19. *The Explorer*, W. Somerset Maugham's drama, in four acts. (Originally produced at the Lyric, June 13, 1908.) Last performance (the 7th) May 26.
 Alexander Mackenzie....Mr. Lewis Waller
 Richard Lomas Mr. A. E. George
 Dr. Adamson Mr. Alec F. Thompson
 Sir Robert Boulger Mr. Frederick Lloyd
 George Allerton Mr. Shiel Barry
 Rev. Jas. Carbury Mr. S. J. Warmington
 Captain Mallins Mr. A. Caton Woodville
 Miller Mr. Cronin Wilson
 Charles Mr. P. Digan
 Mrs. Crowley Miss Fanny Brough
 Lady Kelsey Miss Gwendoline Floyd
 Lucy Allerton Miss Evelyn d'Alroy
 —Lyric.
19. *Whose Zoo?* a fantasy, in one act, by Robert Bankier.
 Sir William MacSillar.....Mr. Asheton Tonge
 Provost of Cluthabridge Mr. Hubert Harben
 Town Clerk .. Mr. Montague Rutherford
 The House Factor....Mr. J. T. Macmillan
 Bertie Boy Mr. Percival Clark
 Two Doctors. Messrs. Keith and Greenlie
 A Hooligan Mr. Campbell Gillian
 The City Officer Mr. Wallace Stranack
 The Artgirl Miss Jean Cadell
 The Gilmorehill Girl Miss Helen Macdonald
 The Cook Miss M'Aimée Murray
 —Royalty, Glasgow
21. *Pelléas et Mélisande*, opera in five acts, in French, based on Maurice Maeterlinck's fantastic play, music by Claude Debussy.
 Arkel Signor Marcoux
 Geneviève Mlle. Bourgeois
 Pelléas M. Warney
 Golaud M. Bourbon
 Mélisande Mlle. Féart
 Yniold Mlle. Trentini
 Un Médecin M. Crabbé
 —Covent Garden.
21. *The Witch of Pendle*, Tudor play, with lyrics, in four acts, by J. D. Baxter—Prince's, Blackburn
21. *The Laughter of Fools*, comedy, in three acts, by H. F. Maltby.
 Lieut. Col. Greig Mr. H. F. Maltby
 Bertie Greig Mr. Wyn Weaver
 Captain Vidal Mr. Harold Weston
 John Hughes Mr. F. W. Hudspeth
 Hubert Hughes Mr. Edward Swinton
 Mr. Nuttall Mr. Sam Clegg
 Mr. Plunkett Mr. Rupert Harvey
 Cabman Mr. Harris Fraser
 Mrs. Greig Miss Gertrude Sterroll
 Mabel Greig Miss Janet Hodson
 Elizabeth Miss Viola Lewis
 Doris Henley Miss Mara Maltby
 —H.M., Carlisle.
22. *The Demon's Bride*, miniature opera, in one act, written by E. L. Lomax, and composed by B. Walton O'Donnell.
 Elsie Miss Olive Turner
 The Demon Mr. A. R. Lorimer
 The Captain Mr. J. W. Veirell
 Rollo Mr. R. Veirell
 Joe Mr. B. J. Dale
 Edward Mr. Cecil Pearson

- The Demon's Bride (continued).*
- | | |
|--|----------------------------|
| Thomas Egerton-Jones .. | Mr. James Blair |
| William | Mr. H. G. Miller |
| Montague | Mr. Ralph Letts |
| Octavius .. | Mr. A. R. Moresby-Treherne |
| F. K. Minns, Esq. .. | Mr. Harry Milner |
| Ralph | Mr. Frank St. Leger |
| Anon. | Mr. H. G. Dutton |
| The Youngest Smuggler. | Master J. Ching |
| —Royal Academy of Music. | |
| 22. <i>The Wolf</i> , dramatic fancy, written and composed by E. L. Lomax. | |
| Millicent | Miss Vera Cockburn |
| The Lady in Gray Fur. | Miss Julia Barry |
| Hester | Miss L. Aumonier |
| —Royal Academy of Music. | |
| 22. <i>Jolly and the Master</i> , three-act comedy, by P. V. Hughes—Pier Pavilion, Worthing. | |
| 23. <i>The Testimonial</i> , one-act play, adapted from Max Maurey's <i>La Recommendation</i> . Christopher Corriebower.....Sebastian Smith | |
| Mr. Bottersley.....Mr. Edmund Gurney | |
| William | Mr. William Dexter |
| —Terry's. | |
| 23. <i>The Dream Goddess</i> , play, in one act, suggested by a story of Honoré De Balzac, by Arthur H. Westcott. (Produced by the Rehearsal Company.) | |
| Paul | Mr. H. K. Ayliff |
| Richard | Mr. Charles Wemyss |
| Jean | Mr. J. C. Beddard |
| Fifine | Miss Celia Lorraine |
| —Rehearsal. | |
| 23. <i>The Black Cottage</i> , one-act play based on Wilkie Collins's story. (See also under date March 23.) | |
| Able White | Mr. Edmund Gurney |
| Shifty Dick | Mr. William Dexter |
| Jerry | Mr. Sebastian Smith |
| Abigail Black | Miss Myra Hablyn |
| Bessie Black | Miss Beatrice May |
| —Terry's. | |
| 23. <i>The Worm Turns</i> , one-act play, the scene taken from Frank Burlingham Harris's "The Road to Ridgeby." | |
| Hiram Simms | Mr. E. Gurney |
| Jane | Miss Jessie Lothian |
| Viry | Miss Ada Hatchwell |
| —Terry's. | |
| 23. <i>An Involuntary Understudy</i> , one-act play dramatised from a story by Percival Pollard, "A Life and Death Performance." | |
| Tod Minton | Mr. E. Gurney |
| Henry Playfair | Mr. Mark Draper |
| Billy McClosky | Mr. J. le Fane |
| Jake Farren | Mr. Leonard Calvert |
| Jim Operas | Mr. Sebastian Smith |
| Mark Quisenby..... | Mr. William Dexter |
| Alec Grant | Mr. E. Elkins |
| —Terry's. | |
| 24* <i>Old Heidelberg</i> , English version, in five acts, by Rudolf Bleichmann, of Wilhelm Meyer Forster's comedy, <i>Alt-Heidelberg</i> . (Originally produced at St. James's, March 19, 1903.) Last performance (the 52nd), July 9. | |
| Karl Heinrich | Mr. George Alexander |
| Staatsminister von Haugk..... | Mr. William Farren |
| Hofmarschall Freiherr von Passarge | Mr. Ashton Pearce |
| K. von Breitenberg, Mr. Alfred A. Harris | |
| K. Baron von Metzing—Mr. Leslie Palmer | |
| Dr. Juttner | Mr. J. D. Beveridge |
| Lutz | Mr. E. Lyall Swete |
| Graf von Asterberg.....Mr. D. Fitzgibbon | |
| Von Wedell | Mr. Reginald Owen |
| Kellermann | Mr. E. Vivian Reynolds |
| Ruder | Mr. W. R. Staveley |
| Frau Ruder | Miss Henrietta Leverett |
| Frau Dorffel | Miss Claire Pauncefort |
| Kathie | Miss Eva Moore |
| —St. James's. | |

- 25th *The Axe of the Law*, play, in three acts, adapted from *La Robe Rouge*, by Eugène Bitz, (originally produced at the Garrick, S. 1, January 16, 1901.) - Garrick.
 25. *A Grand Peters*, adaptation from W. W. Jacobs's story of the same, by W. W. Jacobs and Horace Mills.
 George Burton Mr. Arthur Whitby
 Joe Stiles Mr. Leon Quartermaine
 Mrs. Dutton Miss Mary Wengall
 —Garrick.
- 27th *What the Public Wants*, play, in four acts, by Arnold Bennett. (Originally produced at the Aldwych on May 3, under the auspices of the Stage Society.) Last performance (the 36th), June 26.
 Sir Charles Worgan .. Mr. Chas. Hawtrey
 Francis Worgan Mr. Ben Webster
 John Worgan Mr. E. Holman Clark
 Sadie Kendrick Mr. E. W. Tarver
 Holt St. John Mr. Louis Calvert
 Samuel Cleland Mr. Lionel Williams
 Simon Macquoid Mr. Leon M. Lion
 James Brindley Mr. Charles Troode
 Edward Brindley Mr. Percy Goodyer
 Page Boy Master W. Jarvis
 Mrs. Worgan Miss Gwynne Herbert
 Annie Worgan Miss Anne Cleaver
 Mrs. Downes Miss Mary Brough
 Mrs. Cleland .. Miss Frances Wetherall
 Servant Miss Gertrude Heps
 Emily Verpon Miss Margaret Halstan
 —Royalty.
28. *The Disarranger*, three-act farcical comedy, by J. A. C. Sykes.
 Charles Irwine Mr. George Lestocq
 Bullock Ramshorn .. Mr. Wilfred Compton
 Richard Mentor .. Mr. Sydney Bramsgrove
 John Peighton Mr. Stanley Arthur
 Adolphus Beauchere Mr. Ted Dennis
 Zoteis Mr. Geo. Synthe
 Mrs. Bullock Ramshorn. Miss Agnes Maude
 Ethel Ramshorn Miss Miriam Holt
 Grace Selby Miss Pauline Emeric
 Violet de Vere Miss Dora Comyn
 —H. M. Carlisle.
30. *A Little Surprise*, playlet.
 Amy Hardupp Miss Frances Wolviston
 Harry Hardupp Mr. Charles Weniss
 —Rehearsal.
30. *Found in a Taxi*, playlet, in one act.
 The Husband Mr. John Castle
 The Wife Miss Mabel Malthy
 The Maid Miss Nancy Harding
 The Chauffeur Mr. Robert Brewer
 —Rehearsal.
30. *His Bounden Duty*, play, in three acts, by P. E. Bedington, produced by the Play Actors
 Bernard Sy vestre .. Mr. Walter Ringham
 Claud Arwyn Mr. William J. Miller
 Wilfred Mr. Arthur Vezin
 Tanly Mr. Herbert Dansey
 Nevil Mr. Maurice Elvey
 Milbank Mr. H. K. Ayliff
 Geoffrey Mr. Arthur Bowyer
 Mrs. Millbank Miss Gladys Morris
 Sabrina Miss Helen Rous
 Etel Arwyn Miss Ethel Erskine
 Esther Miss Anne Beaufort
 Esther's Mother Miss Mary Ralph
 Florence Miss E. Nolan O'Connor
 —Court.
30. *The White Hawk*, romantic drama, in four acts, adapted from H. C. Bailey's novel, "Beaupré," by H. C. Bailey and David Kimball. (Produced by the English Play Society.)
 Colonel Wharton Mr. David Glassford
 Nancy Leigh.....Miss Gladys Mason

The White Hawk (continued).

- Jack Dane Mr. Gordon Bailey
 James Headey Mr. Leon Quartermaine
 Tom Dane (known as "Monsieur de Beaujeu") Mr. H. A. Saintsbury
 Lord Sherborne Mr. Leslie Carter
 Rose Charlbury Miss Lucy Wilson
 O'Gorman Mr. Edward Leith
 Morris Mr. Harold Chapin
 Rutter Mr. C. H. Boyle
 Lady Sunderland .. Miss Gwynne Herbert
 Nero Mr. Hereward Knight
 Lord Sunderland Mr. Bassett Roe
 King James II Mr. Tom Heslewood
 Captain Hagan Mr. Fred Cremlin
 Soldiers and Lacqueys—Messrs. A. Marini, A. Thorn, and Arthur Webster
 —Aldwych.

JUNE.

1. *Eunice*, play, in four acts, by Lee Arthur and Forrest Halsey. Last performance, (the 25th) June 25.

- Oviat Mr. Charles Cartwright
 Bruce Van Allen Mr. John W. Dean
 Clyde Townley Mr. H. N. Reeves-Smith
 Howard Townley Mr. H. Nye Chart
 Merton Lyon Mr. J. L. Mackay
 Mr. Van Allen Mr. Harry Cane
 Jordan Mr. Lawrence Robbins
 Groves Mr. E. F. Saxton
 Mrs. Van Allen Miss Granville
 Blanche Gerry Miss Margaret Fuller
 Blake Miss Beatrice Grosvenor
 Murielle Miss Marcelle Kreut
 Eunice Miss Fannie Ward
 —Hicks.

1. || *The Irish Attorney*, play, by Father Irwin
 —St. Mary's Hall, E.

2. *The Woman in the Case*, play, in four acts, by Clyde Fitch. Transferred to New, August 23. Last performance (the 226th) January 1, 1910.

- Julian Rolfe Mr. Herbert Sleath
 Thompson Mr. Charles V. France
 Jimmy O'Neill Mr. Frank Tennant
 Louis Klaufsky Mr. E. Dagnall
 Walters Mr. Cecil Yapp
 Inspector Williams Mr. Henry Hare
 First Attendant .. Mr. Harold Richardson
 Second Attendant Mr. Frank Mayo
 Margaret Rolfe Miss Grace Lane
 Mrs. Hughes Miss Kate Serjeantson
 Elsie Brewster Miss Eva Killick
 Dora Hillier Miss Enid Sasse
 Louise Mane Miss Cicely Gray
 Claire Forster Miss Violet Vanbrugh
 —Garrick.

2. || *Hello, Bill!* three-act farcical comedy—Grand, Llandudno.

3. *A Merry Devil*, Florentine farce of the sixteenth century, in three acts, by James Bernard Fagan. Last performance (the 53rd) July 23.

- Sir Philip Lilley .. Mr. C. Aubrey Smith
 Count Silvio Spini .. Mr. A. Holmes-Gore
 Capt. Bambazone Mr. Cyril Maude
 Messer Marco Ricci .. Mr. Sydney Paxton
 Messer Lorenzo Sibolli .. Mr. J. Harwood Ambrogio Mr. Daniel McCarthy
 A Doctor Mr. Peter Blunt
 Nardo Mr. Edward Coutts
 Carlo Mr. Lane Crawford
 Tonio Mr. Chas. Hampden
 Baldassare Mr. F. Percival
 Cechino Mr. A. Everett
 Guard Mr. M. A. Wetherell

- A** *Merry Devil* (*continued*).
 Cherubino Master Harold Everett
 Serafino Master Bobbie Andrews
 Madonna Cassandra Dei Tassinari
 Miss Jessie Bateman
 Semiramis Miss Adeline Bourne
 Madonna Geralda Capponi
 Miss Winifred Emery
 —Playhouse.
- 3.** *The Chauffeur*, episode, adapted from the French of Max Maurey, by Gaston Mayer.
 Mr. Baxter Mr. Henry Kitts
 Mr. Crawley Mr. Peter Blunt
 Algernon Stubbs Mr. A. Holmes-Gore
 Robinson Mr. John Harwood
 Frances Mr. Lane Crawford
 Mrs. Baxter Miss Emma Chambers
 —Playhouse.
- 4.*** *The Dryad*, poetic fantasy, by Dora Bright (S.P., Playhouse. March 26, 1907. This piece was presented at the Empire also.) —His Majesty's (Afternoon Theatre).
- 4.†*** *Admiral Guinea*, piece, by W. E. Henley and Robert Louis Stevenson. (Originally produced by the New Century Company at the Avenue on November 29, 1897.)
 John Gaunt Mr. Edward Sass
 Arethusa Gaunt Miss Amy Lamborn
 David Pew Mr. James Hearn
 Kit French Mr. Godfrey Tearle
 Mrs. Drake Miss Agnes Thomas
 —His Majesty's (Afternoon Theatre).
- 4.†** *The Blessings of Balaam*, play, in one act, by Mrs. St. Clair Stobart.
 Major Blunt Mr. Frederick Kerr
 Wilfred Blunt Mr. Charles Maude
 Waiter Mr. Compton Coutts
 Esther Manning Miss May Palfrey
 —St. James's.
- 4.†** *The Bushwife*, play, in one act, by Mrs. St. Clair Stobart.
 Jack Cotteram Mr. Cyril Keightley
 Jessie Miss Esmé Hubbard
 Miss Macarthy Miss Helen Rous
 Holman Mr. W. R. Staveley
 Cynthia Miss Lillian Braithwaite
 —St. James's.
- 4.†** *A Modern Aspasia* (*see June 6*) —Aldwych.
- 6.** *A Modern Aspasia*, comedy, in three acts, by H. Hamilton Fyfe. (Produced by the Stage Society.) S.P., June 4, Aldwych.
 The Bishop of Patagonia Mr. A. Whitby
 Muriel Meredith Miss Nancy Price
 A Parlourmaid Miss Jean Bloomfield
 Walter Bretherton Mr. Charles Maude
 Edward Meredith Mr. Dennis Eadie
 Margaret Warren Miss Lucy Wilson
 —Aldwych.
- 7.†** *Dervorgilla*, tragedy, in one act, by Lady Gregory. (Originally produced at the King's, Glasgow, December 4, 1907.)
 Dervorgilla Miss Sara Allgood
 Flann Mr. Arthur Sinclair
 Mona Miss Maire O'Neill
 Owen Mr. J. M. Kerrigan
 Mamie Miss Eileen O'Doherty
 A Young Man Mr. J. A. O'Rourke
 Another Young Man Mr. Sydney Morgan
 A Wandering Song Maker
 Mr. Fred O'Donovan
 —Court.
- 7.** *A Florentine Tragedy*, one-act play, in blank verse, by the late Oscar Wilde.
 Guido Bardi Mr. Bartlett Garth
 Simone Mr. Philip Sanders
 Bianca Miss Violet Vorley
 Maria Miss Madge Rafer
 —Tivoli, Manchester.
- 7.‡** *The Dear Departed*, comedy, in one act, by Stanley Houghton. (Originally produced at the Gaiety, Manchester, November 2, 1908.)
 Mrs. Slater Miss Ada King
 Victoria Slater Miss Enid Meek
 Henry Slater Mr. Henry Austin
 Mrs. Jordan Miss Louise Holbrook
 Ben Jordan Mr. Leonard Mudie
 Abel Merryweather Mr. Edward Landor
 —Coronet.
- 7.** *The Fatal Dance*, dramatic episode, by Harding Cox. (London production August 23; Comedy.) —Royal, Margate.
- 7.** *The Pin and the Pudding*, three-act play, by Barton White (London production August 23; Comedy).
 Mr. Carberry Mr. Hubert Druce
 Johnny Cripps Mr. Raymond Butler
 Mr. Allan Mr. John Dennys
 Mr. Robbins Mr. F. Gatenby Bell
 Robert Anthony Malkin Mr. Harding Cox
 Mrs. Malkin Miss Mary Stuart
 A Parlourmaid Miss N. Hope
 A Lady Passenger .. Miss Madge Tracey
 Tamsie Miss Iris Hoey
 —Royal, Margate.
- 7.*** *Widowers' Houses*, play, in three acts, by Geo. Bernard Shaw. (Originally produced at the Royalty, December 9, 1892.) —Coronet.
- 7.†** *Proteus in Petticoats*, comedy, in one act, by Frank Ernest Potter. (Originally produced at the Grand, Wolverhampton, January 11, 1909.) —Dalston.
- 8.*** *Chips*, comedy, in one act, by Lechmere Worrall. (Originally produced at the Piccadilly Hotel, February 23, 1909.)
 George Merrick Mr. Franklin Dyall
 Molly Miss Gwendolen Logan
 Chips Miss Iris Hawkins
 —Haymarket.
- 8.*** *Peter's Mother*, comedy, in three acts, by Mrs. Henry de la Pasture. (Originally produced at Wyndhams, Sept. 12, 1908.)
 Sir Timothy Crewys .. Mr. A. Brydone
 Lady Mary Crewys .. Miss Marion Terry
 Peter Mr. A. E. Matthews
 Lady Belstone .. Miss Dolores Drummond
 Miss Georgina Crewys .. Miss Alice Beet
 John Crewys, Q.C. .. Mr. Frederick Kerr
 Canon Birch Mr. Arthur Whitty
 Doctor Blundell Mr. Alfred Bucklaw
 Mrs. Hewell Miss Hilda Thorpe
 Sarah Miss Gillian Scaffe
 Ash Mr. Eyre
 Footman Mr. Alfred Drayton
 —Haymarket.
- 8.†** *The Workhouse Ward*, comedy, in one act, by Lady Gregory. (Originally produced at the Abbey, Dublin, April 20, 1908.)
 Mike Macinerney Mr. Arthur Sinclair
 Michael Miskell Mr. Fred O'Donovan
 Mrs. Donohoe Miss Maire O'Neill
 —Court.
- 8.†** *Makeshifts*, comedy, in one act, by G. L. Robins. (Originally produced at the Gaiety, Manchester, on October 5, 1908.)
 Caroline Parker Miss Ada King
 Dolly Parker Miss Louise Holbrook
 Mr. Thompson Mr. Leonard Mudie
 Albert Smythe Mr. Charles Bibby
 —Coronet.

8. *The Vale of Content*, translation of Hermann Sudermann's *Das Glück am Winkel*.
 Woodcock Mr. Henry Austin
 Einar Miss Darragh
 Hilda Miss Hilda Bruce-Potter
 Fred Miss Enid Meek
 Baron Van Röcknitz Mr. Jules Shaw
 Barbara Miss Sybil Thorndike
 Doctor Oskar Mr. Edward Lander
 Anna Miss Ada King
 Daniel Mr. Basil Dean
 Fräulein Göhve Miss Louise Holbrook
 Rosa Miss Lillian Christine —Coronet.
9. *The Few and the Many*, play, in one act, by H. M. Richardson. (Originally produced at the Gaiety, Manchester, on May 4, 1908.)
 Miss Miss Enid Meek
 Mrs. Ebton Smith Miss Louise Holbrook
 Hon. Percy Wilton Mr. Lewis Casson
 Mr. Ebton Smith Mr. Henry Austin
 Hon. Miss Edith West
 Miss Mary Millington Miss Clare Greet —Coronet.
9. *An Imaginary Conversation*, by Norreys Connell.
 Tom Moore Mr. J. M. Kerrigan
 Robert Emmet Mr. Fred O'Donovan
 Kate Moore Miss Sara Algood —Court.
- 9.* *The Silver Box*, play, in three acts, by John Galsworthy. (Originally produced at the Court, September 25, 1906.)
- 10.† *The Three Barrows*, play, in four acts, by Charles McEvoy. (Originally produced at the Gaiety, Manchester, March 22, 1909.)
 Albert Mr. Leonard Mudie
 Clara Miss Hilda Bruce-Potter
 Sir George Ossler Mr. Edward Lander
 Louise Parker Miss May Baker
 Mrs. Cruddas Miss Lilian Christine
 Geoffrey Parker Mr. Basil Dean
 Victor Meux Mr. B. Iden Payne
 Second Footman Mr. Gerald Wynne
 Joseph Pieter Mr. Charles Bibby
 Edmond Frith Mr. Henry Austin
 Anna Miss Mona Limerick
 Robert Frith Mr. Lewis Casson
 Caroline Ossler Miss Louise Holbrook —Coronet.
10. *The Cruise of the Constance*, comedy, with music, in two acts, by Violet Hatherley and Charles Winchcomb.
 Sir Walter Wensleydale Mr. F. Hobbs
 Captain Mr. Powis Pinder
 Admiral Weber Mr. John Wixby
 Mr. Edward Hardy Mr. Leslie Winter
 Mike Mr. James Dooling
 Stephano Mr. J. J. Jordon
 Ezekiel Pott Mr. Charles E. Paton
 Clement Miss Littel Quarri
 Hetty Smith Miss Phyllis Shale
 Letty Smith Miss Rosie Shale
 Captain Gainsford Miss Jack Martyn
 Phyllis Claire Miss Mona Ray
 Zara Miss Marie Stuart
 Gertie Flower Miss Ivy Holmes
 Bella Miss May Garstang
 Mrs. Hope Miss Flo Parfrey —Royal, Worthing.
- 11.† *The Feud*, play of Icelandic life in the thirteenth century, by Edward Garnett. (Originally produced at the Gaiety, Manchester, April 10, 1909.)
 Vundad Miss Ada King
 Tora Miss Sybil Thorndike
 Hordis Miss Hilda Bruce-Potter
 Helga Miss Mona Limerick
 Ivar Mr. Charles Bibby
- The Feud (continued).*
- Waigerd Miss Beryl Mercer
 Einar Gudmund Mr. Henry Austin
 Ospak Mr. Jules Shaw
 Arnor Ceallacson Mr. Clarence Derwent
 Dalla Miss Enid Meek
 Gunbjorn Mr. Joseph A. Keogh
 Stanbor Mr. Edward Lander
 Ragnar Halldorsson Mr. M. Russell
 Hallgrim Dyrakson Mr. Gerald Wynne
 Salmund Halldorsson Mr. L. Mudie
 Bue Ashwinning Mr. Lewis Casson
 Thralls and Housecarles. —Coronet.
- 11.‡ *The Doorway*, one-act play, by Harold Brighouse. (Originally produced at the Gaiety, Manchester, April 10, 1909.)
 Tramp Mr. Leonard Mudie
 Old Woman Miss Beryl Mercer
 Policeman Mr. Basil Dean —Coronet.
- 14.‡ *When the Devil was Ill*, comedy, in four acts, by Charles McEvoy. (Originally produced at Her Majesty's, Carlisle, August 29, 1908.)
 Godfrey Rawlings Mr. B. Iden Payne
 Martin Leatherhead Mr. Charles Bibby
 Mrs. Rawlings Miss Sybil Thorndike
 Walter King Mr. Basil Dean
 Owen Davis Mr. Jules Shaw
 Isopel Miss Mona Limerick
 Lady Mendle-Parrish Miss Ada King
 Fanny Goldstone Miss Louise Holbrook —Coronet.
- 14.|| *The Registrar*, play, in one act, by D. Shtitzer—Beaumont Hall, E.
- 14.|| *The Workhouse*, play, in one act, by D. Shtitzer—Beaumont Hall, E.
- 14.‡ *Woman's Rights*, comedy, in one act, by J. Sackville Martin. (Originally produced at the Royal, Rochdale, March 23, 1908.)
 Mr. Horrobin Mr. Edward Lander
 Mrs. Horrobin Miss Louise Holbrook
 Eveline Miss Lilian Christine
 Charlie Horrobin Mr. Basil Dean
 Edith Miss Hilda Bruce-Potter
 Maid Miss Enid Meek
 Dr. Fawcett Mr. Leonard Mudie —Coronet.
- 14.* *The Derelict*, play, in four acts, by Walter Dixey. (Originally produced tentatively at the Royalty, Llanelli, May 5, 1909, under the title of *The Bond of Marriage*. S.P., January 7, Royalty, Llanelli.)
 Reginald Grant Mr. Herbert Skardon
 Ernest Hampden Mr. Donald Gilbert
 Clarke Mr. Leonard Booker
 Leon Legardie Mr. Robertson Foullis
 Musgrave Mr. R. Nugent
 Professor Jamieson Mr. Aug. Hammond
 Henderson Mr. S. Jones
 Mrs. Hampden Miss Marie Fontaine
 Hilda Miss Effie D. Crawford
 Lucie Legardie Miss Sydney Crowe —Star, Liverpool.
15. *The Fires of Fate*, modern morality play, in four acts, by Arthur Conan Doyle. Transferred to the Haymarket September 6. Last performance (the 12th) October 9.
 Col. Cyril Egerton Mr. Lewis Waller
 Rev. Samuel Roden Mr. A. E. George
 James Roden Mr. J. Fisher White
 Thomas Belmont Mr. Frederick Lloyd
 Cecil Brown Mr. Evelyn Beerbohm
 Mr. Brodie Mr. Alec F. Thompson
 Octave Fardet Mr. Michael Sherbrooke
 Rudkin Mr. Herbert Vyvyan
 Abdulla Mr. Shiel Barry

The Fires of Fate (continued).

Captain Jack Archer .. Mr. Charles Maude
 Sidi Mohammed .. Mr. W. Cronin-Wilson
 Ali Wad Ibrahim .. Mr. Frank Woolfe
 Abdurrahman .. Mr. Henry Stevens
 Mrs. Belmont .. Miss Auriol Lee
 Miss Adams .. Miss Agnes Thomas
 Miss Sadie Adams .. Miss Evelyn D'Alroy
 —Lyric.

15.†*The World and His Wife*, play, in three acts, by Charles Frederick Nirdlinger, adapted from *El Gran Galeoto*, by José Echegaray. (Originally produced at the Royal, Birmingham, December 9, 1908, under the title of *Slander*.)

Don Ernesto .. Mr. Martin Harvey
 Don Julian .. Mr. Henry Ainley
 Don Severo .. Mr. George Cooke
 Capt. Beaulieu .. Mr. Ben Webster
 Pepito .. Mr. Percy Foster
 Genaro .. Mr. Herbert Dansey
 Servants of Don Julian { Mr. E. Comberbach
 A Surgeon .. Mr. R. Neville
 Donna Teodora .. Miss N. de Silva
 Donna Mercedes .. Miss Mary Rorke
 —Adelphi.

18. A *Collier's Daughter*, drama, in a prologue and three acts, by Jeffry Fulton ("David Muskerry").

Dick Silver .. Mr. Chas. Halling
 Jasper Bargrave .. Mr. Clinton Baddeley
 John Digby .. Mr. John Cullen
 Lennon Gallimore .. Mr. Walle Spinner
 Meakin Gentle .. Mr. George Brentwood
 Victor Holmes .. Mr. C. W. Morton
 Gore .. Mr. Nolan Bird
 Clement Baker .. Mr. M. Part
 Higgs .. Mr. Hy. Merrill
 Jackson .. Mr. Chas. Cott
 Irene Gallimore .. Miss Zana St. George
 Lady Kathleen .. Miss Fanny Olive
 Mrs. Tuck .. Miss Fraser Lynn
 Bess .. Miss Ada Oxley
 —Alexandra, Birmingham.

18 *Louise*, musical romance, in four acts and five tableaux (in French), libretto and music by Gustave Charpentier.

Julien .. M. Dalmores
 Louise .. Mme. Edvina
 La Mère .. Mlle. Bérat
 Le Père .. M. Gilibert
 Irma ..
 Marchande de Verduresse .. Mme. Lejeune
 Camille ..
 Marchande de Mouron { Mlle. Symiane
 Gertrude .. } Mlle. Bourgeois
 Rampailleuse .. } Mlle. Trentini
 Gavroche .. } M. Huberty
 L'Apprentie .. }
 Le Chiffonnier .. M. Huberty
 Vieux Bohème .. } Mr. Murray Davey
 Bricoleur .. }
 Noctambule .. } M. Warnery
 Pape des Fous .. }
 Marchand de Carottes .. M. Deru
 1er. Philosophie .. M. Crabbe
 La Danseuse .. Mlle. J. Cerny
 2me. Philosophie .. M. Verheyden
 Un Apprenti .. Mlle. P. Haussens
 Elise .. Miss Twemlow
 Blanche .. } Mlle. Egener
 La Laitière .. }
 Suzanne .. } Miss Moresta
 La Plieuse .. }
 La Première .. } Mme. Savage
 La Balayeuze .. }
 Marguerite .. } Miss Vincent
 Petite Chiffonnère .. }
 La Glaneuse .. } Miss Edith Clegg
 Madeleine .. }

Louise (continued).

Le Sculpteur .. M. Defrère
 Marchand d'Habits .. M. D'Oisy
 Marchand de Chiffons .. M. Darvius
 1er. Agent .. M. Demantier
 2me. Agent .. M. De Souza
 Chansonnier .. Mr. Royd
 Peintre .. M. Sides
 Poète .. M. Duclef
 Etudiant .. M. Duclef
 Marchande d'Artichauts .. Mme. Duclef
 —Covent Garden.

21.†*Marriages are Made in Heaven*, play, in one act, by Basil Dean. (Originally produced at the Gaiety, Manchester, September 7, 1908.)

Hannah Abel .. Miss Louise Holbrook
 John Abel .. Mr. Lewis Casson
 Samuel Taylor .. Mr. Edward Lander
 Bessie Carter .. Miss Sybil Thorndike
 —Coronet.

21. *Temptation*, drama, in four acts, by Russel Vaughn.

Sir C. Tremaine .. Mr. P. Clayton Greene
 Lord Setton .. Mr. O. P. Hancock
 Mr. Blight .. Mr. G. Esmond
 Hubert Thorne .. Mr. J. Garnet Thaine
 Stephen Rowe .. Mr. Evelyn Vernon
 Bob Saunders .. Mr. Alexander Cassy
 Jacob Single .. Mr. H. Chudleigh
 Tramp .. Mr. Reginald A. Master
 Major Graunt .. Mr. W. G. Williams
 Mr. Eyrecourt .. Mr. E. H. Vaughan
 Adolphus Loring .. Mr. Caree
 Trimmings .. Mr. Arthur Hammond
 Detective .. Mr. Yarmouth
 Policeman .. Mr. J. Clifton-Beale
 Hilda Dundonald .. Miss Nora Carton
 Emily Eighteen .. Miss Lilla Nordan
 Araminta Eighteen .. Miss Violet Vivian
 First Bridesmaid .. Miss Olga Kay
 Second Bridesmaid Miss Madge Courtney
 Ivra Blight .. Miss Beatrice Selwyn
 —Lyric, Hammersmith.

21. *Time, a passing phantasy*, by Norreys Connell.

A Painter .. Mr. J. M. Kerrigan
 A Young Girl .. Miss Maire O'Neill
 An Old Man .. Mr. Norreys Connell
 —Court.

21. *Mother and Home*, play, in four acts, by Geo. S. King.

Clarice Winthrop .. Miss Dolly Gilroy
 Mary Winthrop .. Miss Chrissie Dunbar
 Mrs. Jackson .. Miss Helen Grace
 Vincent Clive .. Mr. Edwin Clive
 Cecil Winthrop .. Mr. Robert Faulkner
 Bill Merrilees .. Mr. Larry Clements
 P.C. Carter .. Metropole, Devonport.

21.**L'Assommoir*, play, in five acts and eight tableaux, taken from the book of Emile Zola, by MM. W. W. Busnach and Gastineau. (Opening piece of M. Guirys season.)

Coupeau .. M. L. Guirys
 Mes Bottes .. M. Claisis
 Bec Salé .. M. Chabert
 Bibi la Grillade .. M. Dechamps
 Lantier .. M. Lamothe
 Goujet .. M. Mosnier
 Poisson .. M. Duval
 Lorilleux .. M. Pierre Juvenet
 Bazouge .. M. Larne
 Adolphe .. M. Baudouin
 Zidore .. M. Totah
 Colombe .. M. Adam
 Matinier .. M. Marechal

L'Assommoir (continued).

Virginie Mlle. Cora Laparcerie
 Gervaise Mme. Dux
 Nana Mme. Jeanne Desclous
 Mme. Rosalie Mlle. Falbre
 Mme. Le Brun Mlle. Fromet
 Clémence Mme. Chavannes
 Louise Mlle. R. on
 —Adelphi.

21. *The Greater Love*, new moral play, in four acts, by Vincent Brown.
 Mrs. May Miss Marion Fawcett
 Mary May Miss Violet Thorold
 Jack May Mr. William Clayton
 Paul Penfold Mr. Campbell Goldsmith
 Andrew Listed Mr. Algernon J. Hicks
 The Chaplain Mr. Henry Nunn
 Constable Drayton Mr. Harry Morgan
 Ned Stubbs Mr. Graham Pockett
 Sarah Higgs Miss Ethel Hardacre
 —Prince's, Accrington.

21. *Rosas*, Western American musical drama (originally produced at the Prince's, Horwich, March 1, 1909)—Royal, Stratford.

21.* *The Bootle*, one-act play.
 Edward de Brie Mr. Vernon Steel
 Lady Mary Wansley Miss G. Kingston
 —Court.

21.* *Loyalty*, eight domestic comedy, in three acts, by Hugh de Selincourt.
 Lady Maxwell-Clegg Miss Helen Rous
 Miss Cheely Hancourt Miss Margaret Busse
 Sir Maurice Maxwell-Clegg Mr. Leon Quartermaine
 Mr. Julius Verity Mr. Charles V. France
 Mrs. Julius Verity Miss Esme Hubbard
 Stephen Mann Mr. E. Harcourt-Williams
 John Mr. Alexander Cassy
 —Court.

21.* *The Merry Wives of Windsor—His Majesty's*.

22. *Two in a Trap*, dialogue, by Albert E. Drinkwater.
 Kit Miss Edyth Goodall
 Jim Mr. Robert Minter
 —Wyndham's.

22. *The Wreckers*, opera, in three acts, by Ethel Smyth, book by H. B. Brewster.
 Thirza Mme. de Vere Sapiro
 Avis Miss Elizabeth Amsden
 Jack Miss Toni Seiter
 Mark Mr. John Coates
 Lawrence Mr. Lewys James
 Pascoe Mr. Arthur Winckworth
 Harvey Mr. Arthur Cliffe
 Tallan Mr. Denis Byndon-Ayles
 —His Majesty's (Afternoon Theatre.)

22.* *Brewster's Millions*, comedy, in four acts, dramatised from the story of the same name, by George Barr McCutcheon, by Winchell Smyth and Byron Ongley. (Originally produced at the Hicks, May 1, 1907.) Last performance (the 20th) July 10.

Montgomery Brewster Mr. P. Hutchison
 Charlie Harrison Mr. Robert Minster
 Mr. Grant Mr. Robert Forsyth
 Colonel Drew Mr. Charles Harley
 Archie Golding Mr. Henry Hampshire
 Joseph McCloud Mr. Aubrey Mather
 Frank Brazdon Mr. Charles Eddale
 Tommy Smith Mr. H. Douglas Greet
 Horace Pettinghill Mr. Gilbert Clark
 Jack Gardiner Mr. W. Forbes
 Rawles Mr. Frank Hill
 Thomas Mr. George Salver
 Mons. Bargie Mr. A. P. Kaye
 Captain Perry Mr. Arthur Bawtree
 First Officer Mr. Gordon Ash
 Quartermaster Mr. V. Steep
 First Sailor Mr. Frank Walsh

Brewster's Millions (continued).

Second Sailor Mr. Clayton Brown
 Third Sailor Mr. J. Johnstone
 First Office Boy Mr. K. Lynn
 Second Office Boy Mr. G. Lincoln
 Swearengen Jones Mr. Fred Webster
 Mrs. Dan de Mille Miss Lillias Earle
 Janice Armstrong Miss Frances Davie
 Barbara Drew Miss Gwendolyn Morris
 Trixie Clayton Miss Edith Goodall
 Miss Boynton Miss May Seton
 Miss Finnigan Miss Dorothy Whitaker
 Miss Gardiner Miss Betty Fairfax
 Margaret Gray Miss Cicely Stuckey
 —Wynyard's.

22. *Physical Culture*. (Previously presented as a music-hall sketch.)

Maxim Stragner Mr. Harold Cotter
 Yvonne de la Mare Marcelle Delecluze
 Lord Hector Strongbolt Mr. H. V. Surrey

22. *The Spirit of Poetry*, depicting in three scenes "The Spirit of Poetry," "A Day of Sunshine," and "It Is Not Always May" (by Longfellow), and "The Bandit's Death" (by Tennyson). —Aldwych.

22. *On Jhelum River*, Indian musical love story, book by Nydia, lyrics by Frederick John Fraser, music by Amy Woodforde-Finden. Soubhana Mr. Ivor Foster
 Lallie Miss Dolly Castles
 Dalle Mr. Alfred Lugg
 Samvara Mr. William Lugg
 Madinka Miss Olive Elton
 Telago Miss Maria Thea
 Ranzan Mr. Fewlass Llewellyn
 Chadni Nericine
 Milk-sellers, Boatmen, Singing Women, Sweetmeat Sellers, Nautch Girls, etc.
 Misses Violet Herbert, Eileen Castles, Lita Higgs, Madeline Lang, Violet Furnival, Bertha Buckley, Dorothy Carlton, Gladys Carlton, Beatrice West, Ninna Gottgetreu, Kathleen Cadwell, Messrs. Dillon, Jupp, Nugent, Austin, Dini, Montrose, Francis, Alexander, Adair, Appleby. —Aldwych.

22. *Through Seas of Blood*, "entirely new and entrancing melodrama of real life in four acts," said to be written by three distinguished authors, who wished to preserve their anonymity.

Sir Barnet Phayre (A Fine Fellow of the Old School) Mr. E. M. Robson
 Plantagenet Tudor (One of the Best) Mr. Kenneth Douglas
 Capt. Jasper Crashover, N.G. (17th Dragoons) Mr. Cyril Maude
 Inspector Lettini Slide (Of the Yard-and-a-Half) Mr. W. H. Berry
 Giles Hazeltwig (a Faithful Retainer) Mr. Edmund Gwenn
 Little Willie (a Young Favourite 5 to 4 on) Mr. Lennox Pawle
 First Policeman (Gentle but True) Mr. Sydney Paxton
 Second Policeman (True but Gentle) Mr. Henry Kitte
 Sergeant of Police (To Look After the Others) Mr. Charles Bryant
 The Post (A Guinea will be given to the first member of the audience who guesses the correct pronunciation) Miss S. Fairbrother
 Lady Phayre (A Real Lady) Miss Emma Chambers
 Daphne (A Chambermaid) Miss Constance Hyem
 May Phayre (A Scotch Beauty) Miss Jean Aywin
 —Botanic Gardens (A.O.F. Garden Party).

- 23.†*Le Voleur*—Adelphi.
23. *The Dance of Love*, one-act play, by Steuart Beal, the music by Robert Hilton. César Caligula..... Mr. Robert Hilton Nymphordorus..... Mr. Percy H. Vernon Vesrius Mr. Manning Spreston Miriam Miss Mabilia Daniell —Royal, Canterbury.
24. *Iron Hand and Velvet Glove*, play, in four acts, by Charles Hannan. Dell Markham..... Miss Kitty Cavendish Arthur Barnard.. Mr. J. Herbert Beaumont Rosie Miss May Dallas Eva Vane..... Miss Victoria Wray Celestine Miss Avis Grahame Mr. Leymar..... Mr. James Gelderd Colonel Stronkoff..... Mr. W. Hargreaves Julian Gorse..... Mr. Arthur Carlton Beveredge..... Mr. T. J. Jolly Mr. Gray Mr. Edmond Sydney Williams Mr. Richard Dalton Lord Ilden..... Mr. Arthur Gibbons —Gaiety, Douglas.
- 24.†*A Happy Ending*, duologue, by Bertha Moore. Mrs. Carzon..... Mme. Bertha Moore Ursula Vernon..... Miss Marjorie Moore —Court.
- 24.*†*Her Vote*, "tragic" incident, by H. V. Esmond. (Originally produced May 18, Playhouse.) Miss Elizabeth Miss Eva Moore Baker Miss Suzanne Sheldon Mr. Furden Mr. H. V. Esmond —Court.
- 24.†*Angel*, play, in one act, by Bertha Moore. The Mystery..... Mr. Robert Minister The Sage..... Mr. Edward Rigby The Wonder Mr. Shiel Barry The Babe Mr. Jackson Byles The Warrior Mr. R. Henderson Bland Tommy..... Mr. H. E. S. Huth Angel Miss Marjorie Moore —Court.
- 24.†*The Doctor and the Great Problem*, drama, in four acts, by D. M. C. Granville.—Royal, Bolton.
- 25.**Twelfth Night*—His Majesty's.
25. *L'Emigré*, four-act play, by Paul Bourget. (Originally produced on October 9, 1908, at the Renaissance, Paris.) Le Marquis de Clavier-Grandchamps M. L. Guirly Jaubourg M. Mosnier Landry de Clavier..... M. Lamotte Vigouroux M. Dechamps Chaffin M. Clasis Despoix M. Duval Travers M. Pierre Juvenet Pierre Chaffin M. Dartois Duc de Charlus..... M. Michel Sicard M. Chabert Michelot M. Totah Mauchausse..... M. Adam Beaucoquin M. Marechal Joseph M. Baudoin Valentine Olier Mme. Jeanne Rolly Duchesse de Charlus. Mme. Emilienne Dux Françoise de Charlus. Mme. Jeanne Desclos Mme. de Sceau..... Mme. Chavannes —Adelphi.
27. *Kit's Woman*, play, in three acts, by Mrs. Havelock Ellis and Joshua Bates, dramatised from Mrs. Havelock Ellis's novel of the same name. (Produced by the Play Actors.) Mother Trenweth. Miss Blanche Stanley Kit Mr. Norman Trevor Janet Miss Beryl Faber Parson Townson. Mr. Frederick Morland Loveday Penberthy Miss Mary Ralph Nan Curtis Miss Clare Greet A Ship's Mate Mr. Henry Stephenson —Court.
- 28.**Le Bourgeois Gentilhomme*—Adelphi.
28. *Kimono San*, Japanese operette, written and composed by Charles Thomason and Frederick Lane—Coliseum, Aberystwyth.
28. *The Wise Man*, Yiddish episode, in four acts, by N. Rokow. Alter Mr. Natanson Abraham Maibloom .. Mr. Joe Feinberg Motil Mr. Scherman Chaikle Mme. Kaiser Bronin Mr. Gusovsky Mordecai Nose Mr. Rosenthal Rudnik Mr. Hamburger Zemach Lamden Mr. Harris Feinberg Zelde, his wife Mme. Goldstein Sophy Mme. Natanson —Pavilion.
28. *The Aspirations of Archibald*, interlude, by E. Ion Swindley. Nance Piggot Miss Marion Lind Evangeline Ashley .. Miss Mollie Pearson Archibald Ashley Mr. Arthur Curtis —D.P., Eastbourne.
- 28.**School*, Robertson's Comedy—Coronet.
28. *Crainquebille*, play, in three tableaux, by Anatole France. Crainquebille M. L. Guirly Le Marchand de Marrons..... M. Clasis Le Merle M. Juvenet Le Président M. Mosnier L'Agent 64 M. Duval Lhermitte M. Lamothe Le Docteur David Mathieu.... M. Chabert Le Charcutier M. Larue Un Homme M. Baudoin Aubarree M. Dechamps Le Camelot M. Dechamps Un Gamin Le Petit Frantet —Adelphi.
- 29.**Hamlet*—His Majesty's.
- 29.†*Give Heed*, modern morality, by Blanche G. Vuillamy. Satan Mr. Julian Gade Conscience (a voice).... Miss Muriel Lake Youth Miss Daisy Burrell Thoughtless Soul (who becomes Thoughtful Soul)..... Miss McDowell Fashion Miss Kitty Ricimer Modern Rush Mr. E. H. Brooke Frivolity Miss Dorothy Giles Poverty Miss Muriel Lake Sickness Miss Hilda Brooker Sorrow Miss Evelyn Roberts Loneliness Miss Evelyn Neilda Middle Age Miss Annie Walden Dame Nature Miss Edith Leitch Kennel Maid Miss H. Brooker Honest Labour Mr. St. A. Bentley Sense of Humour Miss Madge Spencer Charity Miss Beryl Craigie Halkett Sympathy Miss Joan Temple —Court.
- 30.**The Merchant of Venice*—His Majesty's.
- 30.**La Massière*—Adelphi.

JULY.

1. *The Home Accessory*, play, in one act, by E. F. Yorke.
 Fredrik Mr. Robert Hyett
 Peeps Mr. E. F. Yorke
 Anna Miss Ray Parry
 —Crystal Palace.
1. *Your Obedient Servant*, an incident by Sidney Lewis Ransome.
 Tom King Mr. Eric Mayne
 Sir Jasper Hyde Mr. Frederick Ross
 Jerry Mr. S. Major Jones
 —Crystal Palace.
2. *Samson*, Henry Bernstein's four-act play. (Originally produced at the Renaissance, Paris, November 6, 1907.)
 Jacques Brachard M. L. Guitry
 Jérôme Le Govain M. Lamothe
 Howard d'Andeline M. Mesnier
 Maximilien d'Andeline M. Dechamps
 Flash M. Duval
 Glorieux M. Juvinet
 Jean M. Baudoin
 Phon M. Totah
 Annie-Marie Brachard Mme. Jeanne Rolly
 Grâce Rutherford Mme. Cora Laparcerie
 Françoise d'Andeline Mme. Emilienne Dux
 Clotilde M. Chavannes
 —Adephi.
2. *A Tangerine Tangle*, comic opera, in two acts, written by Norman D. Slee, music by Walter Slaughter and Marjorie Slaughter—Vaudeville.
2. *One of These Little Ones*, play, in one act, by Clifford Mills.
 Sir Christopher Dermster Mr. R. Tharp
 Lady Dermster Mrs. G. F. Rooper
 Reginald Dermster .. Mr. Philip Tharp
 Una Dermster.. Miss Evelyn Mills Clifford
 Jervis Mr. C. Mackenzie
 Susan Jervis Miss Daisy Hoste
 —Albert Hall.
3. *The King's Glove*, village idyll of the reign of Charles the Second, in three acts, book by Brenda Girvin, music by Archibald H. Benwell.
 Queen Catharine | Miss Vivian Stewart
 Queen Braganza ..| Miss Vivian Stewart
 Black Jeanette...| Miss Vivian Stewart
 Jean Marchmont Miss Monica Cossens
 Betty Browne Miss Pearl Mitchell
 Anne Shereiff Miss Elsa Davis
 Dame Shereiff Miss Dorothy Green
 Charles II Mr. Oscar Pratt
 Roger Traill Mr. Alec Smithers
 Dick Sayes Mr. Harry Methven
 Launcelot Greene Mr. Alfred Calder-Turner
 Rudolph Leicester .. Mr. Kenneth Wynne
 Popsie Shereiff ... Mr. Edgar Warmsley
 Crookety Quaver ..| Mr. Charles Hersee
 Tiddly Doll Mr. Charles Hersee
 —Ashbourne, Lawrie Park, Sydenham.
4. *Nicholas Nickleby*, dramatisation, in eight tableaux, of Dickens's novel (produced by the Rehearsal company)—Rehearsal.
4. *Anna Michaelovna*, play, in one act, by Raymond Needham (produced by the Rehearsal company).
 Michaelovitch Mr. Clive Currie
 Osipovat Mr. W. Coats-Bush
 A Sergeant Mr. Ernest Dians
 O'ca Miss Beatrice Chester
 Anna Miss Winifred Rae
 —Rehearsal.
4. *The Price*, play, in four acts, by "Felix North. (Produced by the English Play Society.)
 Col. Sir Archibald Ayton...Mr. Frank Lacy
 Constance Ayton Miss Dora Heritage

The Price (continued).

- Lady Coverdale Miss Frances Dilley
 Barton Mr. Christmas Grossé
 Hon. Thomas Burmeister .. Mr. Fred Lewis
 Charles Stanton Mr. E. H. Brook
 Victor Commons Mr. Franklin Dyall
 Mrs Hoggins Miss Vivian
 Penelope Hoggins. Miss Dorothea Desmond
 Mr. Hoggins Mr. Robert Whyte, jun
 Forbes Mr. Herbert Creville
 Christie Mr. J. W. Macdonald
 —Terry's.
4. *Unanswering*, play, in one act, by Cecilia Brookes. (Produced by the English Play Society)
 John Ryder Mr. Percy Foster
 Mrs. Eileen Ryder Miss M. McGrath
 Mary Hamilton.... Miss Maude Henderson
 Maid Miss Ethel Taaffe
 —Terry's.
5. *Wake Up, England!* sketch, by Madge Duckworth and Ridgewood Barrie—Royal, Tonypandy.
5. *A Prince of the People*, romantic drama, in eleven scenes, by F. Thorpe-Tracy.
 King of Varonia .. Mr. F. Thorpe-Tracy
 Prince Oscar Mr. James Stillwell
 Prince Karl Mr. Charles Kean
 Rudolf Mr. J. G. Maine
 Sir Arch. Lingard Mr. Telly Dillsen
 Sam Perkins Mr. Harry Egan
 Otto Deitch Mr. Tom Mortimer
 Ivan Strathsberg Mr. Robert Gilbert
 Jacques Mr. Louis Nanton
 Dr. Auber Mr. Will Henderson
 Father Billot Mr. C. Cameron
 Olga Miss Irene Tracey
 Lady Mamie Kelver. Miss Pauline Nanton
 Stella Miss Kitty Thomas
 Princess Silvia .. Miss Dora Hammersley
 —Gaiety, Dundee.
5. *A Daughter of the Sea*, drama, in four acts, by Lewis Gilbert.
 Sunshine Miss Florry Green
 Molly Miss Allyce Williams
 Kenneth Morland Mr. Paul Neville
 Sir Maxwell Brentwood .. Mr. S. Taylor
 Capt. Ben Morrison .. Mr. Lloyd Townrow
 Billy Mr. Jo Monkhouse
 Dan Glendale .. Mr. J. Wilmer Talmage
 Jack Strong Mr. Philip Spencer
 Harris Mr. W. J. Greene
 Joe Baggs Mr. Frederick Valder
 Mark Glendale Mr. Lewis Gilbert
 —Lyric, Hammersmith.
- 6.† *His Borrowed Plumes*, original modern comedy, in three acts, by Mrs. George Cornwallis-West. Went into evening bill at Hicks's on July 15 for a few performances.
 Maj. Percival Sumner .. Mr. D. Milward
 John Waterbury, M.P. .. Mr. F. Donovan
 Basil Delaine, K.C. .. Mr. Henry Ainley
 Henry Martin Mr. Alan Urquhart
 Mr. Mowser Mr. Stanley Turnbull
 Butler Mr. Cregan
 Footman Mr. Russell
 Lady Mary Trianon .. Miss Sara Allgood
 Fabia Sumner .. Mrs. Patrick Campbell
 Angela Cranfield. Miss Gertrude Kingston
 Rose Wispey Miss Annie Hughes
 Alma Dorset .. Miss S. Patrick Campbell
 Jane Linneth Miss Winifred Fraser
 Blanche Miss Renée de Vaux
 Attendant Miss Muriel Varna
 —Hicks.
- 9.‡ *Press Cuttings*, skit, by Bernard Shaw (performed by the Civic and Dramatic Guild.)—Court.

- 9.||*Estrella*, musical wordless play, by Marguerite Barrellier—Guildhall School.
- 12.†*How Girls are Brought to Ruin*, play, in four acts, by Mrs. Morton Powell (originally produced at the Queen's, Liverpool, January 25, 1909).
 Jessie Burton Miss Nina Blake Adams
 Harry Hailing Mr. Arthur Chisholm
 Philip Edge Mr. Wallis Clark
 Philip Dare, K.C., M.P. Mr. Herbert Bullecroft
 Jack Josie Mr. Sydney Bryant
 Solomon Sleek Mr. Alaric Burton
 Mr. Sterling Mr. Julian Mitchell
 Mr. Smethurst Mr. Arthur Beaufort
 Clerk of Court Mr. George Cuthbert
 Sidney Sparkle Mr. W. Blunton
 P.C. Sergt. Pride Mr. James Turner
 P.C. Dooley Mr. Allan Harvey
 Lucy Lawton Miss Jeannie Risley
 Annie Burton Miss Annie Blunette
 Annie Rake Miss Bertha Lake
 Maggie Rake Miss Ellina Turner
 Sally Slop Miss Florence Butt
 Pansy Blossom Miss Mary Stephanie
 Rosa Pink Miss Alice Lloyd
 Lily White Miss Cora Anderson
 Myrtle Green Miss Leslie Froude
 Toy Lieff Miss Agnes Cuthbert
 Mrs. Slutt Miss Addie Adair
 Minnie Waters Mrs. Morton Powell
 —Shakespeare.
- 12.**Our Robertson's comedy*—Coronet.
12. *The Dog Between*, play, in one act, produced on the occasion of the Animal Congress—Criterion.
12. *Out of the Darkness*, drama, in four acts, by Ivan Patrick Gore.
 Jean Vaudrey Mr. F. B. Woulfe
 Henri Caron Mr. Haldane Dalton
 Monseigneur Myriel Mr. Henry Ernestine
 Vicomte Marius D'Anglois Mr. W. Melvyn
 Vicomte Cyprian D'Anglois Mr. Clifford Rean
 Judas Renaud Mr. Eddie Vane
 Pierre Mr. Alf Raymond
 Cloquet Mr. John Paicey
 Moulan Mr. Kenneth Ackroyd
 Jamois Mr. John Paicey
 President of the Court Mr. Alfred Wade
 Counsel for Prosecution Sidney Churchill
 Counsel for Defence Mr. Alfred Waghorn
 Sergeant of Gendarmes Arthur Hartley
 A Waiter Mr. William Ridgwood
 A Priest Mr. Cecil Renton
 Marianne Miss Birdie Kraling
 Evangeline Miss Edith Lorraine
 Sister Grace Miss Theo Henries
 Lizette Miss Ethel Griffies
 Desiree, the mother Miss D. A. Barrington
 Desiree, the daughter Miss D. A. Barrington
 —Royal, West Stanley.
12. *A Girl's Temptation*, play, in four acts, by Mrs. Morton Powell. London production, November 1—Shakespeare.
 Kate Sterling Miss Gertrude Gilbert
 Guy Warren Mr. Frank V. Fenn
 Mark Klaw Mr. Clifford Earle
 Basile Warren Mr. C. E. Lambert
 Geoffrey Sterling Mr. J. de Clifford
 Jim Judd Mr. Fred J. Mace
 Sammy Sniggles Mr. Freddie Bentley
 Moss Isaacstein Mr. William H. Craude
 The Hon. Charles Glade Mr. Tom Handley
 Hyram Pinch Mr. Jonas Swenbanks
 P.C. Lockley Mr. Andrew Clarke
 Lady Constance Heathfield Miss V. Russell
 Mrs. Sterling Mrs. C. E. Lambert
 Jemima Jessop Miss Amy Corallie
 Mrs. Fade Miss Constance Crewe
 Grace Bearing Miss Addie Butler
 Mary Dewar Miss Nellie Clift
 Annie Brown Miss Blanche Lee
 —Star, Liverpool.
13. *The Bonnet Conspirators*, romantic comedy, in four acts, by Violet A. Simpson.
 Lady Hepzibah Deane Miss Helen Ross
 Mario Maclean Miss Leah Bateman-Hunter
 Jacques Maclean Mr. Charles Maude
 Commandant Bullecroft Mr. Leon Quartermaine
 Devignes Mr. E. Harcourt-Williams
 Miss Bullecroft Miss Lizzie Webster
 Drury Mr. Frank Arundell
 De la Marche Mr. Herbert Dansey
 Soldiers—Messrs. Harold Chaplin, Arthur F. Thorn, H. St. Connell, Arthur Marini, Gordon Carr, George Hunter.
 —Court.
13. *Funny's American*, sketch, by (Mrs.) Frances M. Gostling.
 Josephine Plunkett Miss Edith Bartlett
 Geraldine Plunkett Miss Sylvia Dawson
 Fanny Mapleton Miss Violet Paine
 Rose Miss Dorothy Newman
 Daniel P. Davison Mr. Harold H. Tether
 Pier Pavilion, Worthing.
14. *Tess*, opera, in four acts, in Italian, by Frederic D'Erlanger, from "Tess of the D'Urbervilles," by Thomas Hardy, libretto by Luigi Illica. First production in England.
 Tess Mlle. Destinn
 Jack M. Gilibert
 Joan Mme. Lejeune
 Abby Mlle. De Lys
 Angel Clare Signor Zenatello
 Alec D'Urberville Signor Sammarco
 Toronton Signor Zucchi
 Dick M. D'Oisy
 Nancy Mlle. Egener
 Dark-Car Mlle. Bourgeois
 —Covent Garden.
- 15.†*Mr. and Mrs. John Bull*, duologue, by E. C. Matthews.
 John Bull Mr. St. John Beecher
 Britannia Miss Patey Trousdale
 —Regent, Hackney.
- 15.||*Lady Geraldine's Speech*, Suffragist comedietta, by Beatrice Harraden—Guildhall School of Music.
16. *Old Ferrier's Discovery*, play, in one act—Guildhall School of Music.
19. *Achilles in Scyros*, Greek masque, by Alfred Austin—Leighton House, Holland Park Road.
19. *A Devil's Dupe*, sketch, in one scene—Grand, Newcastle.
20. *The Trap*, play, in one act, by Arthur Eekersley and Arthur Curtis.
 Bill Parsons Mr. Tom Reynolds
 "Needle" Barnes Mr. Patrick Curwen
 An Old Woman Miss May Holland
 Nell Miss Eily Malyon
 W. G., New Brighton.
21. *Cupid in Arcady*, fantasy, by Mrs. Adrian C. Hope.
 Robin Miss Jacqueline Hope
 Phyllis Miss Ruth Dawes
 Cupid Miss Marguerite Albanesi
 —Royal Botanic Gardens, Regent's Park.
- 21.†*The Deputy Sheriff*, piece, in one act, by H. M. Vernon.
 Reggie Brooke Mr. Harold Richardson
 Dick Turner Mr. Henry Hare
 Arthur Curtis Mr. H. Lawrence Leyton
 Denver Nell Miss Enid Sass
 —Garrick.
- 22.**Caste*, Robertson's Comedy—Coronet.

24. *Thalia's Teacup; or, The Delights of Deceit*, first comedy, in three acts, by Norreys Connell.—

Mrs. Twickenham Miss Isabel Grey
 Frank Twickenham Mr. Alfie Stewart
 Jessie Twickenham Miss Gwendoline Wren
 Fether Miss Madeline Chapman
 Mr. Twickenham Mr. Edmund Gurney
 Thalia Twickenham Miss Thyra Norman
 Mr. Tabb Mr. Stanley Lathbury
 Mr. Halliday Mr. H. R. Hignett
 Mr. Boothby Mr. E. W. Tarver

—Court.

- 24* *Two Little Vagabonds*, George R. Sims and Arthur Shirley's adaptation of Decourcelle's *Les Deux Gosses* (originally produced at the Princess's, Sept. 23, 1896). Last performance (the 29th) August 21.

George Thornton Mr. Frederick Ross
 Captain Darville Mr. Eric Mayne
 John Searth Mr. Sidney Vautier
 Bill Mullins Mr. S. Major Jones
 Dido Bunes Mr. Charles L. Ludlow
 The Cough Drop Mr. George Elliston
 Leeson Mr. Richard Andean
 Hargitt Mr. Wilfred Edmonds
 Dr. Lynn Mr. Henry Armstrong
 Job Gargoyle Mr. Sidney Young
 Whiffin Mr. A. G. Leigh
 Footman Mr. George Hannaway
 Marion Thornton Miss Frances Dillon
 Barbara Searth Miss Olivia Glynn
 Sister Randall Miss Mabel Mannerling
 Maidservant Miss Avis Scholtz
 Buddy Mullins Miss Blanche Stanley
 Wally Miss Beryl Mercer
 Dick Miss Eve Lumley

—Lyceum.

26. *Under Two Flags*, new version, in four acts, cf Ouida's novel—Royal, Stratford.

28. *From Convent to Throne*, play, in four acts, by J. A. Campbell. (S.P. Osborne, Manchester, March 31, London production Lyric, Hammersmith, Sept. 6.)

Prince of Carpathia Mr. A. D. Adams
 Baron Strelsan Mr. W. J. Miller
 General von Hapsburg Mr. J. Sheridan
 Lieut. Ernesto von Hapsburg

Mr. G. Woods

Lient. Otto Felsen Mr. T. G. Vane
 Eugene von Tarlitz Mr. G. Brooke
 Michael von Hauz Mr. A. F. Stuart
 Caspar Jesson Miss Lissa Young
 Count de Pesthoy Mr. Fred Mace
 Dr. Kurntz Mr. Harold Shutter
 Captain Marklin Mr. W. Speke
 Captain Helbron Mr. R. Loft
 Priest Mr. Edward Jacin
 Stefan Mr. H. F. May
 Simon Mr. Henry Coutte
 Sentry Mr. John Locke
 Cardinal Mr. F. Marshall
 Mother Superior Miss Joan Reid
 Lady Violetta Miss Edna Earl
 Lady Rotha Miss Esme Malim
 Princess Maritza Miss Mary Fulton

—Rotunda, Liverpool.

26. *The Sinner*, drama, in four acts, by C. Watson Mill.

Monk Stretton Mr. Wilson Benge
 Edgar Thornhill Mr. Chas. Burdon
 Paul Levane Mr. A. Finlayson
 Bill Stanton Mr. A. Kenyon Gray
 Jim Stevens Mr. Robert Borlande
 Chris. Floppington Mr. L. Newman
 Lord Ewen Mr. W. H. Pointon
 Jack Ewen Mr. Harold Playfair
 Hallam Mr. Bert Roberts
 Geordie Macgregor Mr. G. Lorena

The Sinner continued.

Chauffeur Mr. Chas. Mann
 Detective Jason Mr. G. Kennard
 Sergeant Butcher Mr. F. E. Thomas
 Meg Stanton Miss Adeline Raby
 Vera Ewen Miss G. Verner
 Nora Stretton Miss Mildred Clay
 Little Ned Miss Dora Olga
 Honor Thornhill Miss Sadie Smith
 —Royal, Sunderland.

29. *The Happy Medium*, comedy, in three acts, by A. Chapin and Paul Gaye.—Ladbroke Hall.

31. *The Marriage of Mignon*, song-play, in three acts, by Herbert Shelley, adapted from the serial of the same name appearing in the *Woman's World* by the same author.

CHARACTERS IN PROLOGUE.

Augustus Garibaldi Mr. J. Crauford
 Sandy Mr. Ewart Drake
 Bill Weaver Mr. Arthur Russell
 Tom Jenkins Mr. Horace Simpson
 Languid Larry Mr. Reggie Atchison
 Peter Blundell Mr. Henry Wells
 Lottie Bowers Miss Amy Fanchette
 Mignon Miss Violet Langton

CHARACTERS IN THE PLAY (10 years after).

"Rags" Mr. Herbert Shelley
 Captain Cherrington Mr. A. Lovett
 Monsieur Zalfruzon Mr. C. F. Lloyd
 Humphrey Vaughan Mr. W. Brandon
 Augustus Garibaldi Mr. J. Crauford
 Sandy Mr. Ewart Drake
 Harry Mr. Claud Vernon
 Crookland Mr. Oliver Howlett
 O'Leary Mr. Edwin Powell
 Jackson Mr. Cecil Walsh
 Dr. Danton Mr. Hugh Lester
 Lottie Bowers Miss Amy Fanchette
 Eva Cherrington Miss F. Nelson
 Cyril Cherrington Miss M. Maddison
 Mary Brown Miss Winnie Donovan
 Mignon Miss Rhoda Larkin

—Fulham.

31. *A Dance at Dawn*, one-act play, an episode in the Reign of Terror, by Gladys B. Stern.

Count Gaston de Courcelles Mr. Oswald Marshall
 Paul Villiers Mr. A. Bristow
 Governor of Conciergerie Mr. E. A. Douglas

Jailor Mr. Francis Leslie
 Fanchette Mlle. Helena Doll

—Marlborough.

- 31.† *The Man on the Box*, comedy, in three acts, adapted by Miss Livingston Furniss from Harold McGrath's novel. (Originally produced at the Pier, Eastbourne, Aug. 6, 1908.)

Lord Kentire Mr. Chas. L. Lane
 Hon. Chas. Henderson Mr. A. Bristow
 Col. Geo. Annersley Mr. E. A. Douglas
 Richard Sheridan Mr. Chas. Ashby
 Major Frank Raleigh Mr. Robt. Page
 Monsieur Pierre Mr. Francis Leslie
 Mr. Watts Mr. Oswald Marshall
 Clerk of the Court Mr. Henry Wray
 Cassidy Mr. Arthur Phipps
 O'Brien Mr. George Montague
 Hon. Mrs. Henderson Miss M. Heape
 Mrs. Conway Miss Edith Chalmers
 Cora Miss Agnes McCarthy
 June Annersley Miss Rose Temple

—Marlborough.

31. *Miss Smith of Pine Ridge*, play, in one act, by Ivan Pat Gore.
 Nebraska Joe Mr. Martin Sands
 Jim Mr. Stanley Arthur
 Nancy Smith Miss Agnes Maude
 Guard Mr. Gordon Smythe
 Sheriff's Officer Mr. Simon Palacter
 —H.M., Aberdeen.
31. *The Lien of Life*, drama, in three acts, by Lee Wilson Dodd—Court.
31. *Stigmata*, tragedy, with prelude, in four acts, by Sutherland-Dix and Eva Unsell—Court.
31. *Fif*, one-act play, adapted from the German by Ella Erskine. (See also under dates February 28 and October 11.)—Court.
31. *The White Hair*, one-act play, by Ella Erskine. (See also under date December 19.)—Court.

AUGUST.

2. *A Thief in the Night*, a play, in four acts, by G. Carlton Wallace.
 Lord Romilly Mr. Herbert M. King
 Alan Escombe Mr. Stanley Bedwell
 Michael Pagani Mr. Leyton Canceller
 Richard Cleeve Mr. Hugh Wallace
 Rev. Chas. Halkett Mr. Philip Crossley
 Drake Mr. Herbert Lewis
 Toby Mr. Bert Atherton
 Detective Laxton Mr. Robert Merrick
 Police Inspector Mr. Henry Stanton
 Constable H 20 Mr. Bert Hedger
 Waiter Mr. Arthur Moran
 Lady Romilly Miss Irene Chalmers
 Joan Escombe Miss Yvonne Q. Orchardson
 Sonia Cleeve Miss Beatrice Homer
 Happy Christmas Miss Jennie Hallworth
 Little Joan Little Prudence Ayrton
 Susan Miss Ethel Ramsay
 —Elephant and Castle.
2. *The Balisham Buddhists*, magical episode, by Nevil Maskelyne.
 Blobson Mr. F. W. Arnold-Mussett
 Cook Miss Ida de Varrell
 Marion Scudamore Miss Edith Cuthbert
 Arthur Blankenside Mr. Charles Glenrose
 "Mr. Draynal" Mr. Nevil Maskelyne
 John Blankenside Mr. Edward Morehen
 —St. George's Hall.
2. *The Devil's Decoy*, musical comedy drama, in prologue and three acts, by Fred Monckton.
 Paul Lamont Mr. Frederick Monckton
 Lieut. J. R. N. Baldwin Mr. Bert Oates
 Stephen Gould Mr. A. W. Harvey
 Victor Egerton Mr. Gilbert Elvin
 Bobbie Clinch Mr. Harold B. Dewhurst
 Dr. Hooper Mr. John Hartley
 Christopher Chinchop Mr. Alfred Selwood
 Kitty Jemima Jenkins Ethel Bateman
 Hilda Melrose Miss Eileen Berge
 Lucy Melrose Miss Cissie Carter
 Cora Melrose Miss Lillie Monckton
 —Grand, Aberavon.
5. *The Best People*, comedy, in three acts, by Frederick Lonsdale. Last performance (the 6th) October 2.
 Lord Emsworth Mr. Frederick Kerr
 Hon. Gerald Bayle Mr. Kenneth Douglas
 Lord Wynlea Mr. Charles Sugden
 Jackson Mr. Howard Sturge
 Mr. James Spofforth Philip Cunningham
 Hibbet Mr. Robert Rivers
 Griffiths Mr. Forbes Dawson
 Lady Emsworth Miss Lettice Fairfax
 The Hon. Mrs. Bayle Miss Eva Moore
 —Wyndham's.

12. *Petticoat Government*, comedy, by Baroness Orczy and Montague Barstow—Wyndham's.
20. *Maitre Seiler*, opera, in English, in one act, by Alick Maclean.
 Wilhelm Mr. Seth Hughes
 Maitre Seiler Mr. Lewys James
 Yeri Mr. Charles Magrath
 Lotte Miss Haymonde Amy
 —Lyric.
23. *The Fatal Dance*, dramatic episode, by Harding Cox. (Originally produced at the Royal, Margate, June 7.)
 Bob Barry Mr. J. Clifford Brooke
 Hilda Barton Miss Maggie Neill
 Consuela Marquez .. Miss Greville Moore
 —Comedy.
23. *The Pin and the Pudding*, play, in three acts, by Barton White. (Originally produced at the Royal, Margate, June 7.) Last performance (the 21st) September 11.
 Robert Anthony Malkin Mr. Harding Cox
 Pat Carberry .. Mr. Robert Whyte, jun.
 Johnny Cripps Mr. Raymond Butler
 Mr. Allan Mr. Athol Stewart
 Brutus P. Streak Mr. H. de Lance
 Mr. Robbins Mr. Windham Guise
 Quartermaster Mr. John Dennys
 Mrs. Malkin Mrs. Sam Sothern
 Mrs. Brutus P. Streak...Miss G. Moore
 Maid Miss May Blayne
 Tamsie Miss Iris Hoey
 —Comedy.
25. *The Show-ing-Up of Blanco Posnet*, "a sermon in crude melodrama," in one act, by George Bernard Shaw. London production by the Abbey Theatre company under the auspices of the Stage Society, Aldwych, December 5.
 Babsy Miss Eileen O'Doherty
 Lottie Miss Cathleen Mullampathy
 Hannah Miss Sheila O'Sullivan
 Jessie Miss Mary Nairn
 Emma Miss Annie O'Hynes
 Elder Daniels Mr. Arthur Sinclair
 Blanco Posnet Mr. Fred O'Donovan
 Strapper Kemp Mr. J. M. Kerrigan
 Feeny Evans Miss Sara Allgood
 Sheriff Kemp Mr. Sydney J. Morgan
 Foreman of the Jury Mr. J. A. O'Rourke
 Nestor, a jurymen Mr. A. J. Goulden
 The Woman Miss Maire O'Neill
 Waggoner Joe Mr. Eric Gorman
 —Abbey, Dublin.
27. *Rienzi*, Wagner's opera revived by the Moody-Manners company—Lyric.
27. *Cloudland*, "dance scena," by E. C. Matthews.
 Rev. Early Worth Mr. Bert Morley
 Mrs. Early Worth Miss Evie Anderson
 Aero-Spirit of the Air Miss Enid Errol
 —Regent, Hackney.
30. *Unemployed*, one-act play, by Margaret M. Mack. (Originally produced by the Incorporated Stage Society at the Aldwych on March 28, 1909.)
 An Outcast Mr. Stanley Drewitt
 Mrs. Brown Miss Lilian Christine
 Mrs. Alec Vesey Miss Hilda Bruce Potter
 Alec Vesey Mr. Leonard Mudie
 Charlie Howard Mr. Esmé Percy
 A Policeman Mr. Edward Landor
 —Gaiety, Manchester.
30. *Independent Means*, four-act drama, by Stanley Houghton.
 John Craven Forsyth Mr. Charles Bibby
 Mrs. Forsyth Miss Darragh
 Edgar Forsyth Mr. Basil Dean

Independent Man (continued).

- Sidney Forsyth Miss Edith Goodall
 Samuel Hatch Mr. Henry Austin
 Jane Gregory Miss Ada King
 —Gatsby, Manchester.
- 30. *Ardene Lupin*, play, in four acts by Francis de Cressay and Maurice Leblanc. (Originally produced at the Athenee, Paris, October 28, 1905.) Transferred to the Globe, December 13.**
 Due de Charmerace .. Mr. G. du Maurier
 Guerchard Mr. Dennis Eadie
 Gournay-Martin Mr. Eric Lewis
 Examining Magistrate .. Mr. H. Bunston
 Charolais Mr. Herbert Dansey
 Hippolyte Mr. Leon Quartermaine
 Anastase Mr. Harold Chapin
 Bernard Mr. Donald Calthrop
 Commissary of Police....Mr. Paul Berton
 The Concierge Mr. P. L. Julian
 Bourau Mr. Ernest Young
 Firmin Mr. D. J. Williams
 Agent of Police Mr. W. Luff
 Jean Mr. Warburton Gamble
 Dieusy Mr. George Lestocq
 Bonavert Mr. Robert Horton
 Alfred Mr. Horton Cooper
 Locksmith Mr. Drelinecourt Odium
 Souia Miss Alexandra Carlisle
 Germaine Gournay-Martin. Miss M. Leslie
 Victoire Miss Rosina Filippi
 Jeanne Miss Ann Cleaver
 Marie Miss Gwendolyn Rayne
 Concierge Miss Mary Barton
 Irma Miss Dorothy Bell
 —Duke of York's.
- 30. *Butterfly Kisses*, one-act play, by Carmel Goldsmith.**
 Letty Miss Muriel Carmel
 Mary Miss Marie Mansfield
 Robert Mr. Rohan Clensy
 —Pier Pavilion, Ryde.
- 31. *The Maharaman*, drama, in one act, by Leon M. Lion and W. Strange Hall.**
 Margaret Ellerton Miss Buena Bent
 Netta Ellerton Miss Madge Burnand
 Sir Pierce Rolvenden .. Mr. C. Kinnaird
 George Rolvenden .. Mr. H. Walters, jun.
 —Playhouse.
- 31. **A Sense of Humour*, comedy, in three acts, by Beryl and Cosmo Hamilton. (Originally produced at the Comedy January 7, 1906.)**
 Major Archibald Hay..Mr. Guy Standing
 Sir William Hutton Mr. Leslie Faber
 Meakin Mr. Ernest Cosham
 Viola Hay Miss Auriol Lee
 Stanner Miss Buena Bent
 Lady Hutton Miss Beryl Faber
 —Playhouse.

SEPTEMBER.

- 1. *Madame X.*, play, in a prologue and three acts, by Alexandre Gisson. Last performance (the 2nd) October 29.**
 Louis Fleuriot Mr. Sydney Valentine
 Raymond Fleuriot .. Mr. Arthur Wontner
 Noël Mr. Cyril Harcourt
 Périssard Mr. G. W. Anson
 Marivel Mr. O. P. Heggie
 Larouche Mr. C. M. Hallard
 Dr. Chessel Mr. Herbert Ross
 Victor Mr. Edmund Gwenn
 Presiding Judge..... Mr. J. H. Barnes
 Valmerin Mr. Alfred Brydone
 Clerk of the Court Mr. John Kelt
 Usher of the Court .. Mr. W. L. Branscombe

Madame X. (continued).

- Foreman of the Jury..Mr. J. P. Kirkwood
 Fontaine Mr. Philip Knox
 Jacqueline Fleuriot.. Miss Lena Ashwell
 Hélène Miss Lydia Bilbrooke
 Marie Miss Nannie Bennett
 Mme. Valentine .. Miss Winifred Harris
 Rose Miss Elsie Chester
 —Globe.
- 1. *Dear Little Denmark*, Danish musical incident, in two acts, chatter, jingles, and tunes by Paul A. Rubens. Last performance (the 11th) December 18.**
 Duke Ernst von Rasmussen Mr. J. Blakeley
 Karl Mr. C. Morton Horne
 Conrad Petersen.....Mr. Bertram Wallis
 Simon Jorgensen Mr. John Clulow
 Jonas Jensen Mr. A. W. Baskecomb
 Sergeant Ohls Mr. Fred W. Ring
 Chamberlain .. Mr. Warwick Wellington
 Robins Mr. J. Dornan
 Town Crier Mr. Iago Lewys
 Neils Mr. J. B. Frazer
 Hans Hansen Mr. Huntley Wright
 Ophelia Miss Gracie Leigh
 'Xandra Miss Hazel Dawn
 Adeline Miss Peggy Bethel
 —Miss Daisy Fisher
 Members of the Duke's Ballet Troupe. (Miss Claire Lynch
 Miss Gladys Beech
 Miss Winnie Erskine
 Miss Nancy Rich
 Miss Kitty Sparrow
 Elsa Miss Phyllis Monkman
 Christine Miss Isabel Jay
 —Prince of Wales's.
- 2. *Mid-Channel*, play, in four acts, by Sir Arthur Pinero. Last performance (the 58th) October 29.**
 Theodore Blundell ... Mr. Lyn Harding
 The Hon. Peter Mottram
 Mr. C. M. Lowne
 Leonard Ferris Mr. Eric Maturin
 Warren Mr. A. E. Drinkwater
 Cole Mr. Stuart Dennison
 Rideout Mr. Sydney Hamilton
 Upholsterers (Mr. Owen Nares
 —Mr. T. Wegelin
 Zoe Blundell Miss Irene Vanbrugh
 Mrs. Pierpoint .. Miss Kate Serjeantson
 Ethel Pierpoint Miss Rosalie Toller
 Mrs. Annerly Miss Nina Sevening
 Lena Miss Ruth Maitland
 A Maid-servant Miss Faith Cell
 —St. James's.
- 2. *Way Out West*, drama, by Junius Booth.**
 Jack Hamlin Mr. Junius Booth
 Col. Starbottle Mr. John Sanger
 Judge Byers Mr. Norman Clifton
 Bert Masterton Mr. C. W. Crowe
 Abner Byers Mr. J. Leroy
 Jim Harkins Mr. Harry Bannister
 Ah Foo Mr. J. F. Brandon
 Harry Lynn Mr. Fred Lodge
 Manuel Garcia Mr. Walter Jarvis
 Yuba Bill Mr. W. Huron
 Lance Weathersby..... Mr. Percy Miller
 Helen Masterton Miss Alice West
 Mrs. Byers Miss Peggy Yeoman
 Mrs. Dooley Miss Clara Lancaster
 —Royal, Lincoln.
- 4. *The Proud Prince*, romantic play, in four acts, by Justin Huntly McCarthy, with music composed by H. Sullivan-Brooke. Last performance (the 78th) November 10.**
 King Robert of Sicily..Mr. Matheson Lang

The Proud Prince (continued).

Count Hildebrand	Mr. Eric Mayne
Diogenes	Mr. Ernest Griffin
Theron	Mr. Frederick Ross
The Archangel	Mr. Harvey Braban
Hieronymus	Mr. Sydney Vautier
Sigurd	Mr. A. G. Leigh
Archbishop of Syracuse	Mr. C. Wright
Zal	Mr. Ernest Cressan
Rustum	Mr. J. R. Gillespie
An Old Exile	Mr. Richard Andean
A Young Man	Mr. Terence O'Brien
A Soldier	Mr. C. A. Chandler
An Old Citizen	Mr. Harry Lester
A Townsman	Mr. W. Coats Bush
Perpetua	Miss Dorothy Thomas
Lysabetta	Miss Frances Dillon
Helema	Miss Olivia Glynn
Corinna	Miss Mabel Mannerling
Theodora	Miss Alice Cox
Messalinda	Miss Lilian Keilly Davies
Faustina	Miss G. Conway Tearle
Yolande	Miss Maude Leslie
A Young Exile	Miss Ayice Scholtz
A Townswoman	Miss Edwards —Lyceum.

6. *From Convent to Throne*, romantic drama, in four acts, by J. A. Campbell. (S.P. Osborne, Manchester, March 31; Rotunda, Liverpool, July 26.)

Maurice	Mr. A. E. Stuart
Baron Streisau	Mr. William J. Miller
Gen. von Hapsburg	Mr. John S. Marier
Lieut. von Hapsburg	Mr. Graham Woods
Lieut. Otto Felsen	Mr. T. G. Vane
Eugene von Tarlitz	Mr. Gilson Brooke
Michael von Hanz	Mr. H. C. Maxwell
Count de Pesthov	Mr. Fred Lillywhite
Casper Jessen	Miss Lissa Young
Dr. Kurntz	Mr. Harold Shuter
Capt. Marklin	Mr. William Speke
Capt. Helbron	Mr. Richard Loft
Priest	Mr. Edwin Jacin
Stefan	Mr. H. F. May
Simon	Mr. G. A. Edwards
Sentry	Mr. John Locke
Cardinal	Mr. Frank Marshall
Bruno	Mr. A. R. Charlton
Rosella	Miss Maudie Grayson
Mother Superior	Miss Katharine Davis
The Lady Violetta	Miss Edna Earle
The Lady Rotha	Miss Esme Malim
The Princess Maritza	Miss Mary Fulton —Lyric, Hammersmith.

6. *Can a Woman be Good?* domestic play, in four acts, by C. Watson Mill. London production, October 18, Pavilion.

Manuel Errington	Mr. Joseph Millane
Herod Steinburg	Mr. Henry Doughty
Ralph Desmond	Mr. W. E. Griffiths
Ostler Jim	Mr. Ernest St. John
Adam West	Mr. John Brooks
Curley Dabbs	Mr. J. R. Tyrrell
P.C. Willis	Mr. James Barratt
Cairns	Mr. Fred Clifford
Starman	Mr. J. G. Maine
James Widdicombe	Mr. Harry Wells
William Barnes	Mr. James Walker
Jasper Mordant	Mr. F. L. Arthur
Aired Ames	Mr. W. Mathews
George Reed	Mr. Charles Arthur
Slithers	Miss Winifred Barton
Dolly Merrick	Miss Flossie Daviss
Mrs. Errington	Miss Alice Thurne
Magdalena Fawcett	Miss Mabel Rose
Leila Le Brunne	Miss Norah Melton
Naomi Merrick	Miss Florence Hunt
Esther Howard	Miss Louise Hampton —Royal, Chatham.

6. *Barbara Grows Up*, comedy, in three acts, by George J. Hamlen.

Janet	Miss Jean Cadell
Barbara Morrison	Miss Mary Jerrold
Kenneth Morrison	Mr. Hubert Harben
Margaret Morrison	Miss P. Wheeler
Andrew Purdie	Mr. Campbell Giulian
Mrs. O'Brian	Miss Marie Hudspeth
Barney O'Brian	Mr. Perceval Clark
	—Royalty, Glasgow.

6. *Only a Little Boy*, play, in four acts, by F. Marriott Watson and James Ussher.

Ambrose Pennington	Mr. J. Sherwin
Mrs. Pennington	Miss Mabel Harland
June	Miss Florence E. Florence
Deborah	Miss Hettie Senior
Steve Kingdom	Mr. Oswald Douglas
Jim Bragstone	Mr. F. Marriott Watson
Billie Bragstone	Miss Dot Forde
Tag-rag O'Flann	Master H. E. Duff
Mona O'Flann	Miss Lucy Edwin
Joshua Snell	Mr. Cecil Raymond
Sir Philip Meynell	Mr. Aubrey Winn
Lady Mary Meynell	Miss Mary Ainslie
Doss 'Ouse Dick	Mr. A. Anderson
Daniel Dust	Mr. George Norbury
Thomas Kent	Mr. Willis Elton
	—Rotunda, Liverpool.

8. * *King Lear*, Shakespeare's tragedy, in five acts. Mr. Herbert Trench's revival. Last performance (the 37th) October 9.

Lear	Mr. Norman McKinnel
King of France	Mr. Franklin Dyall
Duke of Burgundy	Mr. E. A. Warburton
Duke of Cornwall	Mr. J. Fisher White
Duke of Albany	Mr. Kenyon Musgrave
Earl of Kent	Mr. Charles V. France
Earl of Gloster	Mr. James Hearn
Edgar	Mr. Charles Quartermaine
Edmund	Mr. Dawson Milward
Doctor	Mr. Edward Rigby
Fool	Mr. H. R. Hignett
Oswald	Mr. Trevor Lowe
Gentleman	Mr. Gordon Bailey
Herald	Mr. Casells Cobb
Servant to Cornwall	Mr. F. Ridley
Captain to Goneril	Mr. R. W. Hutton
Attendant to Lear	Mr. W. R. Haines
Messenger	Mr. R. McLeod
Cordelia	Miss Ellen O'Malley
Goneril	Miss Ada Ferrar
Regan	Miss Marie Polini
	—Haymarket.

9. *The Whip*, sporting drama, in four acts, by Cecil Raleigh and Henry Hamilton. Last performance (the 110th), December 8.

Rev. Verner Haslam	Mr. Basil Gill
Tom Lambert	Mr. George Barrett
Capt. Greville Sartoris	Mr. C. Keightley
Earl of Brancaster	Mr. Vincent Clive
Joe Kelly	Mr. Charles Rock
The Marquis of Beverley	Mr. A. Bucklaw
Harry Anson	Mr. Cecil Cameron
Tom Foster	Mr. Fred Grove
Captain Rayner	Mr. Charles Blackall
Hon. Mrs. Beamish	Miss Fanny Brough
Lady Diana Sartoris	Miss J. Bateman
Mrs. D'Aquila	Miss Nancy Price
Myrtle Anson	Miss Madge Fabian
Lady Antrobus	Miss May Warley
Small parts by:—	Mrs. Edwin Palmer,
	Miss Ella Clarkson, Miss Joan Burton,
	Miss Winifred Bateman, Miss Olive
	Palmer, Miss Marjorie Day, Miss Gertie
	Britton, Mr. Tom Ronalds, Mr. Bert
	Monks, Mr. Fred Penley, Mr. Jack Frost,
	Mr. E. Morgan, Mr. Charles Grahame,
	Mr. A. C. Hardie, Mr. Harold Belcher, Mr.
	Sydney Bower.

—Drury Lane

9. *Where is William?*, a farce, in three acts, by Charles Windermere. (Originally produced at Worthing, June 21, 1906.)
 Sir William Gregory .. Mr. C. Windermere
 Harry Mr. Wylie A. Thompson
 General Rubhub Mr. Leslie Norman
 William Jolly Mr. Ruie Pyott
 Joe Badge Mr. Lionel West
 Policeman Mr. J. H. Green
 Lady Mary Miss Belle Donaldson
 Phyllis Miss Clare Manfield
 Emily Miss Leila Russell
 Eliza Miss Zoe Davis
 —Castle, Richmond.
11. *Making a Gentleman*, a play, in four acts, by Alfred Sutro. Last performance (the 97th) December 4.
 Sam Carey Mr. Bourchier Archibald Carey .. Mr. Kenneth Douglas
 Lord Parkhurst....Mr. Edmund Maurice Hon.
 Lionel Trenning..Mr. A. E. Benedict
 Geoffrey Carleon...Mr. Bertram Forsyth
 Edmunds Mr. William Burchill Franklin Mr. Charles Vernon Wilson..... Mr. Dallas Cairns Baroness Von Ritzten....Miss Ethel Irving Hon.
 Mrs. Trenning...Miss M. Beaumont
 Mrs. Revell..... Miss Agnes Thomas
 Milly Chambers.....Miss Athene Seyler
 Mrs. Irwin.....Miss Mary Weigall —Garrick.
12. *Almost His Bride*, play, by Stephen Pritt. Earl of Ullswater. Mr. David McFarlane
 Esquire Rowland.....Mr. Marshall Meade Philip Rowland....Mr. Arthur F. Dudley Jasper Thorne.....Mr. Raymond Dudley Simon Simson.....Mr. Stephen Pritt Clergyman Mr. Barton White Detective Inspector..Mr. Walter Chevasse Policeman Mr. George Cross Emma BaxterMiss Nellie Hook Myra Thorne.....Miss Phyllis Elton Ruth Gilchrist ..Miss Adele Liddon Mona Gilchrist..Miss M. Lewin-Manning —Royal, Preston.
14. *False Gods*, Egyptian play, in four acts, translated by J. B. Fagan from *La Foi*, by Eugène Brieux, music specially composed by Camille Saint-Saëns. Last performance (the 62nd) November 6.
 The Pharaoh.....Mr. Hubert Carter The High Priest..Herbert Beerbohm Tree Rheou Mr. Edward Sass Pakh Mr. William Haviland Satni Mr. Henry Ainley Bitiou Mr. Jules Shaw Sokiti Mr. Leon M. Lion Nourm Mr. Frank Edmund The Steward.....Mr. A. Scott Craven The ExorcistMr. Henry Morrell Mieris Mrs. Patrick Campbell Yaouma Miss Evelyn D'Alroy Kirjipa.....Miss Bateman (Mrs. Crowe) Hanou Miss Laura Cowie Taya Miss Adeline Bourne Sitsinit Miss Jean Harkness Nagau Miss Hilda Moore Delethi Miss Elinor Foster Nahasi Miss Marie Hemingway Mouene Miss Clare Harris —His Majesty's.
15. *Yama Yama Land*, play, in a prologue and four acts, by Grace Duffie Boylan—Ladbrooke Hall, W.
- 15.* *A Soldier's Daughters*, one-act play, by Cosmo Hamilton. (Originally produced at the Kingsway, March 14, 1906.)—Playhouse.
15. *The Typist*, one-act play, by Ella Erskine. Mary Lister Miss Ella Erskine Earl Dreighton Mr. Walter Pearce Johnson Mr. Leonard Calvert —Garden Theatre (Women of all Nations Exhibition), Olympia.
15. *The North Pole*, illusion sketch, by David Devant—St. George's Hall.
15. *The Great Divide*, a play, in three acts, by William Vaughn Moody. Last performance (the 41st) October 23.
 Ruth Jordan..Miss E. Wynne Matthison Polly Jordan ...Miss Laura Hope Crews Mrs. JordanMiss Isabel Waldron Philip JordanMr. Frederic Burt Dr. NewberryMr. William J. Butler Winthrop Newberry..Mr. C. F. Gotthold ArchitectMr. Frank Brownlee ContractorMr. Robert Herbert DutchMr. Frank Weldon PedroMr. Arthur Benton LonMr. J. Harry Benrimo Burt Williams .Mr. Henry B. Waltham BoyMr. James Hagan Stephen GhentMr. Henry Miller —Adelphi.
16. *His Real Wife*, domestic play, in four acts, by Charles A. Clarke. (Production at the Royal Court, Warrington, December 27.)—Lyric, Hammersmith.
16. *The Brass Bottle*, farce, in four acts, by F. Anstey.
 Horace VentimoreMr. L. Grossmith Professor Anthony Futvoye..Mr. A. Bishop Fakrash-El-Aamash ..Mr. E. Holman Clark Spencer PringleMr. Rudge Harding Samuel Wackerbath ..Mr. Luigi Lablache RapkinMr. J. H. Brewer Chief of CaravanMr. A. Spencer Head EfreedMr. John Carey A WaiterMr. Walter Ringham Mrs. FutvoyeMiss Lena Halliday Sylvia FutvoyeMiss Viva Birkett Mrs. RapkinMiss Mary Brough Mrs. Wackerbath ...Miss Armine Grace JessieMiss Gladys Storey ZobeidaMiss Mabel Duncan —Vaudeville
20. *What a Man Made Her*, society drama, by Charles Darrell. (London production, December 27, Royal, Stratford.)
 Rupert Danescombe .. Mr. Ed. Rawlinson Sir Ernest Cavendish...Mr. Edward Ray Dr. Mark HavenMr. J. M. Oliver Lewis E. Gunnerstein..Mr. Barnett Lando EvansMr. Syd Davies Lord Tarporley .. Mr. J. W. Lindsay Ellis Lady GorringMiss V. Thomas Nurse ArdenMiss K. Murgatroyd DeborahMiss Tessa Myers ElfriedaMiss Margaret Saville Lady T. Danescombe...Stella Carmichael Janet McAllister...Miss Renée Glendower —Albert, Brighouse.
20. *A Nation in Arms*, military play, by B. S. Townroe.
 Betty Burley....Miss Margaret Marshall Jack Graham Mr. C. Leveson Lane Jess Fisher Miss Gwendolen Logan Kit Fisher Mr. Egerton Hubbard Jacob Burley Mr. H. B. Peppin Marjory Hall .. Miss Evangeline Hilliard Jim Bruce Mr. Stafford Hilliard Sergt.-Instructor Babbs..Mr. G. O'Kelly Private Baxter Mr. S. E. Limnit Private Cartwright Mr. Max Woods Private Jones Mr. Harvey Adams

A Nation in Arms (continued).

Sergeant Pinto Mr. Eric Bass
 Private Bihin Mr. John Radcliffe
 Mrs. Hewson Miss Alma King
 Orderly Mr. Robert Melrose
 Major Viner Mr. Alfred Bristow
 —Royal Court, Warrington.

20. *A Child of the Streets.* (London production, January 3, 1910, Royal, Stratford.) Drama, in four acts, by Frank Price.
 Sir John Graham Mr. John Errol
 Lawrence Craigie .. Mr. Frank F. Raleigh
 Lieut. Jack Ainsley..Mr. Bernard Lovett
 Robert Wallace Mr. John Davidson
 Oscar Van Dam Mr. Maurice Jones
 Ezra Scroggie Mr. George Francis
 Pomeroy Smith Mr. Fred Acton
 Constable 214 D.....Mr. Lewis Rae
 Gertrude Graham .. Miss Bessie Hazlewood
 Lorna Carstairs Miss Yoka Summer
 Selina Haddock .. Miss Carlotta Blondin
 Little Doris Little Ethel Filkin
 Doris Graham Miss Dot Stephens
 —Grand, Walsall.

22. *A Maid of Honour*, in one act, by Edward Denby (E. G. Hemmerde, K.C.), founded on an incident in the late G. J. Whyte-Melville's novel, "Holmby House."

Oliver Cromwell.....Mr. Frank Tyers
 General Harrison Mr. B. A. Pittar
 Major H. Bosville...E. Harcourt-Williams
 Capt. George Effingham..Mr. S. Howlett
 Capt. Hugh Trentham..Mr. H. E. Hewitt
 Charles Stanford...Mr. J. Patric Curwen
 Mary Cave.....Miss Dorothea Baird
 —Queen's.

22.**The Bells*, the version by Leopold Lewis of MM. Erckmann - Chatrian's *Le Juif Polonois*. (Originally produced by Henry Irving at the Lyceum on November 25, 1871.) Last performance (the 51st) November 8.—Queen's.

25.†*The Dollar Princess*, musical play, in three acts, by A. M. Willner and F. Grünbaum, adapted for the English stage by Basil Hood; lyrics by Adrian Ross; music by Leo Fall. (Original English production at the Prince's, Manchester, on December 24, 1908.)

Freddy Fairfax Mr. Robert Michell
 Mr. Bulger Mr. W. H. Berry
 Dick Mr. Evelyn Beerbohm
 John, Earl of Quorn .. Mr. Basil S. Foster
 Sir James McGregor .. Mr. Willie Warde
 Duke of Stonehenge Mr. F. J. Blackman
 Vicomte de Brésac .. Mr. Garnet Wilson
 Lieut. Grant Mr. Harold Deacon
 Harry Q. Conder Mr. Joseph Coyne
 Olga Miss Emmy Wehlen
 Daisy Miss Gabrielle Ray
 Duclie du Cros Miss May Kinder
 Sadie von Tromp .. Miss Gladys Cooper
 Lady Augusta ... Miss Phyllis Le Grand
 Lady Dorothy Miss May Hobson
 Lady Gwendoline .. Miss Gertrude Glyn
 Lady Margaret Miss Marion Lindsay
 Hon. Editha Dalrymple Miss D. Dombey
 Alice Miss Lily Elsie
 —Daly's.

27.¶*London Night Hawks*, drama, in four acts, by T. B. Brabazon—P.H., Arbroath.

27. *In Lilac Time*, domestic comedy, in one act, by Maude Thompson—Lyceum, Crewe.

25. *Happy Hooligan*, musical extravaganza, in three acts. (Originally produced at the Empire, Oldham, on July 20, 1908.)
 Happy Hooligan Mr. George Richie
 Mike Sullivan Mr. Edwin Millins
 Solomon Cohen Mr. Billy Keely
 Charlie Flipp .. Mr. Robert H. Howard
 Widow Waddington .. Miss Lottie Wilson
 Rose Walker Miss Lillian Gregory
 Daisy Martell Miss Olive Stewart
 Nettie Dunville Miss May Robson
 Oki-Sen Mr. James Selby
 Nick Carter Mr. Tom Verity
 Constable 1875 Mr. E. Ballard
 Marks Mr. Joe Dagman
 Tram Inspector Mr. Herbert Gill
 Mother's Angel Child .. Mr. F. Reynolds
 Duke Mr. Geo. Nicholls
 Nurse Girl Miss Violet Cheeter
 Mrs. Phat Miss Gertie Millins
 Yo-Sen Mr. Fred Reynolds
 Wut-Guy Mr. Robert Daly
 Yoko-May Mr. Harry Tenner
 Chop-Suey Mr. Jack Westfield
 —Lyric, Hammersmith.

27.¶*The Catastrophe*, one-act play, by H. C. Ferraby (Produced by the Curtain Raisers, Rehearsal March 11.)—Lyceum.

27. *The Makings of a Man*, sensational drama, in four acts, by Tom Craven (founded upon a story by the same author).
 Jack Reckless .. Mr. Frank Roberts
 Ambrose Kreep .. Mr. P. R. Foreman
 Oliver Rand Mr. Sam Pearce
 Skymer Mr. Tom Craven
 Marcus Goldstein Mr. S. Bransgrove
 Silas Wontner Mr. A. C. Thornehill
 Tanner Mr. Louis Palgrave
 Quidd Miss P. Rickmond
 Rhoda Wontner Miss Gertrude Harrison
 Effie Rand Miss Helena Walbran
 —Pavilion.

27. *Press Cuttings*, public performance of George Bernard Shaw's topical sketch. (Previously produced privately in London by the Civic and Dramatic Guild, Court, July 9.)

General Bones Mr. Ian McLaren
 An Orderly Mr. B. Eden Payne
 Johnson Mr. Charles Bibby
 Mrs. Farrell Miss Ida King
 Mrs. Banger Miss Emily Patterson
 Lady Corinthia Fanshawe..Miss E. Goodall
 —Gaiety, Manchester.

27.¶*Duty*, drama, in three acts, by the Rev. G. D. Rosenthal and J. J. Blood.
 Colonel Holt Col. T. E. Kimberley
 Captain Stillmarsh .. Mr. F. W. Lawday
 Sergt. Carpenter Mr. Harbon
 Corp'l. Jones Mr. Bruckshaw
 Jack Wright Mr. Albert C. Green
 Bill Slyde Mr. Fred G. Hands
 Tommy Thompson .. Master J. Edwardes
 Orderly Master Ford
 Bugler Master Booth
 Sentry Master Ford
 Pipkin Master Witcomb
 Jellyman Master Gould
 Perkins Master Morris
 Rev. Mr. Wynter Somerton..Mr. F. Moore
 Alfred Twiggins, J.P. Mr. J. J. Blood
 Jabez Brownlow Mr. W. H. Kerfoot
 P. C. Rumble Mr. Charles Adcock
 Mrs. Twiggins Mrs. Gardner Tyndall
 Madge Brownlow Miss Ida Maio
 —Balsall Heath Inst., Birmingham.

3. *The Moonbeams*, romantic comic opera, in three acts, the book by Guy Eden and Reginald Somerville, lyrics by Guy Eden, music by Reginald Somerville. Revised version October 20. Last performance (the 6th) November 27.

Pierre	Mr. C. H. Workman
Fritz	Mr. Claude Fleming
Camil	Mr. Laurence Legge
Gustave	Mr. Reginald Lawrence
Louie	Mr. A. Wellton Fordham
François	Mr. Sydney Ashcroft
Sergeant Frederick	Mr. Frank Perfitt
Prest	Mr. A. Everette
Citizen	Mr. D. Fergusson
Clarice	Miss Elsie Spain
Aunt	Miss Jessie Rose
Miss Spinifex	Miss Kate Forster
Yvonne	Miss Ruby Gray
Armenia	Miss Mabel Burnege
Celeste	Miss Gladys Lancaster
Noelle	Miss Hilda Vining
Yvette	Miss Josset Legh
Prudence	Miss Marjorie Dawes
Brudenells	Miss Fay Temple
Brudenells	Miss Giovanna Botto
	—Savoy.

30. *Smith*, comedy, in four acts, by W. Somerset Maugham.

Thomas Eeeman	Mr. Robert Loraine
Herbert Dallas-Baker, K.C.	Mr. F. Volpé
Algernon Peppercorn	Mr. A. E. Matthews
Fletcher	Mr. Percy Goodyer
Mrs. Dallas-Baker	Miss Kate Cutler
Emily Chapman	Miss Edyth Latimer
Mrs. Otto Rosenberg	Miss L. Bilbrooke
Smith	Miss Marie Löhr
	—Comedy.

OCTOBER.

1. *Murder Will Out*, drama, in four acts, by W. V. Garrod.

Sir John Trevelyan	Mr. Charles Halling
Oscar Havilson	Mr. W. V. Garrod
James Cartmell	Mr. William Bradford
Harry Owsworth	Mr. Owen Remonde
P.C. Robert Skinner	Mr. Frank Dallas
David Hearne	Mr. Seymour Perry
Anthony Fynne	Mr. Walter Vincent
Mrs. Havilson	Miss P. Alicia Neil
Mrs. Fynne	Miss Alice Clarke
Eddie Havilson	Miss Ethel Crawford
Dolly Nettle	Miss Amy Ashton
Phyllis Trevelyan	Miss Bertha Kingston
	—Royal, Sunderland

1. *These Are My People*, romance of two countries, in four acts, by Edwin Milton Royle—Garrick.

4. *The Port Arms*, farcical sketch, in one act, by Gayer Mackay and Robert Ord.

Cecilia Tiddly	Miss Barbara Fenn
Alfred Snick	Mr. Edwin Bennett
Dave Pullinger	Mr. Lennox Pawle
	—Palace Pier, Brighton.

4 Sir *Walter Raleigh*, romantic play, in four acts, by William Devereux. London production, Lyric, October 18.

Queen Elizabeth	Miss Winifred Emery
Francis Walsingham	Miss Gwendolin Floyd
Anne Charnock	Miss Dorothy Dix
Elizabeth Throgmorton	Lilian Braithwaite
Bernardino de Mendoza	C. W. Somerset
Diego Alvarez	Mr. Caton Woodville
Anthony Babington	Mr. Cronin-Wilson
John Ballard	Mr. A. E. George
John Savage	Mr. Frank Woolfe
Francis Throgmorton	Mr. Shiel Barry

Sir *Walter Raleigh* (continued).

Robert Barnwell	Mr. S. J. Warmington
Edward Charnock	Mr. Tom Nesbitt
Edward Windsor	Mr. Everard Vandérlip
Sir Francis Walsingham	Mr. Arthur Ayres
Lord Burghley	Mr. Tom Heskewood
Earl of Leicester	Mr. J. Napper
Earl of Essex	Mr. Stuart Dawson
Sir Aymar Porter	Mr. S. B. Brereton
The Queen's Usher	Mr. Oswald S. Bailey
Jeremiah Lightfoot	Mr. Hugh B. Tabberer
Barnabas Grub	Mr. Alec F. Thompson
James Longbowe	Mr. Herbert Jarman
Sir Walter Raleigh	Mr. Lewis Waller
	—Royal, Birmingham.

4. *Little Phil's Mother*, drama, in four acts, by Charles A. Clarke.

Frank Towers	Mr. Percy Ballard
Sam Perkels	Mr. Frank M. Thorne
Oscar Titherton	Mr. Victor Gardom
Geoffrey Dyne	Mr. Bernard Webb
Donald Taggerty	Mr. H. J. Monte
Bill Briquet	Mr. John E. Tomlinson
Prison Chaplain	Mr. H. T. Booth
P.C. Simmers	Mr. Pat Quinn
Governor of Prison	Mr. R. S. Silkstone
Warder	Mr. Arthur Brownlaw
Flat Attendant	Mr. S. T. Stephenson
Ruth Towers	Miss Maud Russell
Elspeth	Miss Violet Craufurd
Julia Worliove	Miss Leslie Warner
Phil	Little Gertie Renaud
Wardress	Miss Shine
	—O.H., Wakefield

4. *Bill Sikes*, dramatic episode, in one act, adapted by B. Soane-Roby from Charles Dickens's "Oliver Twist."

Bill Sikes	Mr. C. Maynard Brown
Noah Claypole	Mr. Soane-Roby, jun.
Nancy Sikes	Miss Kitty Lofting
Fagin	Mr. B. Soane-Roby
	—Palace Pier, Brighton

4. *The Musical Martians; or, Then the Band Played*, musical piece, in two scenes, by Philip Yorke and Peri Cooke. Last performance (the 6th), October 9.

Myrene	Miss Vera Dorian
Naxia	Miss Dulcie Garland
Oubietas	Mr. Niels H. Gade
Harry Rivers	Mr. Henry Gurney
Chippers	Mr. Arthur Leslie
	—Aldwych

4. *The Bad Girl of the Family*, drama, in four acts, by Frederick Melville, music by T. P. Fish. Revived at the Aldwych, December 27.

Lieut. Richard Marsh	Mr. Guy Hastings
Harry Gordon	Mr. H. Lane Bayliff
Lord Erskine	Mr. Rothbury Evans
Sammy Snozzie	Mr. Pat Waddock
Inspector Lawrence	Mr. F. L. Lawrence
P.C. Harper	Mr. H. Sherwood
The Vicar	Mr. Lionel Browne
Florrie Jones	Miss Daisy St. Clair
Sally Smith	Miss Jenny Baxter
Betsy Baker	Miss Elsie Broom
Fanny Hall	Miss Kate Ernest
Sally Smithers	Miss Marie Wright
Barney Gordon	Mr. Herbert Landeck
Jerry Holmes	Mr. D'Arcy Kelway
John Moore	Mr. Dennis Byron
Warder Johnson	Mr. Fred Carr
Warder Harris	Mr. F. Wilding
Rev. Mr. Evans	Mr. Henry Johnson
Railway Porter	Mr. Sidney Coombs
Driver	Mr. Henry Clarke
Gladys Erskine	Miss Alice Belmore
Mrs. Moore	Miss Madge Stone
Honour Moore	Miss Marie Claverling
Bess Moore	Miss Violet Englefield
	—Elephant and Castle

4. *As Your Hair Grows Whiter*, "pathetic play," in four acts, by Herbert Fuller. (Originally produced, O.H., St. Helens, May 28, 1907.)
 Rev. John Alberry Mr. Geoffrey Sutherland
 Farmer Walters Mr. Nelme Grasswell
 Jack Walters Mr. Hubert Hellwell
 Nebucanza Mr. Louis Weston
 Timothy Slough Mr. Sammy Foster
 Squire Jack Stonely Mr. Herbert Fuller
 Sergeant O'Hara Mr. Edward Jeffs
 Governor Farrough Mr. Percy Byre
 P.C. Arab Mr. J. Hibberd Mansell
 Scrapping Charlie Burkley. Mr. F. C. Roper
 Bill Stakes Mr. Harry Belper
 Phil Carper Mr. Percy St. Clair
 Flower Salesman Mr. Stanley Hoban
 Joe Steers Mr. Will Wood
 Drunken Pauper Mr. James Honri
 Diana Vanderbout Miss Lily Fuller
 A Maniac Miss Annie Terence
 Nurse Von Grip Miss Emily Lewis
 Mrs. Walters Miss Florence Delmar
 Alice Walters Miss Agnes Collier
 —Pavilion
7. *All for Her*, romantic playlet, by B. Soane-Roby, based upon Charles Dickens's "A Tale of Two Cities," with music by Louis La Rondelle.
 Lucie Darnay Miss Kitty Lofting
 Solomon Barsad Mr. Maynard Brown
 Charles Darnay Mr. George Soane-Roby
 Jacques Despard Mr. Martin Moore
 Jean Picard Mr. G. Bailey
 Pierre L'Estrange Mr. Robert Leslie
 Sidney Carton Mr. C. Hayden Coffin
 —Palace Pier, Brighton
7. *Dealing in Futures*, drama, in three acts, by Harold Brighouse.
 Jabez Thompson Mr. M. R. Morand
 Rosie Thompson Miss Mary Jerrold
 Butler Mr. H. Walker
 Walter Clavering Mr. Hubert Harben
 John Bunting Mr. R. B. Drysdale
 Charlie Bunting Mr. Milton Rosmer
 Lomax Mr. Ashton Tonge
 Mrs. Wilcock Mrs. Sephton
 Dowden Mr. Percival Clark
 James Pullen Mr. Campbell Guilan
 Robert Jones Mr. W. Edwyn Holloway
 Joseph Livesey Mr. Laurence Hanratty
 Job Alcott Mr. George Wyley
 Mrs. Jones Miss Eva Chaplin
 —Royalty, Glasgow
8. *The Tramp*, play, in one act, by Ursula Keene.
 Elizabeth Phillips Miss Ursula Keene
 John Miss Gladys Carton
 Mary Barker Miss Edith Carter
 A Tramp Mr. Clive Currie
 A Detective Mr. Wilfred Fletcher
 —Rehearsal
8. *A Member of Tattersall's*, three-act comedy, by H. Browning.
 Lord Guy Winthrop Mr. E. Edwards
 Major Brooks-Greville Mr. H. Browning
 Carl Sampson Mr. Chas. Fancourt
 Bertie Monkton Mr. Plummer
 Thomas Mr. Ed. Boxall
 A Waiter Mr. E. Valdar
 Mrs. Eleanor Craven. Miss E. Trevor-Lloyd
 Mrs. Devereux Miss Gwladys Leigh
 Nancy Playfair Miss Miriam Pritchett
 Olive Monkton Miss Ruth Delvin
 A Waitress Miss Bee Fulton
 Mary Wilmot Miss Hilda Sime
 Peter Perks Mr. Rutland Barrington
 —Royal, Brighton
11. *Another Man's Wife*, domestic drama, in four acts, by Myles Wallerton. (Originally produced Queen's, Liverpool, February 8.)
 Carlos De Vergas Mr. David G. Noble
 Paul Bernstoff Mr. Alfred D. Adams
 Gilbert Eardsley Mr. Henry Carlisle
 Sam Smiles Mr. Frank Daleno
 Andy Bremmer Mr. Leonard Marshall
 Count Pelikoff Mr. Edwin Davis
 Wilson Mr. William Deery
 Colonel Matterson Mr. W. H. Whitty
 Maisie Matterson Miss Nellie Lucas
 Lucy Miss Ethel Love
 Tibby Bremmer Miss Marion Mayne
 Inez De Castro Miss Beatrice Western
 Lucia De Vergas Miss Ruby Lorraine
 —Pavilion
11. *Thomas and the Princess*, play, by Mrs. W. K. Clifford—Ladbroke Hall.
11. *The Modern Way*, play, by Mrs. W. K. Clifford—Ladbroke Hall.
12. *Gentlemen of the Road*, play, in one act, by Charles McEvoy.
 Bill Blizzard Mr. Trevor Lowe
 Caroline Blizzard. Miss Sydney Fairbrother
 "Sparrow" Mr. J. Fisher White
 Mr. Roger Cunningham. Mr. Edward Rigby
 Chauffeur Mr. Ernest Graham
 Mrs. Cunningham Miss Ada Ferrar
 Miss Cunningham Miss Miriam Lewes
 A Policeman Mr. E. A. Warburton
 —Haymarket
12. *Men Were Deceivers*, a comedietta.
 Laura Latimer Miss Rose Smith-Rose
 Mabel Hamilton Miss Molly Terraine
 —Rehearsal
12. *Don*, comedy, in three acts, by Rudolf Besier. Transferred to the Criterion, November 29.
 Canon Bonington Mr. James Hearn
 Stephen Bonington. Mr. C. Quartermaine
 General Sinclair Mr. Dawson Milward
 Albert Thompsett. Mr. Norman McKinnel
 Mrs. Bonington Miss Frances Ivor
 Mrs. Sinclair .. Miss Charlotte Granville
 Ann Sinclair Miss Ellen O'Malley
 Elizabeth Thompsett Miss C. Silver
 Fanny Miss Amy Lamborn
 —Haymarket
13. "Potted" versions of *The Fires of Fate* and *The Whip* were produced by The Follies at the Apollo.
13. *Sir Walter Raleigh*, romantic play in four acts, and seven scenes, by William Devereux. (Originally produced at the Royal, Birmingham, October 4.)
 Sir Walter Raleigh Mr. Lewis Waller
 Bernardino de Mendoza. C. W. Somerset
 Diego Alvarez Mr. Caton Woodville
 Anthony Babington .. Mr. Cronin Wilson
 John Ballard Mr. A. E. George
 John Savage Mr. Frank Woolfe
 Francis Throgmorton .. Mr. Shiel Barry
 Robert Barnwell .. Mr. S. J. Warmington
 Edward Charnock Mr. Tom Nesbitt
 Edward Windsor. Mr. Everard Vanderlip
 Sir Francis Walsingham....Mr. A. Ayers
 William Cecil Mr. Tom Hestlewood
 Robert Dudley Mr. Henry Stevens
 Robert Devereux Mr. Reginald Dane
 Sir Amyos Porter Mr. S. B. Brereton
 The Queen's Usher. Mr. Oswald S. Bailey
 Jeremiah Lightfoot .. Mr. H. B. Tabberer
 Barnabas Grubbe .. Mr. A. F. Thompson
 James Longbowe .. Mr. Herbert Jarman
 Queen Elizabeth .. Miss Winifred Emery
 Frances Walsingham Miss G. Floyd
 Anne Charnock Miss Ruth Bower
 Elizabeth Throgmorton. Lillian Braithwaite
 —Lyric

14. *The Pageant and the Plumber*, a musical comedy, in two acts, written by Bertrand Davis and Norman D. Sibley, composed by Stephen E. Philpot.
 Sir Peter Chessmore Mr. E. Torrence
 Archie Calthorpe Mr. Edward McKeown
 Dickie Darby Mr. Walter Passmore
 John Bulby Mr. Reginald Crompton
 Joe Billings Mr. Edwin Bryan
 Rupert Lorraine Mr. C. Childerstone
 McSturer Mr. Rudolph Lewis
 Harold Miss Dorothy Frostick
 Daisy Chessmore Miss Josephine Wray
 Miss Mornington Slade Miss Olivia Eltome
 Nora Laburnham Miss Mary Fraser
 Lady Chessmore Miss Lillian Leslie
 —Royal, Portsmouth
18. *The Dove Uncaged*, one-act, play by E. Hamilton Moore.
 Sister Monica Miss Edyth Goodall
 Sister Clara Miss Hilda Davies
 Sister Serena Miss Lilian Christine
 Sister Lucia Miss Muriel Pratt
 Colombina Miss Hilda Bruce Potter
 Two other Sisters
 Misses M. Grierson and A. Browning
 —Gaiety, Manchester
18. *Under the Iron Heel*, drama, in four acts, by Fred Jarman.
 Lené de Maupassant Mr. Wilson Howard
 Otto Marx Mr. J. W. Richards
 Father Mirbeau Mr. John Talford
 Major Schromberg Mr. Reg. J. Hamer
 Michel Bomet Mr. Gerald Smythe
 Col. Muller Mr. R. Merring
 Schultz Mr. Carl Vallender
 Sergt. Bleucher Mr. Austin H. Longford
 Lieut. Longy Mr. Fred M. Best
 Corp. Schuppen Mr. A. E. Rose
 President of the Court Mr. T. H. Winter
 Private Erlanger Mr. Will H. Crockall
 André Miss Lottie Pearce
 Maman Gouffé Miss B. Annersley
 Germaine Mirbeau Miss Carlotta Anson
 —Royal, Edmonton
18. *A Dumb Man's Curse*, protean play, in one act, by J. Bernard Dickson. (Originally produced at the Peckham Hippodrome, September 27.)
 Father Antoine
 Philippe Doré
 Mme. Babillier Mr. Henry de Vries
 Louis Renard
 Isaac Livi
 Jean Renouf
 Marie Doré Miss Dorothy Drake
 —Criterion
18. *Can a Woman be Good?* domestic object play, in four acts, by C. Watson Mill. (Originally produced at the Royal, Chat-ham, September 6.)
 Manuel Errington Mr. Joseph Millane
 Herod Steinburg Mr. Henry Doughty
 Ralph Desmond Mr. W. E. Griffiths
 Ostler Jim Mr. Ernest St. John
 Adam West Mr. George Ashley
 Curley Dabbe Mr. J. R. Tyrrell
 F.C. Willis Mr. James Barratt
 Cairns Mr. J. G. Malone
 Starman Mr. Joe Parker
 James Widdicombe Mr. Harry Wells
 William Barnes Mr. James Walker
 Jasper Mordant Mr. F. L. Arthur
 Alfred Ames Mr. W. Matthews
 George Reed Mr. Charles Arthur
 Slathers Miss Winifred Barton
 Dolly Merrick Miss Flossie Daviss
 Mrs. Errington Miss Alice Thurne
 Magdalene Fawcett Miss Mabel Rose
 Lella Le Brunne Miss Nora Melton
 Naomi Merrick Miss Winifred Pearson
 Esther Howard Miss Loulee Hampton
 —Pavilion
19. *The Price*, play, in one act, by Kate Rorke and Marion Roberton.
 Jim Atherton Mr. W. St. A. Bently
 Valery Reid Miss Ethel McDowell
 Tessa Moretti Miss Marion Roberton
 Zoe Miss Muriel Lake
 —Rehearsal
21. *Tilda's New Hat*, play, in one act by "George Paston." (Originally produced Court, November 8, 1908; revived at the Afternoon (His Majesty's), January 26.)
 Mrs. Fishwick Miss Clare Greet
 Tilda Miss Mona Harrison
 Daisy Meadows Miss Lorna Lawrence
 Walter Emerson Mr. Ernest Cosham
 —Wyndham's.
21. *The Little Damozel*, play, in three acts, by Monckton Hoffe. Transferred to the Prince of Wales's December 27.
 Recklaw Poole Mr. Charles Hawtrey
 Hon. Fitzroy Lock Mr. A. Vane-Tempest
 Captain Neil Partington Mr. Lyle
 Walter Angel Mr. Arthur Playfair
 Papa Bartholdy Mr. Hubert Druce
 Franz Pepo Mr. Ernest Thesiger
 Abraham Mr. Cecil Rose
 A Servant Mr. Lionel Williams
 Sybil Craven Miss Gladys Mason
 Julie Alardy Miss May Blayney
 —Wyndham's.
21. *The Fortune of Christina M'Nab*, play, in a prologue and three acts, adapted by Miss C. R. Berryman from a novel of Miss McNaughton.
 Christina M'Nab Miss Adah Dick
 Jessie Miss Agnes Dick
 Colin McCrae Mr. James Annand
 Lady Anne Drummond Miss C. R. Berryman
 Dick Drummond Mr. A. C. Berryman
 Maid Miss Rita Short
 Judith Campbell Miss Vivian Gurney
 Lady Muriel Stonor Miss G. Davies
 Captain Stonor Mr. S. Seguin Strahan
 Duchess of Southwark Miss M. Wither
 Duke of Southwark Mr. Richard Healey
 Lord Hardcastle Mr. C. E. Isbister
 Lady Barbara Elphinstone Miss R. Short
 Miss Greville Miss West
 Miss Jenkinson Smith Miss Healey
 Mr. Campbell Mr. R. H. Vercoe
 Robert Crawford Mr. Chas. E. Short
 —Cripplegate Institute
23. *The Merry Peasant*, musical play, in three acts, adapted from Victor Leon and Leo Fall's *Der Fidele Bauer*. Revised version, with book by Cosmo Hamilton, November 20. Last performance (the 71st) January 1, 1910.
 Matthias Roiter Mr. Courtney Pounds
 Stefan Mr. Julius Walther
 Lindoberer Mr. George Giddens
 Vincent Mr. Leslie Stiles
 General Von Grumow Mr. F. Dawson
 Lieut. Von Grumow Mr. Harry Taylor
 Randaschl Mr. Wyndham Guise
 Endelshofer Mr. Foster Courtenay
 Heinrich Mr. Maxwell Stewart
 Paul Mr. Pendered Price
 Gustave Mr. B. White
 Frederick Mr. Cecil Kingsley
 Theodore Mr. H. A. Worth
 Master of Ceremonies Mr. Alec Wilson
 Zopf Mr. Arthur Williams
 Annamiri Miss Sybil Arundale
 Countess Von Grumow Miss R. Grimston
 Freda Miss Marie West
 Rosalie Miss Dorothy Monkman
 Ella Miss Lily Mills
 Estha Miss Gladys Gay
 Amela Miss Ethel Negretti
 Victoria Miss Violet Hollam

The Merry Peasant (continued).

Louie	Miss Gloria Dene
Estelle	Miss Enid Essex
Lizi	Miss Florence St. John
Little Aunamirl	in Act I. W. Beryl
Little Rosalie	M. Glynn
Little Vincent	F. Varna
Guests—Misses Glory Pearce, Ida Barnard, Lillian Willard, Marie Clements, Molly Ellesmere, Edith Hamilton, Peggy Dwyer, Delia Drew, Claire Sefton, Dorothy Plowden, Flora Macdonald, Alma Eyre, Kathlene Hayes.	

—Strand

25. *For Honour and Revenge*, drama, by A. McLeod Loader.

James Galston ..	Mr. Montague Beaudyn
Sir Gilbert Redville ..	Mr. H. C. Ward
Harry Travers	Mr. C. D. Pitt
Joe Reckitts	Mr. A. A. Tomlin
Arthur Redville ..	Mr. Chas. B. Clarence
Mr. Grant	Mr. John Taylor
Police Inspector	Mr. Arthur Britton
Police Constable	Mr. Bernard Dawes
Fireman Jones	Mr. David Bray
Village Policeman	Mr. Stephen Phillips
Mrs. Jones	Miss Cora Patey
Nancy O'Brien	Miss Phyllis Rae
Mary Galston	Miss Irene Stanhope
Maud Desmond	Miss Irene Munroe —O.H., St. Helens

25. *The Servant in the House*, play, in five acts, by Charles Rann Kennedy. (S.P., Bijou, Bayswater, June 19, 1907.) Last performance (the 4th) December 4.

James Ponsonby Makeshyft ..	J. H. Barnes
Rev. William Smythe ..	Mr. Guy Standing
Auntie	Miss Edith Wynne Matthison
Mary	Miss Gwendolyn Wynne
Manson	Mr. Sydney Valentine
Rogers	Mr. Ben Field
Mr. Robert Smith	Mr. Henry Miller —Adelphi

26. *Court Cards*, concert scene, by E. C. Matthews, composed by J. Sheridan Gordon. King of Diamonds .. Mr. Arthur Vernon Knave of Diamonds .. Mr. Willie Garvey Ace of Spades .. Mr. Douglas Wakefield Queen of Diamonds .. Miss Nellie Burdette Queen of Hearts .. Miss Rose Alderman Chance .. Mr. Sheridan Gordon
—Rehearsal

27. *The Chance of a Lifetime*, sporting and romantic drama, by Nat Gould—Elephant and Castle.

29. *Seven Days*, "comedy of terrors," in three acts, by Mary Roberts Rinehart and Avery Hopwood. Jimmie Wilson Mr. Yorke Stephens Tom Harrison .. Mr. G. D. Hare Dallas Brown .. Mr. M. McHonnest Flannigan .. Mr. M. Reisher The Burglar .. Mr. Gerald Nathan Kit McNair .. Miss Ella Erskine Bella Knowles .. Miss Adela Spon Anne Brown .. Miss Frances Carter Selina Carruthers .. Miss Pansy Harris —Court

29. *On Credit*, play, in three acts, by Frances M. Lightner. Dr. Hugh Larned .. Mr. Yorke Stephens Daniel Strauss .. Mr. G. D. Hare Abraham Oppenhal .. Mr. Mark Reisher Vergie Brown .. Miss Frances Carter Miss Trowbridge .. Miss Adela Spon Myrtle .. Miss Pansy Harris Valeska le Roy .. Miss Ella Erskine —Court

30. *The Eve of Waterloo*, sketch in one scene and a tableau, by H. Cassell and T. G. Bailey.

Napoleon	Mr. Edmund Tearle
Auguerneau	Mr. Thomas Price
Marquis de Beaumont ..	Mr. Henry Greig
Chevalier de Orsy ..	Mr. P. P. Millar
Sergeant	Mr. Alfred Talboys
Josephine	Miss Katie Richards
—King's, Kilmarnock	

NOVEMBER.

1.* *The Flag Lieutenant*, naval comedy, in four acts, by Major W. P. Drury and Leo Trevor. (Originally produced at the Playhouse, June 16, 1908.)

Vice-Admiral Sir Berkley Wynne ..	K.C.B.
John Penrose	Mr. Holmes-Gore
Richard Lascelles	Mr. Percy Blunt
Christopher Neate	Mr. Cyril Maude
William Thesiger	Mr. H. Nye Chart
Walter Crutchley	Mr. E. Mainwaring
Horatio Hood	Mr. R. Bottomley
Edward Dormer-Lee	Mr. E. Coutts
Charles Penny	Mr. W. Larcombe
George Blockley	Mr. L. Palmer
Thomas Steele	Mr. C. Hampden
Joshua Borlase	Mr. C. Francis
James Sloggett	Mr. J. Harwood
General Gough-Bogle	Mr. S. Paxton
Colonel McLeod	Mr. M. Wetherell
Captain Munroe	Mr. L. Crauford
Michael Palliser	Mr. D. McCarthy
Memiti Salos	Mr. W. Percival
Mrs. Cameron	Miss Maude Milette
Lady Hermione Wynne ..	Miss E. Killick
Viola Hood	Miss Dorothy Fane
Mrs. Gough-Bogle	Miss E. Chambers
Lady Dugdale	Miss A. Ravenscroft

—Playhouse.

1.† *A Girl's Temptation*, drama, in four acts, by Mrs. Morton Powell. (Originally produced Star, Liverpool, July 12.)

Kate Stirling	Miss G. Gilbert
Guy Warren	Mr. F. V. Fenn
Mark Klaw	Mr. Clifford Earle
Basil Warren	Mr. C. E. Lambert
Geoffrey Stirling	Mr. W. Kenion
Jim Judd	Mr. Fred J. Mace
Sammy Sniggles	Freddie Bentley
Moss Isaacstein	Mr. W. H. Grande
Hon. Charles Clade	Mr. T. Handley
Hyram Pinch	Mr. J. Birchcough
P.C. Lockley	Mr. Andrew Clarke
Lady Heathfield	Miss Valerie Russell
Mrs. Stirling	Miss Louie Walton
Jemima Jossop	Miss Amy Corallie
Mrs. Fade	Miss Constance Crewe
Grace Bearing	Miss Addie Butler
Mary Dewar	Miss Nellie Clift
Annie Brown	Miss Blanche Lee

—Shakespeare.

1. *The Princess and the Vagabond*, play, in four acts, by Olive Fulton.

Cardinal Mallieu ..	Mr. Harding Thomas
King Roderick	Mr. Walle Spinner
Prince Roderick	Mr. F. D. Powell
Col. Steinhardt ..	Mr. Victor Garnet Wayne
Captain Max	Mr. Henry R. Merrill
Colonel Volson	Mr. T. Wolveston
Lieut. Hildred Kelvitz ..	Mr. Leon Cortville
Jacques	Mr. F. Finch
Bruno	Miss Olive Fulton
Prince Rupert	Mr. Norman Partrige
Ulrick Garstig	Mr. Norman Partrige

The Princess and the Fugitive (cont. next).

Countess Gelderd .. Miss Zena St. George
 Lady Nora Elmburg Miss Dora Mason
 Vashti Miss Rosa Clew
 Lady Clementina Miss Mena Pawle
 Lady Veronica Miss Doreen Crosby
 Marguerite Miss Sheila O'More
 —Osborne, Manchester.

1. *An Unpardonable Sin*, drama, by Walter Reynolds, founded on *The Sin of a Life*, founded on Ouida's novel, "Wanda." (Produced at the Princess's, September 30, 1901.)

Marquis De Sabran .. Lauderdale Maitland
 Prince Egon Vasarely Mr. G. A. Brandram
 Dr. Greswold Mr. Henry S. Dacre
 Prince Lilionhohe .. Mr. Charles A. James
 Duc de Noira Mr. Cyril Royce
 Karl Von Kaulnitz Mr. W. J. Greene
 Otto Mr. John Hignett
 Georges Mr. Fred Hopkins
 Countess Olga Brancza .. Miss D. Gwynne
 Princess Ottillie Miss Clara Davine
 Bela Little Doris Gourden
 Countess Von Szalras .. Janet Alexander
 —O.H., Middlesbrough.

2. *The Seagull*, comedy, translated from the Russian of Anton Tchekhov, by George Calderon.

Madame Arcadina.....Miss Mary Jerrold
 Constantine Treplef ..Mr. Milton Rosmer
 Sorin Mr. Laurence Hanray
 Nina Miss Irene Clarke
 Petroff Mr. Hubert Harben
 Paulinde Miss Marie Hudspeth
 Masha Miss Lola Duncan
 Trigorin Mr. Campbell Gillan
 Dorn Mr. M. R. Morand
 Stoll Mr. Perceval Clarke
 Gakof Mr. Griffiths
 Cook Mr. George Wyley
 Housemaid Miss Eva Chaplin
 —Royalty, Glasgow.

- 3.†*The New Landlord*, one-act play, by F.

D. Rose. (Originally produced as a music hall sketch at the Hippodrome, Margate, October 4.)
 Michael Dolan.....Mr. Henry Bagge
 Crosby Mr. Ewart Drake
 Mrs. Barton.....Miss Doris Evelyn
 —Rehearsal.

- 3.†*The Last Rally*, play, in one act, by Henry Bagge and F. D. Bone.

Brighouse Grant.....Mr. Henry Bagge
 Nancy Grant Miss Doris Evelyn
 Barbon Mr. Ewart Drake
 —Rehearsal.

The Minstrel and the Maid, "altruistic and unsophisticated romance," by H. Scott, the music by Douglas Scott.

Queen Komeley Miss Nora Arnold
 Princess Pearl Miss Beatrice Farnell
 Lady Sangazure.....Miss Ethel Jousiffe
 The High Chamberlain ..Mr. Gordon Jack
 The Grand Duke Cecil ..Miss May Farnell
 Lord FaithfulMr. C. D. H. Wooster
 Sir Percy Vere ..Mr. Leo Rowe Edwards
 Sir Frank Friend.....Mr. Percy Walters
 Fairy Queen ..Miss Dorothy le Marchand
 England Miss Dionie Hudleston
 Scotland Miss Madge Collingwood
 Ireland Miss Joyce Hudleston
 Wales Miss Gladys Portway
 Jack Tar Miss Blanche Bedford
 —Victoria Hall, Ealing.

4. *Rich Miss Rustle*, "irresponsible operetta comique," libretto by H. Scott, music by Myles W. Horsfield and Douglass Scott, with additional numbers by Hugh Calendon.

Sir Wentworth Wilder.... Mr. L. Holland
 Capt. Walter Wilder .. Sidney B. Depree
 Cecil Hirsute Mr. Geoffrey Hooper
 Freddy Fitzfoode .. Mr. Ronald Colman
 Sylvester Swank Mr. Jasper Peck
 Herbert Cholmondeley ..Mr. R. du Reveral
 Nero Hawk Mr. Gordon Jack
 Macgregor Robinson, P.C....Mr. G. Taylor
 Miss Lucinda Lollaway Miss M. Irwin
 Mimi Rustle Miss Mand Hardy
 —Victoria Hall, Ealing.

7. *A Lost Chance*, duologue, by Bertha N. Graham.

Andy Whittacombe..Mr. Frank Cochrane
 Jessie Wilson Miss Freda Sharlotte
 —Rehearsal.

8. *The Great Mrs. Alloway*, play, in three acts, by Douglas Murray. Last performance (the 26th), December 3.

Sir Ch. Hewitt-Gore Mr. Frei Kerr
 Lord Glaverhouse Mr. D. Milward
 George Hartland .. Mr. Arthur Wontner
 Rev. Herbert Prynne .. Mr. H. Bunston
 Patrick Moore Mr. Reginald Owen
 Fletcher Mr. Philip Knox
 Mrs. Hartland Miss Lena Ashwell
 Lady Glaverhouse .. Miss K. Sergeantson
 Mrs. Scott-Gamble Miss M. McIntosh
 Mrs. Cuthbert-Jones .. Miss Joy Chatwyn
 Neska Miss Adeline Bourne
 Ethel Prynne Miss Nina Sevening
 —Globe.

- 8.**Trilby*, play, in three acts, dramatised by Paul M. Potter from the late George du Maurier's novel. Last performance (the 20th), November 24.

SwengaliSir Herbert Beerbohm Tree
 Talbot WynneMr. Edward Sass
 Alexander McAlister ...Mr. J. B. Gordon
 William BagotMr. Henry Ainley
 GeckoMr. Henry Morrell
 ZouzouMr. Leon M. Lion
 DodorMr. Walter R. Creighton
 OliverMr. Frank Esmond
 LorimerMr. C. H. Croker King
 Rev. Thomas Bagot ..Mr. William Hayland
 Manager KawMr. Hubert Carter
 Trilby O'FerrallMiss Viola Tree
 Mrs. BagotMrs. E. H. Brooke
 Mme. VinardMiss Cicely Richards
 MimiMiss Hilda Moore
 HonorineMiss Marie Hemingway
 AngeleMiss Clare Harris
 —His Majesty's.

- 8.**The Van Dyck*, dramatic episode, in one act, adapted from the French of Eugène Fourrier Féringue by Cosmo Gordon Lennox. (Originally produced at His Majesty's March 16, 1907.)—His Majesty's.

- 8.†*My Lady's Visit*, play, in one act, by H. M. Vernon—New.

- 8.‡*The City*, play of American life in three acts, by Clyde Fitch—New.

- 8.†*An Academy Picture*, play, in one act, by A. Ethel Chillingworth. (Produced by the Rehearsal Company.)

Jim Benison Mr. Harold Chapin
 Avis Benison Miss Olivia Glynn
 Dick Hollis Mr. W. Coats-Bush
 Sarah Miss Elsie Alexandra
 Carrier's Man Mr. Walter Hubert
 —Rehearsal.

8. *The Isle of Indolence*, light opera, in two acts, libretto by J. Herbert Heywood, and music by Richard Knight.
 Pensador Mr. John Collett
 Alegron Mr. Fowler Burton
 Franqueso Mr. Orlando Kenworthy
 Potencias Mr. Ben Singleton
 Tonto Mr. George H. Ditchburn
 Art Mme. C. Boardman
 Science Miss Mary Kaye
 Literature Miss Margaret James
 Psychology Miss Millie James
 Philosophy Miss F. Johnstone
 Sociology Miss Edith Shaw
 Phyllis Mme. Pennington
 Amorelle Miss Ethel Percival
 Knowledge Miss Edith Jefferies
 —Grand, Oldham.

9. *The Lily of Bermuda*, musical comedy, in two acts, by Duse Mohamed and Ernest Trimmingham.
 Sir Geoffrey Hilton .. Mr. John Bardsley
 Earl of Lang Mr. Arthur Hare
 Allen Ginter Mr. E. M. Robson
 Lieut. Jack Ward .. Mr. J. Burlington Rigg
 Lord Anglosax Mr. Arthur Longley
 Monsieur Leon Mr. Henry Atiques
 Col. Clarence, C.B. .. Mr. Holiday Actlay
 Hon. John Westinghouse .. Mr. J. Orbhill
 Capt. Lord Catterer .. Mr. W. Guibert
 Adjt. Viscount Nuneaton .. Mr. L. Heron
 Lieut. Henry Seacombe .. Mr. Hayden Scott
 Maj. Lord Derwentwater .. Mr. McKierman
 Capt. William Hennesey .. Mr. B. Heron
 Adjudant de Rothe .. Mr. W. C. Hoddy
 Lieut. Sir Herbert Field .. Mr. L. Courtney
 Walter Woods Mr. Robert Rivers
 Joe Tucker Mr. Charley White
 Bill Smith Mr. Frank Attree
 Viscount St. Germain .. Mr. Edgar Driver
 Henry Arthur Brown .. Mr. Ernest Grata
 The Hon. Lionel Roberts .. Mr. P. Grata
 Lord Hugh Park Miss Agnew Ellis
 Cecil Pearce Miss Lucy Lingard
 William Clarke-Nelson .. Miss Ada Eshelby
 Miss Ada Wright-Huntley .. Miss B. Rowe
 Miss Queenie Quelch .. Miss M. Johnston
 Miss May Wilmot Miss M. Penfold
 Miss Dorothea Darling .. Miss E. Brickwell
 Miss Marion Clare Miss D. Desmonde
 Miss Maxime Pemberton .. Miss N. Dene
 Miss Daisy Southampton .. Miss D. Ewings
 Miss Muriel Paget .. Miss Mabel Maartens
 Miss Mamie Somerville .. Miss G. Forrester
 Miss Florrie Leighton Miss Hilda Saxe
 Miss Juliette Dower .. Miss Nellie Beacon
 Miss Fanny Woodrow .. Miss L. Brickwell
 Claribel Dreadnaught .. Miss Beatrice Park
 Dowager Duchess of Margate .. M. Burdell
 Miss Montague of Chicago .. Miss O. Rae
 Yama Zora Miss Violet Campbell
 Lily Ginter Miss Georgina Delmar
 Guests, Officers, etc., Misses Angela Farren, Mabel and Gertrude Hart, Elsie Lore, Nina Gordon, May Carlton, Cora Trivett, Beatrice Karn, Blanche Alleyne, Linden, Florence Forde, Norma Russell, Beatrice Dudley, and Guillot. Messrs. Emery, P. Mortimer, P. Linden, A. V. Gale, T. Burt, G. Kirby, McGuckin, and E. Pilkington. Sunny South Quartet.
 —Royal, Manchester.

9. *Lorrimer Sabiston, Dramatist*, play, in three acts, by R. C. Carton. Last performance (the 20th), November 28.
 Lorrimer Sabiston .. Mr. Geo. Alexander
 Sir Henry Cheynley, M.P. .. Mr. Jas. Carew
 Rev. Everard Bayne .. Mr. Martin Lewis
 Richard Kelham .. Mr. C. M. Lowne
 Noel Darcus Mr. Godfrey Tearle

Lorrimer Sabiston, Dramatist (continued).

Mr. Fillary.....	Mr. E. Vivian Reynolds
Venning	Mr. Ashton Pearse
Servant	Mr. Erik Stirling
Alida	Miss Rosalie Toiler
Lady Cheynley.....	Miss Beryl Faber
	—St. James's.

- 9.* *The Lyons Mail*, play, in three acts, adapted by Charles Reade from *Le Courrier de Lyon*, by MM. Moreau, Siraudin, and Delacour. Last performance (the 20th), November 27.

Joseph Lesurques	Mr. H. B. Irving
Dubosc	Mr. E. Harcourt Williams
Couriol	Mr. Chas. Dodsworth
Choppard	Mr. Tom Reynolds
Fouinard	Mr. Tom Reynolds
Durochat	Mr. Memstock
Jerome Lesurques	Mr. Frank Tyars
Dorval	Mr. Frank Cochrane
Didier	Mr. Stanley Howlett
Joliquet	Mr. Arthur Curtis
Guerneau	Mr. H. C. Hewitt
Lambert	Mr. J. Patrick Curwen
Postmaster of Montgeron	Mr. B. A. Pitta
	—Queen's.
Coco	Mr. H. R. Cook
Commissionary of Police ..	Mr. W. Graham
Postillion	Mr. W. Cass
Guard	Mr. P. Walder
Waiter	Mr. S. Beaumont
Julie	Miss Phyllis Embury
Marie	Miss May Holland
Niece to Postmaster	Miss E. F. Davis
Jeanette	Miss Dorothea Baird

11. *Pierrot and Pierrette*, lyrical musical drama, in two acts, words by W. E. Grogan, music by Josef Holbrooke.
 Pierrot Mr. Albert Archdeacon |

Pierrette Miss Esta d'Argo |

The Nurse Miss Katherine Jones |

The Stranger Mr. Leon de Sousa |

—His Majesty's (Afternoon Theatre).

11. *The Tinker's Wedding*, comedy, in two acts, by J. M. Synge.
 Michael Byrne Mr. Jules Shaw |

A Priest Mr. Edmund Gurney |

Mary Byrne Miss Clare Greet |

Sarah Casey Miss Mona Limerick |

—His Majesty's (Afternoon Theatre).

- 11.† *Babes in the Wood*, one-act trifle, by H. B. Marriott Watson and W. Raper Bingham.
 Lord Loudon Mr. W. R. Bingham |

Jacob Mr. J. H. Forbes |

Delia Selkirk Miss Beatrice Thrift |

Marjorie Selkirk Miss Esme Doderel |

Sir Peter Bale Mr. Herbert Strudwick |

Lois Taylor Miss Lily Nesbitt |

Mr. Jardine Mr. Ernest H. Robinson |

Mrs. Marchmont Miss Marion Morrell |

—Anerley Town Hall.

- 12.† *The Pot and the Kettle*, play, in one act, by Cicely Hamilton and Christopher St. John.
 Mr. Brewster Mr. C. Stewart |

Mrs. Brewster Miss Marianne Caldwell |

Marjorie Brewster Miss Madge Titheradge |

Ernest Hobbs Mr. Ben Field |

Nell Roberts Miss Elaine Inescort |

—Scala.

12. *The Outcast*, play, in one act, by Beatrice Harraden and Bessie Hatton.
 Thomas Webster .. Mr. C. Beresford

Volumnia Miss Elsie Chester |

Mark Weston Mr. O. P. Heggie |

—Scala.

12.† *A Pageant of Famous Women.*

Justice Lady Grove
 Prejudice Mr. Kenyon Maygrave
 Woman Miss Adeline Bourne
 The Learned Women:—Hypatia, Miss Liane Tuesso; St. Teresa, Miss Ada Potter; Lady Jane Grey, Miss Dorothy Finney; Mme. de Staél, Miss Frances Vane; Mme. Rotand, Miss Maude Hoffmann; Mme. de scudéry, Miss Nera Royston; Jane Austen, Miss Winifred Mayo; George Sand, Miss Mary Webb; Caroline Herschell, Miss Britton Browne; Mine. Curie, Miss Margaret Marshall; Graduate, Miss Maude Buchanan. The Artists:—Sappho, Miss Eva Ballou; Vittoria Colonna, Miss Gwendoline Bishop; Agneca Kaufmann, Miss Rose Mathews; Vigée le Brun, Miss Margaret Halstan; Rosa Bonheur, Miss Edith Craig; Margaret van Eyck, Miss Irene Ross; Nance Oldfield, Miss Helen Terry. The Saintly Women:—St. Hilda, Miss Madeline Roberts; Elizabeth Fry, Miss Joy Chatwyn; Elizabeth of Hungary, Miss Gwendys Morris; Catherine of Siena, Mrs. Madeline Lucette Ryley. The Heroic Women:—Charlotte Corday, Mrs. Brown-Potter; Flora Macdonald, Miss Mona Harrison; Kate Barlass, Miss Evelyn Hammill; Grace Darling, Miss Barbara Ayrton. The Rulers:—Victoria, Miss Angela Hubbard; Elizabeth, Miss Janette Steer; Zenobia, Miss Nella Powys; Philippa, Mrs. Sam Sothern; Deborah, Miss Edith Olive; Isabella, Miss Granville; Catherine the Great, Miss Suzanne Sheldon; Tsze-Hsi-An, Miss Viola Finney. The Warriors:—Joan of Arc, Miss Pauline Chase; Boadicea, Miss Elizabeth Kirby; Agnes of Dunbar, Miss Frances Wetherall; Emilie Plater, Miss Miriam Lewes; Ranee of Jhansi, Mme. Capel; Maid of Saragossa, Miss Vera Coburn; Christian Davis, Miss Cecily Hamilton; Hannah Snell, Miss Christopher St. John; Mary Ann Talbot, Mrs. Rathbone; Florence Nightingale, Miss Marion Terry. —Scala.

12. *Master*, play, in one act, by Gertrude Moffett—New.

William Dunbar..Mr. Charles W. Somerset
 Tommy Dunbar Mr. Leon M. Lion
 Anne Dunbar Miss Margaret Bussé
 Grace Dunbar Miss Adeline Bourne
 Lady Grace LucyMiss Elizabeth Kirby
 Mrs. Spaghetti Johns ...Miss B. Stanley
 Clara Matthews ..Miss Geraldine Somerset
 —Scala.

12.‡ *For Better, for Worse*, modern play of American life in four acts, by Cleveland Modlett. —New.13. *Might is Right*, one-act play, by Netta Syrett.

Lady SeaborneMiss Daisy F. England
 Miss Barbera Tracy, Miss Amy B. Thomas
 Miss Millicent Leith....Miss Gillian Scaife
 Miss FinchMiss Ada Palmer
 Lady GreenMiss Ada Ferrar
 Miss DelafieldMiss Doris Lytton
 Miss Mowbray.....Miss Madge Titheradge
 Miss Bobby Binns..Miss Sydney Fairbrother
 JenkinsMr. Edward Rigby
 Montague Beauchamp ..Mr. Trevor Lowe
 Sir Frederick Goring..Mr. E. A. Warburton
 Lord Archibald Eagleton..Mr. E. Graham
 —Haymarket.

13. *East Lynne*, play, in four acts, dramatised by Eric Mayne from Mrs. Henry Wood's novel. Last performance (the 29th), December 11.

Archibald CarlyleMr. Frederick Ross
 Capt. Francis LevisonMr. Eric Mayne
 Lord MountsevernMr. Harvey Braban
 Justice Hare Mr. S. Major Jones
 Richard HareMr. Sidney Vautier
 Lawyer DillMr. Sidney Young
 BethelMr. Terence O'Brien
 Ebenezer JillinMr. Hubert Willis
 George HallijohnMr. T. R. Gillispie
 Cornelia CarlyleMiss Blanche Stanley
 Barbara HareMiss Mabel Manning
 Affy HallijohnMiss Stella de Marney
 JoyceMiss Kevill Davis
 SusanneMiss Alice M. Cox
 Little Isabel CarlyleMiss Vera Burton
 Little Willie CarlyleMiss Olga Hope
 Lady IsabelMiss Frances Dillon
 —Lyceum.

15.||* *Plot and Passion*, a revival of this drama by Tom Taylor and John Lang, under the title of *Marie de Fontages*, was presented by amateurs for one performance—Court.15. *The Price of Coal*, play, in one act, by Harold Brighouse.

Mary Brown....Miss Agnes Bartholomew
 Jack Brown Mr. R. B. Drysdale
 Ellen Brown.....Miss Elspeth Dudgeon
 Polly Walker.....Miss Lola Duncan
 —Royalty, Glasgow.

15. *Captain Jack*, play, in four acts, by F. Ciel.

Captain John Wetherley
 Mr. F. H. De Quincey
 Andrew Lee.....Mr. A. J. Murray
 Anthony Cliversedge....Mr. Walter Steele
 Barry Trent.....Mr. F. C. Leighton
 Billy Bowster.....Mr. Joe Rowland
 Joseph Gympsey....Mr. Charles Calvert
 Ben Billet.....Mr. Charles Drayton
 Ned Dredrill.....Mr. Dan Mining
 Jan SchafskopfMr. Roy Costello
 Dan Shivertimbers.....Mr. Eric Booth
 Dick Marlinspike...Mr. Anthony James
 GingMiss Gertie Henderson
 Winnie Trent.....Miss Peggy Lindon
 Mary LeeMiss Dora Pass
 —Royal, Ilkeston.

16.† *The Debt*, play, in one act, by Mrs. Tom Godfrey. (Produced by the Playwrights' Association.)

Dan Garth Mr. E. A. Warburton
 Reuben Finch Mr. Charles Maude
 Jones Mr. G. Dickson-Kenwin
 Policeman Mr. Leonard Calvert
 Eve Garth.....Miss Nancy Price
 —Aldwych.

16.† *Love in a Tangle*, comedy, in three acts, by Harry B. Vogel. (Produced by the Playwrights' Association.)

Earl of Menheniot Mr. W. Pearce
 Marquis of Harven Mr. Lewis Casson
 Sir Peter Lawrence Mr. G. Bellamy
 Lord Elstree Mr. Douglas Imbert
 Duke of St. Austell .. Mast. F. Thorndike
 Duchess of St. Austell .. Miss M. Weigall
 Lady Charlotte Ogilvy .. Miss Helen Roue
 Lady Claire Miss Isabel Ohmead
 Countess of Beckford .. Miss Ella Erskine
 Mrs. MacTavay Mrs. E. H. Brooke
 Maggie Miss Lilian Cooper
 Simpson Mr. Frank Kingston
 SmithersMr. G. Dickson-Kenwin
 —Aldwych.

16. *An Impudent Comedian*, play, in one act, by F. Frankfort Moore.
 King Charles II. Mr. C. J. Cameron
 Sir Charles Sedley Mr. Frank Graham
 Dick Sarraden Mr. Clarence Derwent
 Lackey Mr. Edward V. Hoile
 Nell Gwyn Miss Viola Compton
 Mrs. Gwyn Mrs. Fred Wright
 —Coronet.
17. *Her Path of Sorrow*, play, in four acts, by Mrs. F. G. Kimberley. (Produced December 27, Prince's, Accrington.)
 Richard Burfield .. Mr. F. G. Kimberley
 Markham Ferrars Mr. H. Rutland
 Guy Lowther Mr. G. Langdon
 Tommy Onions Mr. F. Cavanagh
 Farmer Rayne Mr. W. Lowther
 Lionel Heathcote Mr. G. Keene
 Jack Smith Mr. Harry Osmond
 Doctor Simms Mr. A. Smith
 P.C. Bridge Mr. F. Fellowes
 Detective Williams Mr. F. Walkden
 P.C. Robinson Mr. I. Franklyn
 Warder Jackson Mr. Allen Shaw
 Mam'selle Lucille Miss Ellen Beverley
 Polly Green Miss Nita Owen
 Nellie Rayne Miss Maude Hastings
 Pauline Ferrars Mrs. F. G. Kimberley
 —Royal, Barry.
20. Revised version of *The Merry Peasant*, with book by Cosmo Hamilton-Strand.
20. *Macpherson*, comedy, in three acts, by Neil Munro.
 John Latimer Mr. Campbell Gullan
 Lilian Latimer Miss Elspeth Dudgeon
 Charlie Stuart Mr. Perceval Clark
 Clotilda Fortune Miss Mary Jerrold
 Archibald Macpherson. Mr. M. R. Morand
 Rebecca Swete Miss Lola Duncan
 Susan McGilp Miss Penelope Wheeler
 Sholto Blair Mr. Hubert Harben
 James Bone Hodge. Mr. Laurence Hanray
 George Archibald J. H. Mayhew
 Servants Eva Chaplin; Irene Clarke
 —Royalty, Glasgow.
20. *A Lady's Maid's Honour*, society play, in three acts, by G. M. Polini.
 Sir Wm. Hargreaves .. Mr. A. Warburton
 Mr. Harold Ironsides. Mr. A. H. Rooke
 Capt. George Feltham. Mr. F. D. Daviss
 Mr. Burton Mr. W. Leslie Ellis
 Mr. Benjamin Marks. Mr. G. Dumenceau
 Representative of Boyd and Holmes
 Mr. Ivan Ewart
 Commissionnaire Mr. Leslie Parker
 Valet Mr. Chas. Grant
 James Mr. Fred May
 Sybil Weathersby. Miss Madge Trenchard
 Lady Mabel Hargreaves.. Miss M. Surrey
 Lady Lyndhurst .. Miss Margaret Cooke
 Mrs. O'Ryan Miss Alice Gambier
 Mrs. Stammers ... Miss Lucy Cato-Polini
 —Royal, Bournemouth.
21. *The Lesser Evil*, play, in four acts, by Elliott Page and Nora Vynne. (Produced by the Play Actors.)
 Mr. Sandys Mr. H. Lawrence Leyton
 Major Leith Mr. Lewis Casson
 Sir Pearson Steep .. Mr. F. A. Flower
 Mr. Flack Mr. Harold Chapin
 Mrs. Biglow Miss Gwendys Morris
 Nell Desmond Miss Vera Coburn
 The American Duchess.. Miss Rita Tomkins
 Lady Alyose Miss Adeline Bourne
 Shemus Rhach, M.P. .. Mr. W. J. Stack
 Mary Swinburne .. Miss A. Ravenscroft
 David Swinburne Mr. W. Gamble
 Frank Steading .. Mr. Hugh B. Tabberer
 Parker Mr. Gallagan
 Peters Mr. Fewlass Llewellyn
 Mrs. Bruce Miss Doris Digby
 Dr. Nigel Bruce Mr. J. Farren Soutar

- The Lesser Evil* (continued)
- | | |
|-----------------------|---|
| Millington | Miss Blanche Stanley |
| Lady Margot Wretton.. | Miss F. Wetherall |
| Maria | Miss Armine Grace |
| Head Waiter | Mr. Leonard Calvert |
| Elsfrida | Miss Lilian Tweed |
| Her Mother | Miss Irene Moncrieff |
| Her Aunt | Miss Evelyn Grey |
| Her Brother | Mr. Christmas Grose |
| Barmaid | Miss Muriel Meek |
| Ostler | Mr. Edward Coutts |
| Country Youth | Mr. Walter Cross |
| Doctor | Mr. Harold Chapin |
| Guests at the Savoy:- | Miss Ursula Keene, Miss Clarice Hancock, Mrs. Janion, Miss Elsie Hall, Mr. Alex Argenti, Mr. David Field. |
- Court.
22. *Bright Eyes*, comedy, in three acts, adapted by Chas. Dickson from Charles Dickens and Grant Stewart's comedy, *Mistakes Will Happen*—Ladbroke Hall.
23. *No Account Morgan*, comedy, in four acts, by Charles Dickson—Ladbroke Hall.
25. *A Russian Tragedy*, one-act play, adapted by Henry Hamilton from the German of Adolph Glase.
 General Vassiliievitch....Mr. Edward Sasse
 Ivan Oranief Mr. Jules Shaw
 Paul Vanoff Mr. Henry Ainley
 Sonja Mrs. Patrick Campbell
 —His Majesty's
25. *Beethoven*, play, in three acts, by Réne Fauchois, freely adapted by Louis N. Parker. Last performance (the 20th) December 11.
 Ludwig Van Beethoven Sir Herbert B. Tree
 Archduke Rudolf of Austria Mr. William Haviland
 Prince Ferdinand Kinsky Mr. A. Scott Craven
 Prince Joseph Lobkowitz. Mr. E. R. Ward
 Count Von Arnim Mr. Leslie Hamer
 Nikolaus Van Beethoven .. Mr. E. Sasse
 Kaspar Van Beethoven .. Mr. S. Graham
 Karl (as a boy) .. Mr. Burford Hampden
 Karl (as a man) Mr. Leon M. Lion
 Le Baron de Tremont. Mr. Frank Esmond
 Anton Schindler Mr. Henry Ainley
 Adolf Schimon Mr. C. H. Croker-King
 Franz Hoffmeister .. Mr. Frederick James
 Ignaz Schuppanzigh .. Mr. Henry Kitts
 Louis Sina Mr. Jules Shaw
 Franz Weisz Mr. Henry Morrell
 Zmeskall Von Domanovszky. Mr. H. Carter
 Moritz Breuning Mr. J. W. Pigott
 -seim Hüttenbrenner. Mr. C. Heatherley
 Bettina Brentano .. Miss Evelyn D'Alroy
 Giulietta Guicciardi .. Miss Hilda Antony
 Trude Miss Alice Mansfield
 Theresa Miss Elinor Foster
 Johanna Miss Ethel Hodgkins
 The Eight Symphonies:—Misses Hilda Moore, Sylvia Young, Irene Smith, Laura Cowie, Elizabeth Dexter, Eva Balfour, Clare Harris, Marie Hemmingway. The Ninth Symphony:—Miss Evelyn D'Alroy
 —His Majesty's
25. *Destiny (La Forza del Destino)*, Verdi's opera, in the English language.
 Don Alvaro Mr. Edward Davies
 Don Carlo de Vargas .. Mr. Alan Turner
 Marquis de Calatrava .. Mr. Alex Richard
 Father Melitone .. Mr. Frederick Clendon
 Father Guardiano .. Mr. A. Winckworth
 Trabuco Mr. W. O'Connor
 Curra Miss Douglas Wilson
 The Alcade Mr. Frank Rowe
 A Surgeon Mr. John
 Preziosilla Miss Doris Woodall
 Leonora di Vargas .. Miss Gertrude Vania
 —Royal, Manchester.

27. *The Love of Leslie Heseltine*, one-act play, by N. Therpe Mayne.
 Harold Gray, F.R.A.S. Mr. C. Derwent
 Leslie Heseltine Mr. Lewis Casson
 Rev. Anrias Heseltine .. Mr. H. Manie
 Harper Mr. Bertram Stevens
 Jessica Gray Miss Eily Malyon
 —County, Kingston.

28. *St. Ursula's Pilgrimage*, miracle play, in five pictures, by the Hon. Mrs. Alfred Lyttelton.

Saint Ursula Hon. Cynthia Charteris
 King Maurus Mr. James Hearn
 Prince Arthur Mr. Stanley Howlett
 Her Angel Mrs. Patrick Campbell
 Her Nurse Hon. Norah Dawnay
 Habila Hon. Mary Vesey
 Auren Mrs. Raymond Asquith
 Corbula Miss Mary Lyttelton
 Laday Mr. Lewis Casson
 The Ambassador Mr. Alan Campbell
 The Chamberlain Mr. D. R. Young
 The Messenger Hon. H. Charteris
 The Soldan Mr. E. A. Warburton
 —Court.

- 30.* *La Dame aux Camélias*, play, in five acts, by Alexandre Dumas, fils (performed in Russian).

Georges Duval M. Michael Keich
 Armand Duval M. Fred Radolin
 Gaston Rieux M. Constantin Rubeni
 Saint-Gaudens M. Vassili Nratof
 Gustave M. Peter Petrof
 Count de Giray M. Paul Nratof
 Baron de Varville M. Alexis Mesetski
 Doctor M. Thomas Olsenski
 Nichette Mme. Anna Kipman
 Prudence Mme. Varvana Ilunskaja
 Nanine Mme. Vera Verter
 Olympe Mlle. Anna Aleinikova-Bykov
 Marguerite Gautier....Mme. L. Yavorskaia
 —His Majesty's (Afternoon)

- 30.* *The Importance of Being Earnest*, a trivial comedy for serious people, in three acts, by Oscar Wilde. (Originally produced at St. James's, February 14, 1895.)

John Worthing, J.P. Mr. Geo. Alexander
 Algernon Moncrieffe. Mr. A. Ayresworth
 Canon Chasuble. Mr. E. Vivian Reynolds
 Merriman Mr. Erik Stirling
 Lane Mr. T. Wiegelin
 Lady Bracknell. Miss Helen Rous
 Hon. Gwendolen Fairfax
 Miss Stella Patrick Campbell
 Cecily Cardew.....Miss Rosalie Toller
 Miss Prism Miss Alice Beet
 —St. James's.

- 30.* *The Nursery Governess*, play, in one act, translated and adapted from M. Provins' *La Gouvernante* by P. Duchesne. (Originally produced at the Kennington, October 26, 1908.)

Mr. Simpson Brigge. Mr. Ashton Pearse
 Captain Trent....Mr. Harcourt Williams
 Mrs. Trent. Miss Jean Sterling Mackinlay
 Wilson Miss Marjorie Waterlow
 —St. James's.

30. *The House Opposite*, play, in four acts, by Perceval Landon.

R. Hon. Henry Rivers Mr. Herbert Waring
 Sir Edward Harrowby.....Mr. C. Allan
 Richard Cardyne.....Mr. H. B. Irving
 Stuart Fillerby.....Mr. Eric Maturin
 Paul Sandys Mr. Alex. Scott-Gatty

The House Opposite (continued).

Parker Mr. J. Patric Curwen
 Hon. Mrs. Rivers Miss Eva Moore
 Mrs. Calthorpe...Miss Muriel Beaumont
 Lady Muriel Wentworth Miss Phyllis Embury
 Marie Miss Dora Barton
 Sybil Miss Grace Starling
 —Queen's.

- 30.* *Aeroplane Mad*, comedietta, by Charles and G. Seton Craik.

Roger Hinton.....Mr. Alan Ellison
 Joan Mr. G. H. Perrin, jun.
 Hon. Charley Cholmondeley..Mr. C. Craik
 Bower Mr. G. Wright
 —Manor Hall, Easton.

DECEMBER.

1. *The Visit*, play, in one act, by Richard Pryce, adapted from "Freddy's Ship," by Mary E. Mann.

Mrs. Macmichel....Miss Henrietta Watson
 Mrs. Benson.....Miss Marie Linden
 Maid Miss Marie Shields
 Rev. G. Benson.....Mr. Daniel McCarthy
 Colonel Macmichel....Mr. E. Mainwaring
 —Playhouse.

1. *Little Mrs. Cummin*, comedy, in three acts, by Richard Pryce, adapted from "The Eglamore Portraits," by Mary E. Mann.
 Mrs. Cummin.....Miss Lottie Venne
 Juliet Miss Marie Löhr
 Mrs. Plain Miss Emma Chambers
 Susy Plain Miss Esme Hubbard
 Harriet Miss Dorothy Fane
 Clarence Eglamore. Mr. Kenneth Douglas
 Horace Eglamore....Mr. Lennox Pawle
 Captain Sands.....Mr. Charles Sugden
 Mills Mr. M. Wetherell
 —Playhouse.

- 2.† *How to be a Hero*, sketch, by R. Malcolm Morley.

Samuel Meek.....Mr. Cecil C. Crossley
 Margaret Miss Grete Hahn
 Malcolm Montgomery..Mr. R. M. Morley
 —Rehearsal.

- 2.† *Uncle at the Office*, one-act play, by Grete Hahn.

Charlie Jones Mr. R. Malcolm Morley
 Octavius Mr. Cecil C. Crossley
 Molly Henderson.....Miss Grete Hahn
 —Rehearsal.

- 2.† *Enchantment*, one-act play by Grete Hahn.

Hugh Rossiter Mr. Everard Vanderlip
 Alfred Turner Mr. Cecil C. Crossley
 Nell Miss Grete Hahn
 —Rehearsal.

- 2.* *The Electra* of Sophocles, revived by a Greek company headed by Miss Smitou —Terry's.

- 2.*Mme Lydia Yavorskaia appeared in *La Dame aux Camélias* and the fifth act of Alexander Ostrovsky's *Vassilissa Melen-tieva (Ivan the Terrible)*—His Majesty's (Afternoon).

3. *Toller's Wife*, one-act play by Cosmo Hamilton—Chiswick Town Hall.

3. *The Lily*, play, in four acts, adapted from the French of Pierre Wolff and Gaston Leroux, by David Belasco.
 Comte de Maigny ... Mr. Claude Wilson
 Vicomte Maximilian de Maigny

Mr. Eric Scott

Huzar Mr. Wilton Leonard
 Georges Arnaud Mr. Ernest E. Norris
 Bernard Mr. Martin Alwyne
 Emile Plock Mr. Ellis Carlyle
 Joseph Mr. Edward Bond
 Jean Mr. Edward Snow
 A Gamekeeper Mr. Percy Smith
 Deletto Miss May Norris
 Christiane Miss Ivy Williams
 Lucie Miss Adah Rothwell
 Susanne Miss C. Fenton
 Alice Miss E. Cecil
 —Dalston.

5. *The Showing Up of Blanco Posnet*, "a sermon in crude melodrama," by George Bernard Shaw. (Originally produced at the Abbey, Dublin, on April 25. Now produced by the Abbey Theatre Company, under the auspices of the Stage Society.)
 Babsy Miss Eileen O'Doherty
 Lottie Miss Daisy Reddy
 Hannah Miss Sheila O'Sullivan
 Jessie Miss Mary Nairn
 Emma Miss Ethnne Magee
 Elder Daniels Mr. Arthur Sinclair
 Blanco Posnet Mr. Fred O'Donoan
 Strapper Kemp Mr. J. M. Kerrigan
 Feemy Evans Miss Sara Allgood
 Sheriff Kemp Mr. Sydney J. Morgan
 Foreman of Jury Mr. J. A. O'Rourke
 Nestor Mr. John Carrick
 Waggoner Joe Mr. Eric Gorman
 The Woman Miss Maire O'Neill
 —Aldwych.

6. *Terence*, comedy, in four acts, founded on her novel of the same name by Mrs. B. M. Croker. (Originally produced at the Royal, Margate, February 18, 1907; revived at the Gaiety, Dublin, March 1, 1909.)

Sir Greville Fanshawe Mr. J. B. Fox
 Capt. Bertrand Lovell Mr. F. M. Saker
 Simon Foulcher Mr. E. A. Douglas
 Terence Mr. A. Austin-Leigh
 Patrick Ryan Mr. James R. La Fane
 The Judge Mr. J. Byron Douglass
 Captain Willis Mr. Hugh Arkwright
 Waiter at the Hotel Mr. Dane Scott
 Lady Nita Fanshawe Miss Ethel Royale
 Maureen D'Arcy Miss Laira Walker
 Mrs. Duckett Miss Mabel Archdale
 Sally O'Hara Miss Emmie O'Reilly
 Julia Miss Maud Abbott
 Mrs. Perry Miss Eileen Curran
 Miss Neville Miss Joan Earl
 —Fulham.

6. *The Reward*, play, in one act, by Millicent Edmonds.

Geoffrey Milton Mr. E. Vivian Edmonds
 Ralph Baxter Mr. Geo. Porteous
 Ruth Milton Miss Ethel Vinroy
 Sergt. Brown Mr. W. H. Dewhurst
 Trooper Smith Mr. Percy Gibson
 —Dalston.

6. *The Purple Emperor*, musical comedy, in two acts, book by Tristram Crutchley, music by Harold Austin, lyrics by Tristram Crutchley and Cyril Austin.
 Constantine Jakes Mr. C. McNaughton
 Major Domo Mr. Rudolph Kloss
 Robert Bacon Mr. Reg. Edwards
 Lieut. L. Kestrain Mr. Roland Bottomley
 Sub-Lieut. Clinton Mr. N. C. Bennett
 Sub-Lieut. Gerald Jones Mr. Reg. Harley

The Purple Emperor (continued).

Sub-Lieut. McLean Mr. William Pringle
 Reginald Vincent Miss Maisie Sydney
 Christine Carlington Miss Gladys Ivory
 Daisy Bedford Miss Winnie Browne
 Ethel Huntingdon Miss Gladys Erskine
 Kitty Green Miss Grace Courtney
 Lavinia Brown Miss Phyllis Manners
 —King's.

7. *The Lethal Hotel*, "grotesque," in one act, by A. M. Willher, freely translated by Frederick Whelen.

Mr. X Mr. Edward Bass
 Mr. Y Mr. Evelyn Beerbohm
 The Inspector Mr. Leon M. Lion
 The Charwoman Miss Alice Mansfield
 A Footman Mr. A. Cleave
 —His Majesty's.

8. *The Father of Her Child*, play, in four acts, by Jack Sujerman.

Colonel Matlock Mr. Maurice Drew
 Gerald Matlock Mr. John Gerant
 Frank Hope Mr. Philip Lawton
 Fred Fleetwood Mr. Frank Derek Powell
 Bobby Bunting Mr. Harry Ives
 John Parkins Mr. W. F. Clements
 John Thomas Mr. Theo. Channing
 Thomas John Mr. Edward Larkins
 Mr. Penfold Mr. H. E. Lewis
 Mr. Grimm Mr. Linfield
 Dr. Camp Mr. A. Yorke
 Jones Mr. A. Willoughby
 Policeman X41 Mr. Tom Moore
 Mrs. Randall Miss Crick
 Claire Randall Miss Ada Roscoe
 Lucy Randall Miss Nora Marion
 Kitty Garland Miss Edith Wallis
 Landlady of the Unicorn Miss H. Poplin
 —O.H., Buxton.

8. *The Blue Bird*, fairy play, in five acts, by Maurice Maeterlinck, translated by Alexander Teixeira de Mattos.

Mummy Tyl Miss Margaret Murray
 Daddy Tyl Mr. E. A. Warburton
 Tytyl Miss Olive Walter
 Mytyl Miss Pauline Gilmer
 Fairy Bérylune Miss Charlotte Addison
 Bread Mr. Edward Rigby
 Fire Mr. William Vokes
 Tylo Mr. Ernest Hendrie
 Tylette Mr. Norman Page
 Water Miss Inn Pelly
 Milk Miss Doris Lytton
 Sugar Mr. H. R. Hignett
 Light Miss Enid Rose
 Gaffer Tyl Mr. William Farren
 Granny Tyl Miss Daisy England
 Night Mrs. Saba Raleigh
 Time Mr. C. V. France
 The Oak Mr. J. Fisher White
 Neighbour Berlingot Miss C. Addison
 Berlingot's Daughter Miss L. Caldwell
 The Wolf Mr. R. P. Lamb
 The Pig Mr. E. Gilbert
 The Bear Mr. E. J. Sulley
 The Cow Mr. Roy Travers
 The Bull Mr. E. A. Warburton
 The Sheep Mr. J. Cassels Cobb
 The Cock Mr. Stephen Thomas
 The Rabbit Mr. Charlie Thomas
 The Horse Mr. Arthur Webster
 The Ass Mr. Francis Chamier
 Boy Lover Miss Joan Hayes
 Girl Lover Miss Nonny Lock
 The Elm Mr. Ernest Graham
 The Beech Mr. Joseph O'Brien
 Oak-Sapling Miss Dorothy Macready
 The Lime Mr. Leonard Calvert
 The Birch Mr. R. H. Leverett
 The Chestnut Mr. Guy O'Neal

The Blue Bird (continued).

The Ivy Mr. K. Dennis
 The Poplar Mr. J. Dickson-Kenwin
 The Willow Mr. W. R. Hutton
 The Goat Mr. F. M. Kelly
 The Blue Child Miss Marjorie Burgess
 Cold-in-the-Head Miss Blanche Davidson
 —Haymarket.

9. *The Stronger Woman*, play, in one act, by August Strindberg, translated by Edith A. Browne and Frank Schloesser.
 Mme. X Lady Tree
 Mlle. Y Mme. Lydia Yavorskaia
 —His Majesty's (Afternoon).

11. *Where Children Rule*, children's fairy play, in four acts, by Sydney Blow and Douglas Hoare, with lyrics by Douglas Hoare and music by Edward Jones.
 David Pennyfather Master B. Andrews
 Elizabeth Pennyfather Miss Bella Terry
 Mr. Pennyfather Mr. Clayton Green
 Mrs. Pennyfather Miss Cynthia Brooke
 Uncle Josiah Mr. Percy Marshall
 Jane Miss Minnie Saunders
 Mr. Brown Mr. Michael Sherbrooke
 Watkins Mr. Lytton Grey
 Miss Watkins Miss Winifred Rae
 H.M. the Queen Miss Marjorie Dane
 Harold Master Eric Rae
 Walter Master Charles Oldfield
 William Master George Jervis
 Adolphus Master Cyril Turner
 Daphne Miss Dulcie Greatwich
 Ruth Miss Elsie Agar
 Captain Master George Burton
 Felix Master Sidney Sherwood
 Rosalys Miss Effie Byrne
 Vernon Master Willie West
 Black Rod Master Sidney Levman
 Martha Miss Rose Landor
 Mr. Jorrocks Mr. Reginald Crompton
 Colonel Rossiter Mr. Lawrence Caird
 Mr. Bagot Mr. Michael Sherbrooke
 Dr. Garlick Mr. Sydney Paxton
 Mr. Smith Mr. Henry Kerr
 Mr. Pullinger Mr. H. C. Hewitt
 Mr. Harbinger Mr. A. J. Barber
 —Garrick

13. *Take It to Heart*, episode, by G. P. Newall—County, Kingston.

- 13.† *The King's Cup*, play in four acts, by H. Dennis Bradley and E. Phillips Oppenheim.

Captain Errito Mr. Charles Bryant
 Duke Nicholas of Riess Mr. H. Nye Chart
 Walter Brand Mr. Paul Arthur
 Baron Domnoff Mr. J. L. Mackay
 Mr. Van Decht Mr. Sydney Paxton
 Mr. Hessen Mr. Bertram Steer
 General Dartnoff Mr. A. G. Craig
 M. Effenden Mr. George Bealey
 Old Basil Mr. Alfred P. Phillips
 Attendant Mr. Gissin Walters
 Page Boy Mr. Leslie Moore
 Countess Marie of Riess Miss Norma Whalley
 Sara Van Decht Miss Nina Sevening
 —Adelphi

13. *The Great Gamgee*, musical play, in two acts, written by A. F. Allen Tower, and composed by W. McConnell-Wood.

ENGLISH CHARACTERS IN ACTS ONE AND TWO.
 Nicodemus Noddy Mr. Harry Paulton, jun
 Lord Marmaduke Montague Ladie Mr. Maurice Pearce
 Theophilus Ramp Mr. Jim Davis
 Bill Bailey Mr. Joseph A. London

The Great Gamgee (continued).

Jeremiah Hold the-Tongue Sobriety Brown Mr. Richard Pearson
 Herr Wurst Von Uts Mr. Arthur Hutchison
 Alexander Cadet Mr. George Dove
 Adolph Grandbolt Mr. R. E. Luther
 Ferdinand Fitzgerald Mr. A. H. Rowe
 Charles Henry L'Estrange Mr. J. Petrie
 Wm. De Vere Poile Mr. George Healy
 James Yellow-Push Mr. H. A. Lawson
 Evelyn Carew Miss Peggy Moffatt
 Grace Marjorie Remnant Miss L. Hill
 Beatrice Vallance Mrs. Lister Scott
 Madame Contraditione Mrs. E. J. Potts
 Martha Flippet Miss Kate Taylor
 Mrs. Josephine Grenimel Miss Ada Coulthard
 Phyllis Fayre Miss Katherine Vincent

NATIVE CHARACTERS IN ACT TWO.

So-So Mr. George Dove
 Jan-go Mr. Arthur Hutchison
 Pon-go Mr. Richard Pearson
 Ron-to Mr. G. E. Matkin
 Ri-To Mr. George Healey
 Bra-Vo Mr. John Petrie
 Princess Shoo-Flu Mrs. H. L. Hawkins
 Lo-Tus Miss May Moffatt
 I-Ris Miss Anne Fletcher
 Pan-See Miss G. Thompson
 Ro-See Miss Sara Young
 Li-Li Miss L. Hill
 Ni-Cee Miss Morris Kelly
 So-Shi Miss I. Chipp
 O-No Miss Ida Davies
 Giu-Glu Miss Rosa Burn
 Flu-Flu Miss Morris Kelly
 Priestess Miss Grace Newcombe
 O-Fan Miss B. Veitch
 So-Fan Miss W. Macgregor
 —Royal, Newcastle.

13. *Whom God Hath Joined*, play, in four acts, by Stuart Lomath and Elen Owen. Captain Jack Merritt Mr. Stuart Lomath
 Major Stevens Mr. W. J. Stack
 Digby Trant Mr. George Arthur
 Richard Manley Mr. W. S. Stevenson
 Watty Cooper Mr. Victor H. Crawford
 Detective Bailey Mr. James Stuart
 William Gibbs Mr. George Wells
 Policeman Mr. H. Smith
 Beatrice Trant Miss Eve Mansell
 Kitty Crumpet Miss Lilla Nordon
 Teddy Miss Ethel F. Greene
 Frankie Miss Dorothy Booth
 Marian Miss Helena Walbran
 —Elephant and Castle

13. *Oliver Twist*, new adaptation of Dickens's novel, by Walter Dexter and Fredk. T. Harry.

Bill Sikes Mrs. Thos. L. Adamson
 Jack Dawkins Mr. Frank Staff
 Tom Chitling Mr. A. Warwick Browne
 Charley Bates Mr. Leslie Eveleigh
 Toby Crackit Mr. Harry H. Pearce
 Edward Leeford Mr. E. Lewis Winn
 Bumble Mr. Auguste J. Chinnery
 Harry Maylie Mr. Alfred A. Hisdon
 Mr. Grimwig Mr. Walter Dexter
 Oliver Twist Miss Kathleen Marriott
 Mr. Brownlow Mr. Fredk. T. Harry
 Rose Maylie Miss Lillian Gray
 Mrs. Maylie Miss Violetta Blake
 Mrs. Bedwin Miss Verena Gascoigne
 Giles Mr. Harold C. M. Reeve
 Brittles Mr. William Rees
 Blathers Mr. Edward Smith
 Duff Mr. A. Wabron
 Nancy Miss Marie Lorraine Stevens
 Fagin Mr. Bransby Williams
 —Broadway.

14. *The Murder of Adolphus*, modern comedy, in three acts, by Beryl Tucker and R. Henderson Bland.
Major Carrington

Mr. R. Henderson Bland
Edward Vandaleur .. Mr. Graham Colmer
Jarvis Mr. W. W. Mead
Spry Mr. Vincent Holman
Lady Mordaunt .. Miss Marie Darbyshire
Ethel Mordaunt .. Miss Mildred Gilbert
Druce Miss Cicely Wellington
Molly Vandaleur Miss Roxy Barton
—Town Hall. Maidenhead.

14. *The Wilson Trial*, play, in one act, by Christopher St. John.
Sir Leslie Roberts..Mr. C. Quartermaine
Edmund TrenchMr. A. Scott-Gatti
Violet TrenchMiss Auriol Lee
Duncan Miss Esmé Lee
—Court.

14.*† *A Leaf from Life*, play, in one act, by Margery Stanley Clarke—Lyceum Club.

15. *The White Hair*, a comedy, in one act, adapted from the French by Ella Erskine. (S.P., July 31, Court.)
Sir Frank Chettle, Bart..Mr. H. Nye Chart
CecilyMiss Ella Erskine
LouisonMiss Isabel Ohmead
—Hyde Park Hotel.

15. *The Final Phase*, playlet, by Ursula Keene.
BridgetMiss Winifred Mayo
Jessie MayMiss Edith Hill
EleanorMiss Ruth Parrott
Diana CanningMiss C. Hancock
Sir Humphrey Canning....Mr. C. Maunder
—Queen's Gate Hall.

15. *Fallen Fairies; or, The Wicked World*, opera, in two acts, written by W. S. Gilbert, composed by Edward German (a musical version, set by Edward German, of W. S. Gilbert's fairy play, *The Wicked World*, which was produced at the Hay-market in 1873):—

FAIRIES.

EthaisMr. Claude Flemming
PhyllonMr. Leo Sheffield
LutinMr. C. H. Workman
SeleneMiss Nancy McIntosh
DarineMiss Maidie Hope
ZaydaMiss Jessie Rose
LocrineMiss Ethel Morrison
NeodisMiss Alice Cox
FletaMiss Marjorie Dawes
ZaraMiss Mabel Burnege
LeilaMiss Ruby Gray
CoraMiss Rita Otway
MaiaMiss Gladys Lancaster
ChlorisMiss Miriam Lyett
InaMiss Isabel Agnew

MORTALS.

Sir Etha'sMr. Claude Flemming
Sir PhyllonMr. Leo Sheffield
LutinMr. C. H. Workman
—Savoy.

16.*† *A White Man* (romance of the West, in four acts, by Milton Royle; originally produced at the Lyric, January 11, 1908) was revived at the New by Mr. Herbert Sleath for a series of six matinées.

16.*^t *Pinkie and the Fairies*, fairy play, in three acts, by W. Graham Robertson, music by Frederick Norton. (Originally produced at His Majesty's, December 19, 1908.)
Uncle GregoryMr. Edward Terry
Aunt ImogenBaroness von Hutten
Aunt CarolineMiss Augusta Haviland
TommyMaster Philip Tonge
pinkieMiss Iris Hawkins
MollyMiss Hilda Antony

Pinkie and the Fairies (continued).

Elf PickleMiss Patty Jacobs
Elf WhisperMiss Mimi Crawford
Elf TwinkleMiss Olga Hope
HeraldMaster Charles Hampden
Prince FrogMaster Robert Charlton
Queen of the Fairies...Miss Florrie Lewis
CinderellaMiss Gwennie Brogden
Dick Whittington....Miss Doreen Wayliss
The CatMaster J. Wesson
Puss in BootsMaster A. Wesson
Sleeping BeautyMiss Millicent Field
BeautyMiss Leslie Stuart
The BeastMr. Walter R. Creighton
Mr. IronsMr. Smithson
Telegraph BoyMaster J. Oliver
Mr. BunnyMaster H. Brown
—His Majesty's.

16. *Duke or Devil?* one-act opera, music by Nicholas Gatty, libretto by Ivor Gatty.

PietroMr. Seth Hughes
Duke of Bologna..Mr. Chas. Moorhouse
A PriestMr. Charles McGrath
AntonioMr. F. Davies
VincenzoMr. R. Matthews
First Watchman.....Mr. Kusheil
Second Watchman.....Mr. M. Alliston
BiancaMiss Raymonde Amy
—Gaiety, Manchester.

18. *The Third Way*, comedy, in one act, by A. H. Pocock.

Adrian Morison.....Mr. John Doherty
Lady DanversMiss Rose V. Lysley
Sir Reginald Danvers..Mr. Stephen Bond
—Cripplegate Institute.

18. *The Defence of Lady Rosa*, original comedy, in three acts, by Archibald H. Pocock.

MarieMiss Josephine Bennett
Thomas Funsey....Mr. John Doherty, jun.
Winifred Hillier.....Miss Elsa Norman
Lady Rosa Wilson....Miss Rose V. Lysley
Earl of Morecombe..Mr. D. C. M. Hume
Countess of Morecombe..Mrs. H. Bennett
Hon. Leslie Fortescue..Mr. A. H. Pocock
Arthur, Lord Tyneleigh..Mr. Martin Moore
Frank Dilley....Mr. F. Alexander-Massey
Arabella Selwyn..Miss Alexander-Massey
The Earl's Servant....Mr. F. G. Lefman
Sir Albert FitzGerald..Mr. S. F. S. Forbes
Lady FitzGerald.....Miss Lefman
Mrs. TairsonMiss Edythe C. Vehon
Duke of Elstree..Mr. A. W. G. J. Connor
Duchess of Elstree..Miss Marjorie Evans
Fitzroy Benting.....Mr. W. J. Critchett
—Cripplegate Institute.

18. Under the title of *Brother Benedict's Message (Showing How He Entered Into Rest)*, a musical scene, after the style of a wordless mystery play, was presented by Ernest Newlandsmit—Passmore Edwards Settlement.

19. *The Monk of San Marco*, play, in three acts, by Sybil Ruskin. (Produced by the Play Actors.)

Fra Girolamo Savonarola..C. F. Collings
Fra Domenico.....Mr. Dennis Clegh
Fra Silvestro Mr. J. Poole Kirkwood
Fra BenedettoMr. Alfred Lugg
Cardinal Giovanni de Medici..C. Derwent
Filippo CambiMr. Arnold Lucy
Doffo Spini.....Mr. Norman MacOwan
Leonardo da Vinci .. Mr. Alfred Harding
Michael Angelo Buonarroti...D. Yarrow
Messer Bernardini .. Mr. A. E. Raynor
Fra MarianoMr. Leonard Calvert
SandroMr. Murri Moncrieff
GiuseppeMr. Alfred Harris

The Monk of San Marco (continued).

Bianca Bernardini.....Miss Sybil Ruskin
Nina Miss Marion Sterling
Monna Maria Miss Dora Hole
Marietta Miss Rita Sponti
—Court.

- 20.**Peter Pan*, J. M. Barrie's children's play, in three acts. (Originally produced December 27, 1904.)

Peter Pan Miss Pauline Chase
Jas. Hook Mr. Robb Harwood
Mr. Darling Mr. Walter Pearce
Mrs. Darling Miss Sybil Carlisle
Wendy Miss Hilda Trevelyan
John Napoleon Darling Master H. Duff
Michael Master Herbert Hollom
Nana Mr. Edward Sillward
Tinker Bell Miss Jane Wren

MEMBERS OF PETER'S BAND.

Tootles Miss Dorothy Minto
Nibs Miss Nellie Bowman
Curly Miss Gertrude Lang
First Twin Miss Bertha Stuart
Second Twin Miss Tessie Parke
Slightly Mr. A. W. Baskcomb

PIRATES.

Smee Mr. George Shelton
Gentleman Starkey Mr. Charles Trevor
Cookson Mr. Charles Medwin
Mullins Mr. Chris Walker
Cocco Mr. Frederick Annerley
Jukes Mr. James English
Noodler Mr. John Kelt
Panther Mr. Humphrey Warden
Tiger Lily Miss Margaret Fraser
Liza Miss Tessie Parke
—Duke of York's.

- 20.*Folly's Fortunes*, musical comedy drama, in three acts.

Folly Vaughan Miss M. Western
Biddy Boyd Miss Ruby Crystal
Myra Burritt Miss B. Steele
Eleanor Vaughan Miss N. Lambertte
Ben Burritt Mr. John Levy
Wilfred Emond Mr. W. Henty
Ralph Grimes Mr. William May
George Foster Mr. L. Lawrence
Alfred Vaughan Esmond W. Buckstone
Billy Boyd Mr. Joe Ellis
—Carlton, Birmingham.

- 23 *Aladdin*—Lyceum.

24. *Cinderella*—Crystal Palace.

24. *Goody Two Shoes*—Shakespeare.

- 27.**The Private Secretary*, farcical comedy, in four acts, adapted from Von Moser's "Der Bibliothekar," by C. H. Hawtrey. (Originally produced Royal, Cambridge, November 14, 1883; Prince's, March 29, 1884.)—Coronet.

- 27.**Charley's Aunt*, farcical comedy, in three acts, by Brandon Thomas. (Originally produced at Bury St. Edmunds, February 29, 1892; Royalty, December 21, 1892.)

Sir Francis Chesney Mr. C. F. Collings
Stephen Spettigue Mr. Roy Byford
Jack Chesney Mr. Hugh Ardole
Colonel Wykeham Mr. Robert Burnett
Lord Fancourt Babberley Mr. A. Chesney Brassey Mr. Sydney Compton
Donna Lucia D'Alvadorez Miss E. Foster
Kitty Verduin Miss Valerie Wyngate
Amy Spettigue Miss Ethel Fifield
Flo Delahay Miss Christine Rayner

- 27.†*What a Man Made Her*, four-act society play, by Charles Darrell. (Originally produced September 20, Albert, Brighouse.)
Rupert Danescombe Mr. E. Rawlinson
Sir Ernest Cavendish Mr. Edward Ray
Dr. Mark Haven Mr. J. M. Olivert
Lewis Gunnerstein Mr. Barnett Lando Evans Mr. D. Horace Harcourt
Lord Tarporley Mr. J. W. Lindeay-Ellis
Lady Gorrikington Miss V. Thomas
Nurse Arden Miss K. Murgatroyd
Deborah Gunnerstein Miss Tessa Myers
Elfride Miss F. Russell Spiers
Lady Danescombe Miss Stella Carmichael
Janet McAlister Miss Renée Glendower
—Royal, Stratford.

- 27.**Much Ado About Nothing*, Shakespeare's comedy, arranged in four acts and ten scenes, by B. Iden Payne.

Leonato Mr. Henry Austin
A Messenger Mr. J. Vernon Bryant
Beatrice Miss Mona Limerick
Hero Miss Hilda Bruce Potter
Don Pedro Mr. Stanley Drewitt
Benedick Mr. Ian MacLaren
Don John Mr. Basil Dean
Claudio Mr. Frank Darch
Antonio Mr. Stafford Dawson
Conrade Mr. Gilbert Clark
Borachio Mr. Edward Landor
Balthasar Miss Esme Percy
Margaret Miss Muriel Pratt
Ursula Miss Ada King
Dogberry Mr. Charles Bibby
Verges Mr. Leonard Mudie
First Watchman Mr. John E. Etherdo
Second Watchman Mr. James Dillon
Third Watchman Mr. James P. Marsden
Fourth Watchman Mr. Thomas Hughes
Another Messenger Mr. Herbert Lomas
Friar Francis Mr. Esme Percy
A Sexton Mr. Francis Hope
—Gaiety, Manchester

- 27.†**Little Hans Andersen*, arranged and adapted by Basil Hood, with music by Water Slaughter. (Originally produced at the Adelphi, December 23, 1903.)—Gaiety, Manchester.

27. *His Real Wife*, play, in four acts, by Charles A. Clarke. (S.P., September 16, Lyric, Hammersmith.)

Martin Avondale Mr. Harding Thomas
Herbert Barton Mr. Clifford Rean
General Barton Mr. C. W. Spencer
Randal Meredith Mr. Bernard Elliott
Colombe Mr. Charles Yorke
Alf Snickers Mr. Walter Walmesley
Simon Bletherell Mr. T. Edward Ward
Mr. Hackett Mr. Cyril Leigh
Inspector Marston Mr. Eric Wild
Clerk of the Court Mr. A. Austin
Foreman of Jury Mr. Bert J. Wilson
Usher of the Court Mr. Frank Barrett
Mrs. Creele Miss Vere Herbst
Betty Tuttlebee Miss Clarie Yandell
Lady Sybil Welton Miss Elaine Verner
Rose Avondale Miss Ward
—Royal Court, London

27. *Her Path of Sorrow*, domestic drama, in four acts, by Mrs. F. G. Kimberley. (S.P., November 17, Royal, Barry.)
Richard Burfield Mr. Charles Draycott
Guy Lowther Mr. Frank Eaglesfield
Lionel Heathcote Mr. Frank Etheridge
Markham Ferrars Mr. Theo. Balfour
Farmer Rayne Mr. Charles Reynie
Tommy Onions Mr. Will Hook
Jack Smith Mr. Hubert Laurence
Doctor Simms Mr. Allan Sethwyn

Her Path of Sorrow (continued).

P.C. Bridge Mr. Wilson Saunders
 Detective Williams Mr. Eric Winstanley
 P.C. Robinson Mr. T. Wheeler
 Warder Jackson Mr. Wilfred Eckhart
 Mamscle Lucille .. Miss Nellie Freeland
 Polly Green Miss Daisy Carlton
 Nellie Rayne Miss Fay Garnet-Vayne
 Pauline Ferrars .. Mrs. Charles Draycott
 —Prince's, Accrington

27. *The House of Temperley*, melodrama of the ring, in four acts, by Arthur Conan Doyle.

Sir Charles Temperley Mr. Ben Webster
 Capt. Jack Temperley Mr. Charles Maude
 Sir John Hawker Mr. Charles Rock
 Jakes Mr. Spencer Trevor
 Ginger Stubbs Mr. Edmund Gwenn
 Lord Ruffton Mr. Stratton Rodney
 Duke of Broadwater Mr. A. S. Homewood
 Col. Dacre Mr. Frank Ridley
 Jerry Mr. Arthur Burne
 George Mr. A. Corney Grain
 Mr. Poyntz Mr. Freeman H. May
 Sir Charles Bunbury Mr. H. Ford
 Sir Geo. Gascoigne Mr. Archibald Forbes
 Mr. James Parton West Mr. A. G. Craig
 General Crauford Mr. Charles Combe
 Tom Cribb Mr. Bassett Roe
 Joe Berks Mr. A. S. Homewood
 Tom Belcher Mr. Hubert Willis
 Gloster Dick Mr. Reginald Davis
 Gentleman Jackson Mr. Stanley Turnbull
 Buckhorse Mr. O. P. Heggie
 Dutch Sam Mr. Wilton Ross
 Bill Richmond Mr. W. Wallace
 Jack Scroggins Mr. E. C. Barton
 Tom Molineux Mr. Geo. Welsh
 Dan Mendoza Mr. V. Lusk
 George Cooper Mr. E. Cresfan
 George Maddox Mr. Frank Emery
 Caleb Baldwin Mr. R. J. Bell
 Jack Randall Mr. W. Coates Bush
 Tom Spring Mr. Arthur F. Thorne
 Hopkins Mr. Charles Combe
 Smith Mr. Frank Ridley
 Mercer Mr. O. P. Heggie
 Sergeant Holden Mr. J. Byron
 Stable Lad Mr. Arthur Bachner
 Waiter Mr. George Shelley
 Footman Mr. Geoffrey Hill
 Lady Temperley Mrs. Russ Whytal
 Ethel Morley Miss Dorothea Desmond
 Lucy Miss Pollie Emery
 Mary Miss Joyce Francis
 Mrs. Barnet Miss Hetta Bartlett
 —Adelphi

- 27.**The Bad Girl of the Family*, drama, in four acts, by Frederick Melville; music by T. P. Fish. (Originally produced October 4, Elephant and Castle.)

Lient. Richard Marsh Mr. Guy Hastings
 Harry Gordon Mr. H. Lane Bayliff
 Lord Erskine Mr. Rothbury Evans
 Sammy Snozzle Mr. Pat Waddock
 Inspector Lawrence Mr. L. Lawrence
 P.C. Harper Mr. H. Sherwood
 The Vicar Mr. Lionel Browne
 Florrie Jones Miss Daisy St. Clair
 Sally Smith Miss Jenny Baxter
 Betsy Baker Miss Elsie Broom
 Fanny Hall Miss Kate Ernest

The Bad Girl of the Family (continued).

Sally Smithers Miss Marie Wright
 Barney Gordon Mr. Herbert Landeck
 Jerry Holmes Mr. D'Arcy Kelway
 John Moore Mr. Dennis Byron
 Warder Johnson Mr. H. Lewis
 Warder Harris Mr. F. Wilding
 Rev. Mr. Evans Mr. Henry Johnson
 Railway Porter Mr. Sidney Coombs
 Driver Mr. Henry Clarke
 Gladys Erskine Miss Maud Lowe
 Mrs. Moore Miss Madge Stone
 Honour Moore Miss Marie Clavering
 Bess Moore Miss Violet Englefield
 —Aldwych

- 27.**Alice in Wonderland*, dramatised version of incidents in Lewis Carroll's book, by H. Savile Clarke, music by Walter Slaughter. (Originally produced at the Prince of Wales's, December 23, 1886.)—Court.

27. *Aladdin*—Drury Lane.
 27. *Cinderella*—Alexandra.
 27. *Cinderella*—Borough.
 27. *Dick Whittington*—Britannia.
 27. *Jack and the Beanstalk*—Brixton.
 27. *The House that Jack Built*—Broadway.
 27. *The Forty Thieves*—Dalston.
 27. *Sinbad the Sailor*—Edmonton.
 27. *Cinderella*—Elephant and Castle.
 27. *The Forty Thieves*—Fulham.
 27. *The Queen of Hearts*—Kennington.
 27. *Humpty Dumpty*—King's.
 27. *The Sleeping Beauty*—Kingston.
 27. *Aladdin*—Lyric, Hammersmith.
 27. *The Babes in the Wood*—Marlborough.
 27. *Robinson Crusoe*—O.H., Woolwich.
 27. *The Babes in the Wood*—Pavilion.
 27. *Tom Thumb*—West London.

28. *For the Soul of the King*, an Episode of the Terror, from a story of Honoré de Balzac, by arrangement with Frank Richardson.
 The Stranger Mr. H. B. Irving
 Abbé de Mayral Mr. Henry Vibart
 Mlle. de Langeais Miss Ruth Maitland
 Mlle. Michalet Miss Dora Barton
 —Queen's.

28. *A Bond of Union*, melodramatic playlet, in three scenes, by Leo R. Neilson.
 Jack Armstrong ... Mr. Leo R. Neilson
 Nancy Miss Shalles
 Jack, jun. Miss Barbara Fewster
 Carl Seymour Mr. Joe Burgess
 Ben Bruce Mr. Baron Davies
 —Palace, South Shields.
 30. *The Hag and the Masher*, dramatic episode, by Alfred Hollis.
 The Hag Mr. Albert Sember
 Reggie Verne Mr. H. Arnold Allen
 Aubrey Verne Miss Violet Land
 —Muncaster, Bootle.

INDEX TO PLAYS.

ALPHABETICA LIST OF PLAYS PRODUCED IN THE BRITISH ISLES
DURING THE YEAR 1900.

Full particulars and casts will be found in the preceding pages.

LONDON.

The particulars in parentheses refer to a prior production in the country. S.P.—Stageright production.

ACADEMY PICTURE, AN—November 8, Rehearsal.
ACHILLES IN SCYROS—July 19, Leighton House, Holland Park.
ADMIRAL PETERS—May 25, Garrick.
ALADIN AND WELL OUT OF IT—March 22, Albert Hall.
ANGEL—June 24, Court.
ANGELUS, THE—January 27, Covent Garden.
ANNA MICHAELOVNO—July 4, Rehearsal.
ANOTHER MAN'S WIFE—October 11, Pavilion (February 8, Queen's, Liverpool).
APPLE, THE—Court, March 14.
ARCADIANS, THE—April 28, Shaftesbury.
ARSENIE LUPIN—August 30, Duke of York's.
ARTFUL MISS DEARING—April 10, Terry's (April 5, D.P., Eastbourne).
AS YOUR HAIR GROWS WHITER—October 4, Pavilion (May 28, 1907, O.H., St. Helens).
AT A JUNCTION—April 15, Caxton Hall.
AWAKENING, THE—May 16, Terry's.

BABES IN THE WOOD—November 11, Anerley Town Hall.
BAD GIRL OF THE FAMILY, THE—October 4, Elephant and Castle; December 27, Aldwych.
BALISHAM BUDDHISTS, THE—August 2, St. George's Hall.
BANDIT'S BLUNDER, THE—March 8, West London.
BEAUTY DOCTOR, THE—May 6, Passmore Edwards Settlement.
BEETHOVEN—November 25, His Majesty's.
BEETLE, THE—June 21, Court.
BERTHA BRENT—March 11, Rehearsal.
BEST PEOPLE, THE—August 5, Wyndham's.
BEVIS—April 1, Haymarket.
BLACK COTTAGE, THE—March 3, Court; May 23, Rehearsal.
BLESSINGS OF BALAAM, THE—June 4, St. James's.
BLU' BIRD, THE—December 5, Haymarket.
BLUFFING ONE'S WAY—February 22, Royalty.
BONNET CONSPIRATORS, THE—July 4, Court.
BORN TO BE LOVED—January 19, Albert Hall.
BOY'S PROPOSAL, A.—March 29, Adelphi (February 15, Empire, Birmingham).
BRASS BOTTLE, THE—September 10, Vaudeville; (S.P.) March 18, 1907, Haymarket.
BREAD OF OTHERS, THE—February 21, Kingsway.
BRIGHT EYES—(S.P.) November 23, Lady-broke Hall.
BROTHER BENEDICT'S MESSAGE—December 18, Passmore Edwards Settlement.
BUNKERING OF BETTY, THE—May 11, Drury Lane.

BURGLARS!—April 29, Bijou, Bayswater.
BUSHWIFE, THE—June 4, St. James's.

CAN A WOMAN BE GOOD?—October 18, Pavilion (September 6, Royal, Chatham).
CASE FOR THE LADY, THE—March 7, Kingsway.
CATASTROPHE, THE—March 11, Rehearsal (private); September 27, Lyceum (S.P.).
CAVALIERA RUSTICANA—May 10, Coronet.
CHAINS—April 18, Court.
CHANCE OF A LIFETIME, THE—(S.P.) October 27, Elephant and Castle.
CHAPERONE, THE—(S.P.) February 8, Vaudeville.
CHATTERTON—April 25, Court.
CHAUFFEUR, THE—June 3, Playhouse.
CHIPS—February 23, Piccadilly Hotel; June 8, Haymarket.
CHIEF OF STAFF, THE—February 2, Lyric.
CHORUS LADY, THE—April 19, Vaudeville.
CINDER-ELLALINE—April 22, St. Peter's Mission, Friern Barnet.
CITY, THE—(S.P.) November 8, New.
CLOUDLAND—August 27, Regent, Hackney.
COLLEGETTES, THE—February 27, Aldwych.
COLONEL SMITH—April 23, St. James's.
COME MICHAELMAS—April 26, Adelphi.
CONQUEST, THE—April 23, Lyric.
COUNTRY GIRL IN LONDON, A.—Edmonton, March 15 (Royal, Macclesfield, August 1, 1908).
COURT CARDS—October 26, Rehearsal.
CRAINQUEBILLE—June 28, Adelphi.
CUPID AND A CARAVAN—April 22, Crouch End Assembly Rooms.
CUPID IN ARCADY—July 21, Botanic Gardens.
DANCE AT DAWN, A—July 31, Marlborough.
DAERACOTT'S WIFE—March 14, Court.
DASHING LITTLE DUKE, THE—February 17, Hicks (February 8, Royal, Nottingham).
DAUGHTER OF THE SEA, A—July 5, Lyric, Hammersmith.
DEAR DEPARTED, THE—June 7, Coronet (November 2, 1908, Gaiety, Manchester).
DEAR LITTLE DENMARK—September 1, Prince of Wales's.
DEBT, THE—November 16, Aldwych.
DECADENT DIALOGUE, A—March 30, Lyceum Club.
DEFENCE OF LADY ROSA, THE—December 18, Cripplegate Institute.
DEMON'S BRIDE, THE—May 22, Royal Academy.
DEPUTY SHERIFF, THE—July 21, Garrick.
DEVIL, THE—April 17, Adelphi.
DEVORGILLA—June 7, Court (December 4, 1907, King's, Glasgow).
DIVIDED DUTY, A—March 30, Lyceum Club.
DOG BETWEEN THE—July 12, Criterion.
DOLLAR PRINCESS, THE—September 25, Daly's (December 24, 1908, Prince's, Manchester).
DON—October 12, Haymarket.
DOORWAY, THE—June 11, Coronet (April 10, Gaiety, Manchester).
DOWN IN THE MUD—March 26, Rehearsal.

- DRAMATIST AT HOME, THE—January 23, Vaudeville.
- DREAM GODDESS, THE—May 23, Rehearsal.
- DUCK MAN'S CURSE, A—October 18, Criterion (September 27, Peckham Hippodrome).
- EARTH, THE—April 14, Kingsway (April 8, O.H., Torquay).
- EAST LYNNE—November 13, Lyceum.
- ENCHANTMENT—December 2, Rehearsal.
- END OF THE STORY, THE—Court, March 3.
- ENGLISHMAN'S HOME, AN—January 27, Wyndham's.
- ENTER THE BISHOP—April 2, South Place Institute.
- ESTRELLA—July 9, Guildhall School.
- EUNICE—June 1, Hicks.
- EYES OF THE WORLD, THE—January 11, Royal, Woolwich (December 21, 1908, P.O.W., Grimsby).
- FALLEN FAIRIES—December 15, Savoy.
- FALSE GODS—September 14, His Majesty's.
- FATAL DANCE, THE—August 23, Comedy (June 1, Royal, Margate).
- FEUD, THE—June 11, Coronet (April 10, Gaiety, Manchester).
- FEW AND THE MANY, THE—June 9, Coronet (May 4, 1908, Gaiety, Manchester).
- FIFI—February 28, Rehearsal (S.P., July 31, Court), October 11, Marlborough.
- FIFTH QUEEN CROWNED—March 19, Kingsway.
- FINAL PHASE, THE—December 15, Queen's Gate Hall.
- FOR BETTER, FOR WORSE—(S.P.), November 12, New.
- FIRE OF FATE, THE—June 15, Lyric.
- FORTUNE OF CHRISTINE McNAB, THE—October 21, Cripplegate Institute.
- FORTUNE'S FOOL—February 28, Rehearsal, W.C.
- FOR WIFE AND KINGDOM—March 29, Lyric, Hammersmith (March 8, Royal, Birmingham).
- FOUND IN A TAXI—May 30, Rehearsal.
- FOUNTAIN, THE—March 28, Aldwych.
- FRIENDS, THE—February 28, Rehearsal, W.C.
- FROM CONVENT TO THRONE—September 6, Lyric, Hammersmith (July 26, Rotunda, Liverpool); (S.P.) Osborne, Manchester, March 31.
- FROM SHOP GIRL TO DUCHESS—January 23, Lyric, Hammersmith (November 25, 1907, Royal, Bilton).
- FOR THE SOUL OF THE KING—December 28, Queen's.
- FUR CLOAK, THE—February 15, Artillery, Woolwich.
- GENERAL'S PAST, THE—January 3, Court.
- GENTLEMAN JOCKEY, THE—April 10, Crystal Palace (October 18, 1907, St. Julian's, Jersey).
- GENTLEMAN OF THE ROAD—October 12, Haymarket.
- GIRL'S TEMPTATION, A—November 1, Shakespeare; July 12, Star, Liverpool.
- GIVE HEED June 29, Court.
- GREAT DIVIDE, THE—September 15, Adelphi.
- GREAT MRS. ALLOWAY, THE—November 8, Globe.
- HAJJI BABA (S.P.)—January 22, St. James's.
- HAPPY ENDING, A—June 24, Court.
- HAPPY HOOLIGAN—September 27, Lyric, Hammersmith (July 20, 1908, Empire, Oldham).
- HAPPY MEDIUM, THE—July 29, Ladbroke Hall.
- HEAD OF THE FIRM, THE—March 4, Vaudeville (June 13, 1908, O.H., Buxton).
- HEATHEN AND THE CHRISTIAN, THE—January 25, Greenwich (July 8, 1907, St. James's, Manchester).
- HENRY OF ENGLAND—(S.P.) March 4, Bijou, Bayswater.
- HENRY OF NAVARRE January 7, New (November 5, 1908, Royal, Newcastle).
- HER FATAL MARRIAGE—January 25, Royal, Woolwich (December 28, 1908, Royal, Aston).
- HER PROPER MATE—February 9, Playhouse.
- HER VOTE—May 18, Playhouse; June 24, Court.
- HIGH BID, THE—February 18, His Majesty's. HIS BORROWED PLUMES—July 6, Hicks.
- HIS BOUDEN DUTY—May 30, Court.
- HIS REAL WIFE—(S.P.) September 16, Lyric, Hammersmith. Production, Royal Court, Warrington, December 27.
- HOME ACCESSORY, THE—July 1, Crystal Palace.
- HONOUR OF THE JOCELYNS, THE—January 28, All Saints' Hall, St. John's Wood.
- HOPPE—April 17, St. Mary's Church Room, Primrose Hill.
- HOUSE OF BONDAGE, THE—March 16, His Majesty's.
- HOUSE OF TEMPERLEY, THE—December 27, Adelphi.
- HOUSE OF THE TRAITOR, THE—March 21, Court.
- HOUSE OPPOSITE, THE—November 30, Queen's.
- HOW GIRLS ARE BROUGHT TO RUIN—July 12, Shakespeare (January 25, Queen's, Liverpool).
- HOW THE VOTE WAS WON—April 15, Caxton Hall.
- HOW TO BE A HERO—December 2, Rehearsal.
- HUSH MONEY—May 3, Shakespeare.
- IMAGINARY CONVERSATION, AN—June 9, Court.
- IMPUDENT COMEDIAN, AN—November 16, Coronet.
- IN CYNDERLAND—May 12, Cripplegate Inst.
- INSPIRATION, THE—February 15, Bijou, Bayswater.
- INSPIRATION OF NANCE, THE—May 9, Court.
- IN THE NAME OF THE CZAR—March 19, Kingsway.
- INVOLUNTARY UNDERSTUDY, AN—May 23, Terry's.
- IRISH ATTORNEY, THE—June 1, St. Mary's Hall, E.
- IT'S NEVER TOO LATE TO WED—February 22, Brondesbury Synagogue.
- JENKINS'S WIDOW—March 21, Court.
- JOBSON'S CHOICE—May 7, Aldwych.
- JOHN MALONE'S LOVE STORY—January 10, Court.
- JUDITH, THE WOMAN WHO SINNED—May 10, Royal, Edmonton (June 15, 1908, Central, Altrincham (one act); December 7, 1908, Palace, Boston (four acts).
- KASSA—(S.P.) January 5, Haymarket.
- KIDDIE—January 19, Garrick; December 13, London Hippodrome.
- KING'S CUP, THE—December 13, Adelphi.
- KING'S GLOVE, THE—July 3, Ashbourne Laurie Park, Sydenham.
- KIT'S WOMAN—June 27, Court.
- KUTCHEN VON HEILBRONN, DAS—February 26, Court.
- LADY GERALDINE'S SPEECH—July 15, Guildhall School.
- LAND OF THE CHERRY BLOSSOM, THE—February 25, Library H., Stoke Newington.

LAST RALLY, THE—November 3, Rehearsal.
LAUGHTER IN COURT—May 11, Drury Lane.
LEAF FROM LIFE, A—December 14, Lyceum Club.

LESSER EVIL, THE—November 21, Court.
LET IT BE, THE—December 7, His Majesty's.

LIEN OF LIFE, THE—July 31, Court.

LIGHT O' LOVE—May 14, His Majesty's.

LILY, THE—(S.P.) December 8, Dalston.

LITTLE DAMOZEL, THE—October 21, Wyndham's.

LITTLE MISS CUMMIN—December 1, Playhouse.

LITTLE SURPRISE, A—May 30, Rehearsal.

LORRIMER SABISTON, DRAMATIST—November 9, St. James's.

LOST CHANCE, A—November 7, Rehearsal.

LOUISE—June 18, Covent Garden.

LOVE AND BE SILENT—February 28, Rehearsal, W.C.

LOVE CROWNED KING, A—April 17, St. Mary's Church Room, Primrose Hill.

LOVE IN A TANGLE—November 16, Aldwych.

LOVE OF LESLIE HESELTINE, THE—November 27, County, Kingston.

LOVE OF WOMAN, THE—May 9, Court.

LOVE WATCHES—May 11, Haymarket.

LOYALTY—June 21, Court.

LUCK OF ROARING CAMP, THE—March 1, Fulham.

LUTE PLAYER, THE—January 28, All Saints' Hall, St. John's Wood.

MADAME X.—September 1, Globe.

MAID OF HONOUR, A—September 22, Queen's.

MAITRE SEILER—August 20, Lyric.

MAKESHIFTS—June 8, Coronet (October 5, 1908, Gaiety, Manchester).

MAKING A GENTLEMAN—September 11, Garrick.

MAKINGS OF A MAN, THE—September 27, Pavilion.

MAN AND WOMAN—January 14, Brondesbury Hall.

MAN ON THE BOX, THE—July 31, Marlborough (August 6, 1908, Pier, Eastbourne).

MARRIAGE OF MIGNON, THE—July 31, Fulham.

MARRIAGES ARE MADE IN HEAVEN—June 21, Coronet (September 7, 1908, Gaiety, Manchester).

MASTER—November 12, Scala.

MEN WERE DECEIVERS—October 12, Rehearsal.

MERCIFUL LIE, THE—April 29, St. John's Hall, Palmer's Green.

MERRY DEVIL, A—June 3, Playhouse.

MERRY PEASANT, THE—October 23, Strand (revised version, November 20).

MID-CHANNEL—September 2, St. James's.

MIDNIGHT BRIDAL, A—February 19, Coronet.

MIGHT IS RIGHT—November 13, Haymarket.

MIETJE—May 11, Hampstead Conservatoire.

MINSTREL AND THE MAID, THE—November 4, Victoria Hall, Ealing.

MR. AND MRS. JOHN BULL—(S.P.) July 15, Regent, Hackney.

MR. PREEDY AND THE COUNTESS—April 18, Criterion.

MOBSWOMAN, THE—July 31, Playhouse.

MODERN ASPASIA, A—(S.P.) June 4, Aldwych; June 6, Aldwych.

MODERN WAY, THE—(S.P.) October 11, Ladbrooke Hall.

MONEY AND MAN—April 19, Elephant and Castle (April 5, Royal, Bradford).

MONK OF SAN MARCO, THE—December 10, Court.

MOUNTAINEERS, THE—September 29, Savoy.

MUSICAL MARTIANS, THE—October 4, Aldwych.

MY LADY'S GLOVE—March 11, Rehearsal.

MY LADY'S VISIT—November 8, New MYSTERY OF REDWOOD GRANGE, THE—March 8, Borough (March 1, Royal, Portsmouth).

NAN PILGRIM—March 8, Court.

NEW LANDLORD, THE—November 3, Rehearsal (October 4, Hippodrome, Margate). NICHOLAS NICKLEBY—July 4, Rehearsal.

NIGHT BEFORE CHRISTMAS, THE—March 15, Greenwich (March 1, O.H., Coventry). NO ACCOUNT MORGAN—(S.P.) November 23, Ladbrooke Hall.

NOBLE SPANIARD, THE—March 20, Royalty. NORTH POLE, THE—September 15, St. George's Hall.

NYMPHIDIA—January 9, St. Peter's Hall, Brockley.

OLD FERRIER'S DISCOVERY—July 16, Guildhall School.

OLD MAIDS' CORNER—February 15, Marlborough.

OLIVER TWIST—December 13, Broadway.

ONE OF THESE LITTLE ONES—July 2, Albert Hall.

ON CREDIT—(S.P.) October 29, Court.

OLIVE LATIMER'S HUSBAND—January 19, Vaudeville.

ON JHELUM RIVER—June 22, Aldwych.

OPEN SEA, THE—May 10, Marlborough (April 5, Royal, Manchester).

OTHER TENTH OF THE LAW, THE—March 21, Court.

OUR MISS GIBBS—January 23, Gaiety.

OUTCAST, THE—November 12, Scala.

PAGEANT OF FAMOUS WOMEN, A—November 12, Scala.

PAID IN HIS OWN COIN—April 22, Abbey, Dublin.

PASSING OF PAUL DOMBEY, THE—April 22, Borough.

PELLEAS ET MELISANDE—May 21, Covent Garden.

PELEPOENA—January 9, Comedy.

PERSIAN PRINCESS, A—April 27, Queen's.

PETTICOAT GOVERNMENT—(C.P.) August 12, Wyndham's.

PHILOPENA—February 27, Aldwych.

PIERROT and PIERRETTE—November 11, His Majesty's (Afternoon).

PHYSICAL CULTURE—June 22, Aldwych.

PIN AND THE PUDDING, THE—August 23, Comedy (June 4, Royal, Margate).

PIPPA PASSES—January 25, Fortune Playhouse, W.

POT AND THE KETTLE, THE—November 12, Scala.

POLLY LOWE'S LOVER—April 22, Crouch End Assembly Rooms.

PRESS CUTTINGS—July 9, Court, afterwards produced at the Gaiety, Manchester, September 27.

PRICE, THE—July 4, Court.

PRICE, THE—October 19, Rehearsal.

PRISONER OF THE BASTILLE, THE—May 18, Lyceum.

PROOF, THE—April 26, King's.

PROUD PRINCE, THE—September 4, Lyceum.

PROTEUS IN PETTICOATS—June 7, Dalston (January 11, Grand, Wolverhampton).

PURPLE EMPEROR, THE—December 6, King's.

PURSE OF GOLD, THE—May 9, Court.

QUESTION OF IDENTITY, A—March 14, Court.

RAGS—June 21, Royal, Stratford (March 1, Prince's, Horwich).

REAL WOMAN, THE—February 25, Criterion. REGISTRAR, THE—June 14, Beaumont H., E.

REWARD, THE—December 6, Dalston.

RICH MISS RUSTLE—November 4, Victoria H., Ealing.

RIGHTS OF THE SOUL, THE—February 21, Kingsway.

RISE AND FALL OF ARCHITECTURE, THE—March 24, King's Hall, W.C.

ROGUE AT LARGE, A—April 19, Lyric, Hammersmith.

RUSSIAN TRAGEDY, A—November 25, His Majesty's.

ST. URSULA'S PILGRIMAGE November 29, Court.

SAMSON (in French)—July 2, Adelphi.

SAMSON—February 3, Garrick (January 25, Grand, Swansea).

SAMSON ET DALILA—April 26, Covent Garden.

SAWNEY—March 14, Court.

SECRETARY'S SECRET, THE—April 22, Crouch End Assembly Rooms.

SERVANT IN THE HOUSE, THE—October 25, Adelphi (S.P., June 19, 1907, Bijou, Bayswater).

SERVANT OF THE PUBLIC, A—May 16, Terry's (April 10, Royal, Margate).

SEVEN DAYS—(S.P.) October 29, Court.

SHOWING UP OF BLANCO POSNET, THE December 5, Aldwych (April 25, Abbey, Dublin).

SILVER TANKARD, THE—March 3, Court.

SIN AND THE SINNER—April 22, Castle, Richmond.

SIR WALTER RALEGH—October 13, Lyric (October 4, Royal, Birmingham).

SISTER BEATRICE—March 28, Court.

SISTER'S REVENGE, A—(S.P.) January 29, Rehearsal.

SMALL HOLDING, A—April 1, Broadway.

SMITH—September 30, Comedy.

SPARE ROOM, THE—February 27, Criterion.

SPIRIT OF POETRY, THE—June 22, Aldwych.

SPOILING THE BROTH—Court, March 3.

STAGE NAME, A—April 5, Rehearsal.

STIGMATA—(S.P.) July 31, Court.

STRANGERS WITHIN THE GATES—February, Court.

STRIFE—March 9, Duke of York's.

STRONGER WOMAN, THE—December 9, His Majesty's (Afternoon).

TAKE IT TO HEART—December 13, County, Kingston.

TANGERINE TANGLE, A—(S.P.) July 2, Vaudeville.

TEMPTATION—June 21, Lyric, Hammersmith.

TESS—July 14, Covent Garden.

TEST, THE—January 3, Court.

TESTIMONIAL, THE—May 23, Terry's.

THALIA'S TEACUP—July 24, Court.

THESE ARE MY PEOPLE—(S.P.) October 1, Garrick.

THIEF IN THE NIGHT, A—August 2, Elephant and Castle.

THIN ICE—January 19, Garrick.

THIRD WAY, THE—December 18, Cripplegate Institute.

THIS WOMAN AND THIS MAN—January 18, Bijou, Bayswater.

THOMAS AND THE PRINCESS—(S.P.) October 11, Ladbroke Hall.

THORSTEIN ABBEY—January 6, Village Hall, Southgate.

THREE BARROWS, THE—June 10, Coronet (March 22, Gaiety, Manchester).

THROUGH SEAS OF BLOOD—June 22, Botanic Gardens.

TIME—(S.P.) June 21, Court.

TINKER'S WEDDING, THE—November 11, His Majesty's (Afternoon).

TOLLER'S WIFE—December 3, Chiswick Town Hall.

TRAMP, THE—October 8, Rehearsal.

TRAP, THE—July 20, Court.

TRUANTS, THE—February 11, Kingsway.

TWO IN A TRAP—June 22, Wyndham's.

TYPIST, THE—September 15, Garden, Olympia.

UNCLE AT THE OFFICE—December 2, Rehearsal.

UNANSWERED—July 4, Terry's.

UNDER THE IRON HEEL—October 18, Edmonton Royal.

UNDER TWO FLAGS (New Version)—July 26, Royal, Stratford.

UNEMPLOYED—March 28, Aldwych (see also August 30).

VALE OF CONTENT, THE—June 8, Coronet.

VILLAGE OF YOUTH, THE—March 18, St. James's.

VISIT, THE—December 1, Playhouse.

VOICE OF ISIS, THE—January 28, All Saints' Hall, St. John's Wood.

WHAT A MAN MADE HER—December 27, Royal, Stratford (September 20, Albert, Brighouse).

WHAT THE PUBLIC WANTS—May 2, Aldwych; May 27, Royalty.

WHAT THE WOMAN SAID—March 22, 92, Victoria Street.

WHEN A LASS LOVES—April 5, Dalston (November 23, 1908, Royal, Margate).

WHEN THE DEVIL WAS ILL—June 14, Coronet (August 29, 1908, H.M., Carlisle).

WHERE CHILDREN RULE—December 11, Garrick.

WHERE IS WILLIAM?—September 9, Castle, Richmond (June 21, 1906; Royal, Worthing).

WHIP, THE—September 9, Drury Lane.

WHITE HAIR, THE—(S.P.) July 31, Court; December 15, Hyde Park Hotel.

WHITE HAWK, THE—May 30, Aldwych.

WHO IS SHE?—March 15, Lyric, Hammersmith (December 16, 1907; Hippodrome, Wigan).

WHOM GOD HATH JOINED—December 13, Elephant and Castle.

WIDOW BUDD, THE—April 22, Crouch End Assembly Rooms.

WILLOW PATTERN PLATE, THE—April 10, Terry's.

WILSON TRIAL, THE—December 14, Court.

WISE MAN, THE—June 28, Pavilion.

WOLF, THE—May 22, Royal Academy of Music.

WOMAN IN THE CASE, THE—June 2, Garrick.

WOMAN'S RIGHTS—June 14, Coronet (March 23, 1908, Royal, Rochdale).

WOMAN'S WAY, A—(S.P.) April 16, Haymarket.

WORKHOUSE, THE—June 14, Beaumont Hall, E.

WORKHOUSE WARD, THE—June 8, Court (April 20, 1908, Abbey, Dublin).

WORLD AND THE WOMAN, THE—March 10, Lyric, Hammersmith (May 11, 1908, Palace Newcastle).

WORLD AND HIS WIFE, THE—June 15, Adelphi (December 9, 1908, Royal, Birmingham).

WORLD, THE FLESH, AND THE DEVIL—THE—February 1, Pavilion.

WORM TURNS, THE—May 23, Terry's.

WRECKERS, THE—June 22, His Majesty's.

WRITING ON THE WALL, THE—(S.P.)
January 11, Terry's.

YAMA YAMA LAND, THE—(S.P.) September
15, Labdiere Hall.
YOUR OBEDIENT SERVANT—July 1, Crystal
Palace.

ZAZA—April 30, Coronet.

009 WEST—January 19, Garrick.

PROVINCIAL.

The particulars in parentheses refer to the London production. S.P.—Stage-right production.

AEROPLANE MAD—(S.P.) November 30,
Manor Hall, Easton.

ALL FOR HER—October 7, Palace Pier, Brighton.

ALMOST HIS BRIDE—September 18, Royal,
Preston.

ANGEL OF HIS DREAMS, THE—April 26,
Royal, Castleford.

ANOTHER MAN'S WIFE—February 8, Queen's,
Liverpool (October 11, Pavilion).

ARE YOU THE MAN?—(S.P.) March 13,
County, Reading; May 13, O.H., Burton.

ARTFUL MISS DEARING—April 5, D.P.,
Eastbourne (April 10, Terry's).

ASPIRATIONS OF ARCHIBALD, THE—June
28, D.P., Eastbourne

BARBARA GROWS UP—September 6, Royalty,
Glasgow.

BILL SIKES—October 4, Palace Pier, Brighton.

BLUEBOTTLE, THE—January 18, Public Hall,
Exmouth.

BOND OF MARRIAGE, THE—(S.P.) January
7, Royalty, Llanelli; May 5, Royalty,
Llanelli. (See also THE DERELICT, June
14, Star, Liverpool.)

BOND OF UNION, A—December 28, Palace,
South Shields.

BOY'S BEST FRIEND, A—May 10, Marina
Lowestoft.

BUTTERFLY KISSES—(S.P.) August 30, Pier
Pavilion, Ryde.

CAN A WOMAN BE GOOD?—September 6,
Royal, Chatham (October 18, Pavilion).

CAPTAIN JACK—November 15, Royal,
Ilkeston.

CHILD OF THE STREETS, A—September 20,
Grand Walsall (January 3, 1910, Royal,
Stratford).

COLLIER'S DAUGHTER, A—June 18, Alex-
andra, Birmingham.

CONCEALED BED IN THE PARLOUR, THE
—April 23, Athenaeum, Glasgow.

CONVENIENT LOVER, THE—April 28, Roy-
alty, Glasgow.

COUNT HANNIBAL—March 18, Prince's,
Bristol.

CRUISE OF THE CONSTANCE, THE—June 10,
Royal, Worthing.

CUPID AND THE STYX—February 8, Gaiety,
Manchester.

CUPID'S ISLE—April 3, David Lewis Club,
Liverpool.

DANCE OF LOVE, THE—June 23, Royal,
Canterbury.

DASHING LITTLE DUKE—February 8, Royal,
Nottingham (February 17, Hicks).

DEALING IN FUTURES—October 7, Royalty,
Glasgow.

DESTINY—November 25, Royal, Manchester.

DERELICT, THE—(Originally produced under
the title of THE BOND OF MARRIAGE)
June 14, Star, Liverpool.

DEVIL'S DECOY, THE—(S.P.) August 2,
Grand, Aberavon.

DEVIL'S DUPE, A—July 19, Grand, New-
castle.

DINGLEY DELL—March 25, Royal, Bath.

DISARRANGER, THE—May 28, H.M., Car-
nissle.

DOCTOR AND THE GREAT PROBLEM, THE
—June 24, Royal, Bolton.

DOORWAY, THE—April 10, Gaiety, Manches-
ter (June 11, Coronet).

DOVE UNCAGED, THE—October 18, Gaiety,
Manchester.

DUKE OR DEVIL—December 16, Gaiety, Man-
chester.

DUTY—September 27, Balsall Heath Institute,
Birmingham.

EARTH, THE—April 8, O.H., Torquay (April
14, Kingsway).

EQUALITY OF CARBERRY, THE—February
19, O.H., Jersey.

EVE OF WATERLOO, THE—(S.P.) October 30,
King's, Kilmarnock.

FANNY'S AMERICAN—July 13, Pier Pav.,
Worthing (produced by amateurs).

FATAL DANCE, THE—June 7, Royal, Mar-
gate (August 23, Comedy).

FATHER OF HER CHILD, THE—(S.P.) De-
cember 8, O.H., Buxton.

FEUD, THE—April 10, Gaiety, Manchester
(June 11, Coronet).

FLORENTINE TRAGEDY, A—June 7, Tivoli,
Manchester.

FOLLY'S FORTUNES—December 20, Carlton,
Birmingham.

FOR WIFE AND KINGDOM—March 8, Royal,
Smethwick (March 29, Lyric, Ham-
mersmith).

FOR HONOUR AND REVENGE—October 25,
O.H., St. Helens.

FROM CONVENT TO THRONE—(S.P.) March
31, Osborne, Manchester; July 26,
Rotunda, Liverpool (September 6, Lyric,
Hammersmith).

GARDEN OF THE GODS, THE—March 6,
West Pier, Brighton.

GIRL'S TEMPTATION—July 12, Star, Liver-
pool (November 1, Shakespeare).

GOOSE, THE—May 17, Royal, Margate.

GOING ON PARADE—March 15, Gaiety, Man-
chester.

GREATER LOVE, THE—June 21, Prince's,
Accrington.

GREAT GAMGEE, THE—December 13, Royal,
Newcastle.

HAG AND THE MASHER, THE—December
30, Muncaster, Bootle.

HEART OF THE CITY, THE—March 8, Royal,
Birmingham.

HELLO, BILL!—(S.P.) June 2, Grand, Llan-
dudno.

HER PATH OF SORROW—(S.P.) November 17,
Royal, Barry; December 27, Prince's, Ac-
crington.

HER SECRET LOVER—February 8, Royal,
Wolverhampton.

HIGHWAYMAN BOLD, A—(S.P.) January 19,
Hippodrome, St. Helens.

HIS REAL WIFE—(S.P.) Lyric, Hammersmith,
September 16; December 17, Royal Court,
Warrington.

HOW GIRLS ARE BROUGHT TO RUIN—
January 25, Queen's, Liverpool (July 22,
Shakespeare).

HOW WOMEN ARE SLANDERED—January
14, Victoria, Broughton.

- INDEPENDENT MEANS—August 30, Gaiety, Manchester.
- INDISCRETION OF ELIZABETH, THE—April 17, Balfour Institute, Liverpool.
- IN LILAC TIME—September 27, Lyceum, Crewe.
- IRON HAND AND VELVET GLOVE—June 24, Gaiety, Douglas.
- ISLE OF INDOLENCE, THE—November 8, Grand, Oldham.
- JOAN'S KISS—January 25, Royal, Worthing.
- KIMONO SAN—June 28, Coliseum, Aberystwyth.
- KINGDOM OF HIS HEART, THE—March 18, Royal, Hebburn.
- LADY EXMORE'S EMBARRASSMENT—February 20, Concert Hall, St. Leonards.
- LADY'S MAID'S HONOUR, A—November 20, Royal, Bournemouth.
- LAUGHTER OF FOOLS, THE—May 21, H.M., Carlisle.
- LEARNED PROFESSOR, THE—May 3, Surrey Street Hall, Sheffield.
- LILY OF BERMUDA, THE—November 8, Royal, Manchester.
- LIFE'S STEPPING-STONES—April 19, P.H., Wolverton.
- LITTLE PHIL'S MOTHER—October 4, O.H., Wakefield.
- LIVING IN A FLAT—(S.P.) March 11, Grand, West Hartlepool.
- LOLLIPOP LANE—April 30, Pavilion, Keswick.
- LONDON NIGHT HAWKS—September 27, P.H., Arbroath.
- LOVE'S COMEDY—February 22, Gaiety, Manchester.
- MACPHERSON—November 20, Royalty, Glasgow.
- MAD AUTHOR, THE—(S.P.) March 18, Royal, Colne.
- MARCH HARE, THE—April 26, Royal, Birkenhead.
- MAN FROM PARIS, THE—February 22, Muncaster, Bootle.
- MAUDE BOWEN—(S.P.) May 18, O.H., Cheltenham.
- MEMBER OF TATTERSALL'S, A—October 8, Royal, Brighton.
- MERRY TERRITORIAL, THE—May 8, Pavilion, Weymouth.
- MERRY WIDOW TWANKEY, THE—(S.P.) April 28, Royal, Wolverhampton.
- MISS SMITH OF PINE RIDGE—(S.P.) July 31, H.M., Aberdeen.
- MOLLY AND THE MASTER—(S.P.) May 22, Pier Pavilion, Worthing.
- MONEY AND MAN—April 5, Royal, Bradford (April 19, Elephant and Castle).
- MOTHER—January 15, O.H., Coventry.
- MOTHER AND HOME—June 21, Metropole, Devonport.
- MURDER OF ADOLPHUS, THE—December 14, Town Hall, Maidenhead.
- MURDER WILL OUT—(S.P.) October 1, Royal, Sunderland.
- MYSTERY OF REDWOOD GRANGE, THE—March 1, Royal, Portsmouth (March 8, Borough Stratford).
- NATION IN ARMS, A—September 20, Royal, Warrington.
- NAUGHTY ELIZABETH—February 15, Assembly Rooms, Bromsgrove.
- NIGHT BEFORE CHRISTMAS, THE—March 1, O.H., Coventry (March 15, Greenwich).
- NOVICE, THE—February 22, Town Hall, Maidenhead.
- OLD MAN'S DARLING, AN—(S.P.) March 18, Prince's, Preston (April 10, Queen's, Liverpool).
- ONLY A LITTLE BOY—September 6, Rotunda, Liverpool.
- ONLY AMATEURS—April 17, Balfour Institute, Liverpool (produced by amateurs).
- OPEN SEA, THE—April 5, Royal, Manchester (May 10, Marlborough).
- OUT OF THE DARKNESS—July 12, Royal, West Stanley.
- PAGEANT AND THE PLUMBER, THE—(S.P.) October 14, Royal, Portsmouth.
- PAID IN HIS OWN COIN—April 22, Abbey, Dublin (produced by amateurs).
- PERSIAN CAT, THE—(S.P.), January 26, Hippodrome, Brighton.
- PIN AND THE PUDDING, THE—June 7, Royal, Margate.
- PLAY IN LITTLE, A—April 26, P.O.W., Birmingham.
- PORT ARMS, THE—October 4, Palace Pier, Brighton.
- PRESS CUTTINGS—September 27, Gaiety, Manchester (July 9, Court—private).
- PRICE OF COAL, THE—November 15, Royalty, Glasgow.
- PRINCE OF THE PEOPLE, A—July 5, Gaiety, Dundee.
- PRINCESS AND THE VAGABOND, THE—November 1, Osborne, Manchester.
- PROTEUS IN PETTICOATS—January 11, Royal, Wolverhampton (June 7, Dalston).
- RAGS—March 1, Prince's, Horwich (June 21, Royal, Stratford).
- RASELLE, THE BOY MUSICIAN—April 19, Queen's, Manchester.
- REVENGE—April 23, Town Hall, Broughton (produced by amateurs).
- SAMSON—January 25, Grand, Swansea (February 3, Garrick).
- SCHOOL FOR SNOBS—January 25, Public Hall, Dorking.
- SCILLY SEASON, A—January 2, Murray, Perth.
- SCRAPE OF THE PEN, A—April 22, Athenaeum, Glasgow.
- SEAGULL, THE—November 2, Royalty, Glasgow.
- SERVANT OF THE PUBLIC, A—April 10, Royal, Margate (May 16, Terry's).
- SHOWING UP OF BLANCO POSNET, THE—August 25, Abbey, Dublin (December 5, Aldwych).
- SINNER, THE—July 26, Royal, Sunderland.
- SIR WALTER RALEGH—October 4, Royal, Birmingham (October 13, Lyric).
- SMALL HOLDING, A—April 10, Prince's, Manchester.
- STALKING HORSE, THE—April 20, Institute, Shanklin (produced by amateurs).
- STORM, THE—April 22, Abbey, Dublin.
- SUPERIOR SEX, THE—March 30, Empire, Southend.
- TERENCE—December 6, Fulham (February 18, 1907, Royal, Margate; March 1, 1908, Gaiety, Dublin).
- THREE BARROWS, THE—March 22, Gaiety, Manchester (June 10, Coronet).
- TRAP, THE—July 20, W.G., New Brighton.
- TRESPASSERS WILL BE PROSECUTED—April 26, Gaiety, Manchester.
- TWENTY DAYS IN THE SHADE—March 29, Royal, Margate.

UNPARDONABLE SIN, AN—November 1,
O.H., Middlesbrough.

VENGEANCE OF JIM, THE—February 25,
Royal, King's Lynn.

WAY OUT WEST—September 2, Royal Lin-
coln.

WAKE UP, ENGLAND—July 5, Royal, Tony-
pandy.

WAYS OF MEN, THE—(S.P.) March 11,
Grand, West Hartlepool; April 19,
Royal, Rorlidge.

WAS SHE TO BLAME?—April 12, Junction,
Manchester.

WHAT A MAN MADE HER—September 20,
Albert, Brighouse (December 27, Royal,
Stratford).

WHITE DOVE, THE—April 21, Royalty, Glas-
gow.

WHOSE ZOO?—May 19, Royalty, Glasgow.

WITCH OF FENDLE, THE—(S.P.) May 21,
Prince's, Blackburn.

WRINKLES ON THE RINK—(S.P.) January
20, Hippodrome, Paisley.

HAMLET—February 8, Shaftesbury; June 29,
His Majesty's; March 18, Lyceum.

HENRY IV.—May 11, Lyric.

IMPORTANCE OF BEING EARNEST, THE—
November 30, St. James's.

JULIUS CAESAR—June 26, His Majesty's.

KING LEAR—September 8, Haymarket.

LITTLE HANS ANDERSEN—December 27,
Gaiety, Manchester.

LOUIS XI.—February 22, Shaftesbury.

LYONS MAIL, THE—November 9, Queen's.

MACBETH—May 7, Garrick.

MASTER BUILDER, THE—March 16, Court.

MASSIERE, LA June 30, Adelphi.

MERCHANT OF VENICE, THE—April 25,
Court; June 30, His Majesty's.

MERRY WIVES OF WINDSOR, THE—June
21, His Majesty's.

MRS. GORRINGE'S NECKLACE—January 6,
Criterion.

MUCH ADO ABOUT NOTHING—December 27,
Gaiety, Manchester.

NURSERY GOVERNESS, THE—November 30,
St. James's.

OLD HEIDELBERG—May 24, St. James's.

ONE OF THE BEST—May 1, Aldwych.

OURS—July 22, Coronet.

PETER PAN—December 20, Duke of York's.

PETER'S MOTHER—June 8, Haymarket.

PINKIE AND THE FAIRIES—December 16,
His Majesty's.

PLOT AND PASSION—November 15, Court.
PRISONER OF ZENDA, THE—February 18,
St. James's.

PRIVATE SECRETARY, THE—December 27,
Coronet.

RIENZI—August 27, Lyric.

ROMEO AND JULIET—April 19, Court.

SCHOOL—June 28, Coronet.

SCHOOL FOR SCANDAL—April 7, His
Majesty's.

SENSE OF HUMOUR, A—August 31, Play-
house.

SHE STOOPS TO CONQUER—February 20,
Haymarket.

SILVER BOX, THE—June 9, Coronet.
SOLDIERS' DAUGHTERS—September 15, Play-
house.

THIEF, THE—May 8, St. James's.

THREE MUSKeteERS, THE—March 3 and
May 1, Lyric.

TILDA'S NEW HAT—January 26, His
Majesty's; October 21, Wyndham's.

TRILBY—November 8, His Majesty's.

TWELFTH NIGHT—May 3, Court; June 25,
His Majesty's.

TWO LITTLE VAGABONDS—July 24, Lyceum.

VAN DYCK, THE—November 8, His Majesty's.

VOEUR, LE—June 22, Adelphi.

WHITE MAN, A—December 16, New.

WIDOWERS' HOUSES—June 7, Coronet.

YEOMAN OF THE GUARD, THE—March 1,
Savoy.

PRINCIPAL REVIVALS.

ADMIRABLE BASHVILLE, THE—January 26,
His Majesty's.

ADMIRAL GUINEA—June 4, His Majesty's.

ADVENTURES OF LADY URSULA—January
5, Garrick.

ALICE IN WONDERLAND—December 27,
Court.

ARM OF THE LAW, THE—May 27, Garrick.

ASSOMMOIR, L'—June 21, Adelphi.

BELLS, THE—September 22, Queen's.

BOURGEOIS GENTILHOMME, LE—June 28,
Adelphi.

PREWSTER'S MILLIONS—June 22, Court.

CASTE—July 22, Coronet.

CHARLES I.—February 15, Shaftesbury.

CHARLEY'S AUNT—December 27, Royalty.

CYMBELINE—April 23, Stratford-on-Avon.

DAME AUX CAMELIAS, LA—November 30,
His Majesty's (Afternoon).

DANCING GIRL, THE—February 16, His
Majesty's.

DERELICT, THE (originally THE BOND OF
MARRIAGE)—June 14, Star, Liverpool.

DIANA OF DOBSON'S—January 11, Kingsway.

DRYAD, THE—June 4, His Majesty's.

ELECTRA, THE, of Sophocles—December
2, Terry's.

ENEMY OF THE PEOPLE, AN—April 30, His
Majesty's.

ENGLISHMAN'S HONOUR, AN (formerly
True to the Queen)—May 3, Fulham.

EXPLORER, THE—May 19, Lyric.

FROGS, THE, of Aristophanes—February
17, New, Oxford.

FEED THE BRUTE—March 20, Royalty.

FLAG LIEUTENANT, THE November 1,
Playhouse.

GONDOLIERS, THE—January 18, Savoy.

GRANDSIRE, THE—February 9, Playhouse.

PRINCIPAL NEW SKETCHES

PRODUCED IN THE VARIETY THEATRES DURING THE YEAR 1909.

* Indicates Revival. † Indicates *matinée* performance. ‡ Indicates first performance in London. • Indicates performance for securing the Statutory Stageright.

JANUARY.

4. *'Twixt Dusk and Dawn*, drama, in three scenes, by W. H. Benson—Battersea Palace.
4. *La Petite Bohémienne*, episode, by Alfred Mouf, with music by Francis Thomé—Alhambra.
4. *Scotch Mixed*, musical sketch, by Frank Price—Hackney Empire.
4. *The Golden Ace; or, Bubbles*, sketch, by Leonard Mortimer—Bedford.
4. ‡ *Two in a Flat*, farcical comedy episode, by Fred Monckton and Chas. Windermere—Battersea Palace.
4. *Claude Duval*, sketch, in three scenes, by Wal Pink and Fred Ginnett—O.H., Tunbridge Wells.
11. *Territories*—Bedford.
11. *A Queen of Music*, musical and dramatic episode, by S. and L. Gordon—Metropolitan.
11. *An Old Tyme Hallowe'en*—London Coliseum.
11. *The Bye-Election*—Canterbury.
13. † *The Fatal Mistake*, dramatic episode, by A. H. Rowe—Empress.
15. *Sporting Luck*, written and composed by Towny Trevone—Empire, Leeds.
16. *Camping Out*—Hammersmith Palace.
18. ‡ *Sporting Luck*—Hammersmith and Ealing.
18. *Cornered*—New Cross Empire.
20. *A Magdalen Married*, dramatic episode, by Paul Barry Lewers—Middlesex.
25. *The Last Halt*, by W. H. Benson—Bow Palace.
25. *Artful*, in one act, by Geo. Bellamy and Sydney Blow—London Coliseum.
25. *Number Two*, in one act, by Geo. Bellamy and Sydney Blow—Palace.

FEBRUARY.

1. *The Footstep*, by C. L. Delph—Empress, Brixton.
4. *Winter in Holland*—Empire.
8. *A Vision of Japan*—London Coliseum.
8. *The Ten O'Clock Squad*, musical absurdity, in two scenes, written by Harry M. Vernon, with lyrics by Charles Wilmet, and music by Hermann E. Darewski, jun.—Canterbury.
8. *A Daughter of Israel*, by Chas. Garry—Canterbury.
8. ‡ *Claude Duval*, by Fred Ginnett and Wal Pink—Surrey.
15. *A Boy's Proposal*—Empire, Birmingham.
15. *The Steam Hammer*, by W. H. Benson—Sadler's Wells.
15. *What's Charles Worth?* by Cayley Calvert—Camberwell Empire.
15. *The Last Hope*, by Walter Howard—Holloway Empire.
15. *The Shadow Child*, by James Willard and Tom Gallon—Standard.
15. *The Queen of the Fairies*, "play of fairies and others," in two scenes, by Sydney Blow, lyrics by Douglas Hoare, music by Edward Jones—London Coliseum.

15. *God Save the King*—Crouch End Hippodrome.
20. *The Statue of Messina*, by A. L. Hatzen—Shoreditch Empire
20. *The Pride of the Regiment*, musical military episode, by Geo. Roberts, lyrics and music by H. G. French—Royal Victoria Hall, S.E.
22. *Pagliacci*, condensed version of Leoncavallo's opera, in two acts—London Coliseum.
22. *Our Home Defenders*, dramatic sketch by Cayley Calvert—East Ham Palace.
22. *Private Nobody*, by F. D. Bone—South London.
22. *On the Square*, ballet divertissement, arranged and produced by Elise Clerc, music composed, selected, and arranged by Geo. Byng—Alhambra.
22. *Territories*—Empress, Brixton.
22. *The Man from Paris*, by H. W. Barker—Muncaster Bootle.
22. *The Price of a Girl*, domestic drama, in four acts—Tottenham Palace.
22. *Wake Up, England!* by Norman Wrighton Empire, Leeds.
27. *A Dance for Life*—Hammersmith Palace.

MARCH.

1. *Ezra Solomon*, one-act play, by Arthur Layard and Leopold Pain—Palace.
1. *The Motor Chase*, a mile a minute sensation, by Sidney Blow, music by Edward Jones—London Hippodrome.
1. *The Laundrymaids*, miniature comic opera, written and composed and arranged by F. W. Allwood and G. W. Foster—Standard.
1. *Saved by Wireless*, dramatic episode, in one scene—Empress, Brixton.
1. *A Critical Operation*, by Cayley Calvert—Empire, Edmonton.
1. *Pierrette's Birthday*—London Coliseum.
1. *The Sailor's Lass*—Foresters'.
1. *The Dead Spot Brigade*, by Mrs. Mildred Bramwell—Shepherd's Bush Empire.
1. *It's a Walk Over*—Hippodrome, Eastbourne.
4. *A Deuce of a Daisy*—Empire, Hull.
8. *Papa's Wife*—London Coliseum.
8. *Ginger's Dream*—Paragon.
8. *Doreen*, by Fred Moule—Empire, Ardwick.
11. *The Three Musketeers* (revised version of Mrs. Lewis Waller's Sketch)—Oxford.
13. *Parson's Lass*, by J. Elmore Brewerton—Shoreditch Empire.
15. *Jane Ann's Prophecy*—Zoo Hippodrome, Glasgow.
15. *Life and Love*—Canterbury.
15. *In the Studio*, by Harman Davies—Star, Bermondsey.
15. *Mystery No. 1*, by Randolph King—Bedford.
15. *Reconciliation*—Battersea Palace.
15. *The Closing Price*—Hippodrome, Devonport.
16. *The Flirt*—Putney Hippodrome.
22. *A Midnight Mystery*, detective drama, in five scenes, by J. G. Brandon—Empire, Camberwell.

22. *The Annexes*, by Fred Moule—Sadler's Wells.
22. *Who's My Dad?*—Granville.
20. *A Case for Divorce*, one-act playlet, by Clay M. Greene, adapted from an incident in Holman F. Day's story of "Squire Bill"—Palace.
20. *Invasion; or, Wake Up, England!* "an effort of imagination in three scenes," written, invented, and "produced" by John L. Shue, with incidental music composed and arranged by Dr. F. F. Osmond Carr—Canterbury.
20. *The Thrust of Navarre*. Spanish romantic episode in one scene, written by Roy Redgrave, with incidental music by W. W. Bright—Surrey.
20. *The Gift of the Gods*, musical comedy episode, written by Judd Green, with music by Cuthbert Clarke—Standard
20. *Apples and Pairs*, one-act comedy, by Herbert Shelley, music by Stephen R. Philpot—Crouch End Hippodrome.
20. *Bitter Enemies*, Christmas episode, by Edward Thane—Queen's Poplar.

APRIL.

2. *The Merry Vagabonds*—Alhambra, Brighton
5. *Psyche*, idyll, in three scenes, dramatic action and dances arranged by Alfredo Curti, music by Alfred Mouf—Alhambra.
5. *The Airship*, farce, in one act, written by Roland Hastings, with "suggestions" by Gilbert Lane—Canterbury.
5. *Rough Justice*, dramatic sketch, in one scene by Horace Hunter—Bedford.
5. *A Broken Butterfly*, dramatic episode, by Fred Moule—Battersea Palace.
5. *Dr. Maud's First Patient*, duologue by Herbert Darnley—Putney Hippodrome.
5. *A Bachelor's Dream*—Hippodrome, Eastbourne.
10. *Come Inside*, revue, in three scenes, by George Grossmith, junr., lyrics by C. H. Bovill, music composed and arranged by Cuthbert Clarke—Empire.
12. *The Taxi*, by Wal Pink—Grand, Clapham.
15. *Caught*—Palace, Bristol.
19. *Man the Lifeguard*, by Leedham Bantock and Percy Greenbank—Metropolitan.
19. *A Dutch Flirtation*—Tivoli.
19. *Papa's Day Off*—London Coliseum.
19. *The Show Girl*, by Campbell Rae-Brown—Middlesex.
19. *The Devil's Death*, by Tom Gallon—Peckham Hippodrome.
19. *The Closing Price*, by Maurice Hoffman—Bedford.
19. *The Wolf*—Star.
19. *Henry V.*—Surrey.
19. *The Final Supper*, by Chas. F. Kitts—Queen's, Poplar.
19. *Paul Pry*—County, Kingston.
19. *The Colonel's Consent*—Camberwell Empire.
26. *Two Doors in a Passage*—Tivoli, Manchester.
26. *My Uncle from Texas*—Middlesex.

MAY.

3. *In a Mirror*, musical episode, adapted from the German by L. E. Berman, composed by Paul Lincke—Palace.
3. *Blind Justice*, dramatic episode, by R. Cullum and H. E. Garden—Metropolitan.
3. *The Queen of Sheba*, comedy novelty, in one scene, written by Austin P. Rubens—Surrey.
3. *Turning the Tables*—Empress.
3. *A Texas Wooing*, by C. B. Middleton—Bedford.

3. *Skating*, pantomimical absurdity, by J. Hickory Wood and Syd Chaplin—Queen's Poplar.
3. *The Death Dance*—Canterbury.
3. *Dandy Danvers*—Middlesex.
7. *A Call to Arms*, in one scene, by Harry Edlin—Oxford.
10. *Roguery*—Pavilion, Leicester.
10. *Is Our Navy Ready?* spectacular naval scene, by F. Cornelius Wheeler and J. Herbert Jay—Olympia, Liverpool.
10. *The Tower of London*—Stratford Empire.
10. *Before the Dawn*—Oxford
10. *John Jay, Jun.*—Hackney Empire.
10. *At Home*, musical episode, by Max Roger—Alhambra.
10. *Our Housemaid*, comedy sketch, by Chas. Windermere—Middlesex.
10. *Trafalgar Day*, naval episode, by C. A. Clark and W. S. Hartford—Paragon.
10. *The Black Sheep*—Empress, Brixton.
10. *Love in a Coffee Shop*—Bedford.
10. *Borrowed Plumage*—Bedford.
10. *Slaterstein, Limited*—Poplar Hippodrome.
15. *The Donah and the Girl*—Tivoli, Manchester.
17. *The Naked Truth*, operatic fantasia, in one act, by Edward A. Paulton—London Coliseum.
17. *The Traitor*—South London.
17. *A Divorced Woman*, in four scenes, by Fred Maxwell—Bedford.
17. *The Village of Shift 'em*—Granville.
19. *The Mousetrap*—Palace, Manchester.
22. *No. 9—Shepherd's Bush*—Empire.
24. *What Railing Did*, by E. J. Hart—Granville.
24. *The Chorus Girl*—Camberwell Empire.
24. *Denbigh's Divorce*—Surrey.
24. *Napoleon at Waterloo*—Standard.
24. *Her First*—Holborn Empire.
31. *Lallapalooza*—Holborn Empire.
31. *In Black and White*—Putney Hippodrome.

JUNE.

7. *The Paperhanger*—Empire.
7. *On the Square* (second edition)—Alhambra.
7. *Oh! You William*—London Coliseum.
7. *A Ruined Life*, dramatic episode, by Frank Price—Empress.
7. *The Tragedy at Lyndhurst Hall*—Hippodrome, Rotherhithe.
7. *Kiddies on the Sands*—Battersea Palace.
11. *Under Suspicion*, sketch, in one scene, by Horace Hunter—Bedford.
14. *1643*, drametta, by F. Stuart-Whyte—Empress.
14. *A Woman of the Night*—Bow Palace.
14. *The Workgirl* (founded on the drama)—Euston.
21. *Orange Blossoms*, musical sketch, by Capt. Royston Fleet—London Pavilion.
21. *The Stadium*—East Ham Palace.
21. *Long Live the King*—Palace, Reading.
21. *The Awakening of Pan*—Camberwell Empire.
28. *Blind Love*, by W. A. Tremayne and W. S. Hartford—Middlesex.
28. *The Matrimonial Fee*—Metropolitan.
28. *1920*, by Brien McCullagh—Surrey.

JULY.

5. The ballet divertissement from act three of Meyerbeer's opera *Roberto il Diavolo*—Empire.
5. *The Prince's Love Affair*—Canterbury.
5. *The Red Scarf*—Metropolitan.
7. *A Woman's Revolt*, by W. L. Courtney—Palace.
12. *Perkins, M.P.*, comic sketch, in three scenes, by Fred Karno, Hickory Wood, and Fred Kitchen—Palace, Leicester.

12. *Amsterdam; or, By the Side of the Zuyder Zee*, ballet, in three scenes, by George R. Sims and Charles Fletcher, music by Herman Finck—Winter Gardens, Blackpool.
12. *Companions of the Road*—London Coliseum.
12. *Dinner for Two*—Tivoli.
12. *The Fight in the Lighthouse*, by R. Stodart—Standard.
12. *The Temperance Reformer*—Empress.
12. *Pure and Simple*—Metropolitan.
12. *When the Cat's Away*—Camberwell Empire.
12. ¹*Bagpipe Mad*—Holloway Empire.
12. *A 53 to 1 Chance*, by R. Heaton Gray—Sadler's Wells.
12. *Wiggles*, by Willie Atom—Empress.
17. ¹*The Long Arms*, by Beatrice Heron Maxwell—Tivoli.
19. *His Last Jest*, by Gerald Blake—Standard.
19. *The Count's Dilemma*—Empress.
19. *Old China's in China*, by Morton Davis and Lew Lake—Olympia, Shoreditch.
19. *The Princess of Bagdad*, by Harry Lowther—Tivoli, Manchester.
26. *The Miser's Conscience*—Empire, Edmonton.
26. *Under the Sea*—Oxford.
26. *Supremacy*—Hippodrome, Woolwich.

AUGUST.

2. *Supremacy*—Chelsea Palace.
2. *The Flag Station and Time is Money* (both previously produced in the theatres)—London Hippodrome.
2. ¹*Perkins, M.P.*—Holborn Empire.
2. *Her Return*—Middlesex.
2. *The Actors' Territorial*, by Sydney Blow and Douglas Hoare—Holloway Empire.
2. *Two Toreadors*, by Marshall Moore—Empress.
2. *Ronnie Blair*, by C. Douglas Carlile—Surrey.
9. ¹*Les Cloches de Corneville*—Alhambra.
9. *Toplitsky*—Palace.
9. *The Robber*, by William Gillette—London Coliseum.
9. *The Decoy*, by Eugene Magnus—Standard.
9. ¹*A Man of Spirit*, by Frank Price—Hackney Empire.
9. *The Airship*, by Roland Hastings—Tottenham Palace.
9. *The Gay Tourists*—Empire, Southport.
16. *Van Biene's Dilemma*—Metropolitan.
16. *Spring Cleaning*—Empire, Newport.
23. *His Chief Study*—Empress.
23. *Too Late*—Metropolitan.
28. *The World's Opinion*—Sadler's Wells.
25. *Cruel Coppering*, by R. A. Roberts—Royal, Bury.
30. *Three Men in a Boat*—Euston.
30. *A State Secret*—Tottenham Palace.
30. *Gentlemen, The King!* (revised version)—Putney Hippodrome.

SEPTEMBER.

6. *Among Thieves*, dramatic episode, in one scene, by William Gillette—Palace.
6. ¹*Sergeant Longfellow*, Egyptian musical comedy, by Vashti Wynne, music by Dudley Powell—Hackney Empire.
6. ¹*A Modern Andromena*, dramatic episode, in one scene, by Leo Stormont and J. E. Macmanus (formerly called *Exposure*)—New Cross Empire.
13. *The Slackster*, dramalette, in three scenes, by C. Douglas Carlile—Sadler's Wells.
13. *The Suffragettes in Power*, comic operetta—Collins's.

13. *The Superior Sex*, sketch, by Leon M. Lion and Eliot S. Eliot—Empire.
20. *On the Heath*, revue divertissement, produced by Miss Elise Clerc, from a scenario arranged by Fred Bowyer, with music composed, selected, and arranged by George W. Byng—Alhambra.
20. *Liza's Bill*, monologue, by Laura Leycester—Metropolitan.
20. *The Bookmaker*—Rotherhithe Hippodrome.
20. *The Coming of the King*, military episode, in one scene, by Ivan Patrick Gore—Surrey.
27. The Kitchen scene from *Twelfth Night*, arranged as a sketch—Holborn Empire.
27. *The Vampire*, adapted from the French of C. C. Vylas and Pierre Souvestre by Jose G. Levy—Paragon.
27. *A Dumb Man's Curse*, protean play, in one scene, by J. B. Dickson—Peckham Hippodrome.
27. *The Signal*—Tivoli, Manchester.

OCTOBER.

4. *The Cat and the Governess*, by Cotsford Dick—London Hippodrome.
4. *The Dream Fight*, by Wal Pink and Fred Ginnett—Surrey.
4. *The Half-Caste*, by George Bellamy and Sydney Blow—Olympia, Shoreditch.
4. *The New Landlord*, by F. D. Bone—Hippodrome, Margate.
4. *H.M.S. Perhaps*, by L. F. Durell—Olympia, Shoreditch.
9. *Round the World (in a month)*, dramatic ballet, in six scenes, by Lieut.-Col. Newnham-Davis and C. Wilhelm, music by Cuthbert Clarke, produced, and the dances arranged, by Fred Farren, the entire production designed and supervised by C. Wilhelm—Empire.
11. *Psyche*—Alhambra.
11. ¹*Cruel Coppering*, protean play, in two scenes, by R. A. Roberts—London Hippodrome.
11. *A Pinch o' Snuff*—Chelsea Palace.
11. *The Prince of the Dandies*—Camberwell Empire.
11. *Planted*, by F. L. Shepherd—Battersea Palace.
11. *His Last Chance*, by Sydney Blow and Douglas Hoare—Palace, Hull.
11. *A Loyal Traitor*—Holloway Empire.
18. *Ma Gosse*, "realistic piece, in one act," written by Yves Mirande and Henri Caen, and adapted for the English stage by John N. Raphael—Palace.
18. *A Terrible Teaser*—Collins's.
18. ¹*His Last Chance*—Shepherd's Bush Empire.
18. *Perils of the Mine*, by M. C. Scott and H. Sanders—Chelsea Palace.
18. *Buonaparte's Boy*, by Geo. R. Sims—Olympia, Liverpool.
25. ¹*The Clockmaker*, duologue, by "Harden Casket"—Alhambra.
25. *My Lady's Garter*, by Sidney Lewis-Ransom—Alhambra.
25. *My Friend Mr. White*—London Hippodrome.
25. *The Roll Call*, by George Arthurs and J. W. Tate—Oxford.
25. *What Happened to Jones* (tabloid version)—Oxford.
25. *A Life's Secret*—Metropolitan.
25. *The Bride-Elect*, by Fred Maxwell—Shepherd's Bush Empire.
25. *The Drums of Oude*—Holborn Empire.
25. *Two Doors in a Passage*—Paragon.
25. ¹*The Bluecoat Boy*—Putney Hippodrome.

NOVEMBER.

1. *The Conversion of Nat Sturge*, one-act sketch, by Malcolm Watson—Palace.
1. *Her Husband*—London Pavilion.
1. *The Dawn*, by Percival Sykes—Collins's.
1. *A Visit from Raffles*, by E. W. Hornung and G. M. Sasson—Empress.
1. *The Dramatist at Home*—London Hippodrome.
8. *The Married Widow*—Foresters'.
8. *Long Live the King*—Collins's.
8. *A Disgrace to the Force*, protean playlet, by H. C. Sargent—Hoxton Empire.
8. *Chauffeur and Maid*—Hippodrome, Richmond.
8. *Musie Hath charms*, by F. S. Jennings—Tivoli, Manchester.
8. *The Hampton Club*, play, in three tableaux, founded on the story of Robert Louis Stevenson, by M.M. Louczevitch and Arment—London Coliseum.
8. *Uncle's Little Bet*—O.H., Tunbridge Wells.
15. *A Lamb on Wall Street*, by Bert Coote—Tivoli.
15. *A Night in the Chamber of Horrors*—Middlesex.
15. *Only an Israelite*—Standard.
15. *Mrs. Simpson*, by Morley Roberts and Henry Seton—Metropolitan.
15. *Change*, by James A. and Herbert B. Jewell—Hippodrome, Huime.
15. *The Silver Medal*, by H. M. Vernon—Hippodrome, Margate.
15. *The Barbarian*, dramatic episode, founded on Mrs. Lovell's play, *Ingomar*—Bew Palace.
22. *Mitislav; or, The Love Match*, Viennese light opera in miniature, by Franz Lehár. English version by J. E. McManus—London Hippodrome.
22. *My King*, musical romantic episode, by S. Richard—Standard.
22. *The Missing Hand*, tragedy, in one act, by Monckton Hoffe—Euston.
22. *Buonaparte's Boy*—Grand, Clapham.
22. *Father's Footsteps*—Regent, Saiford.
22. *Wanted*, a Co-respondent—Hippodrome. Huime.

22. *Who Was the Woman?* by Laura Leycester—Collins's.
25. *Aunt Sally*, by Edward Thorne—Muncester, Bexley.
29. *Crotchetts and Co.*—Metropolitan.
29. *The Married Widow*, by John Douglass and Fred Moule—Surrey.

DECEMBER.

6. *Sergeant Simon of the Tenth*, by C. A. Clarke—Middlesex.
6. *Town Hall—To-Night*, by W. M. Cressy—Euston
6. *Another One Off to America*—Standard
6. *The Likes o' Me*, by Wilfred T. Coleby—Stratford Empire.
13. *Kiddie*, by Cecil Twyford—London Hippodrome.
13. *A Ride with the Guns*—Empress.
13. *In Far Away Calgary*, by John Henderson—Foresters'.
13. *The Annexers*, by Fred Moule—Surrey.
13. *The Key, Queen's Poplar*.
15. *Sanctuary*, by Malcolm Watson—Empire.
20. *Our Flag*, ballet of the hour, in two scenes, arranged by Alfredo Curti, music by G. W. Byng—Alhambra.
20. *The Knife*, play, in one act, by Henry Arthur Jones—Palace.
20. *The Pride of All*, by Edward Rainey—Middlesex.
22. *Nick Carter*, by Ivan P. Gore and Bernard Mervyn—Variety, Hoxton.
27. *Billy's Money Box*, by Wal Pink—Oxford.
27. *The Great Unknown*, by Edmund Gurney—Queen's, Poplar.
27. *The Arctic*, sketch, in three scenes, by Sydney Blow and Douglas Hoare, with music by Edward Jones—London Hippodrome.
27. *The Miracle*—Olympia, Shoreditch.
27. Pantomimes were produced at the Walthamstow Palace (*Puss in Boots*), the East Ham Palace (*The Babes in the Wood*), the Empire, Croydon (*The Babes in the Wood*), the Camberwell Empire (*Robinson Crusoe*), and the Ilford Hippodrome (*Dick Whittington*).



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OBITUARY.

- Aithen, Margaret Edith. May 1.
 Armstrong, John. Aged 82. June 13.
 Arditi, Mrs. Virginia. July 27.
 Askew, Mary Jane. March 21.
 Audrey, May. January 26.
 August, Harold. December 16.
 Avery, Madge. Aged 48. December 26.
- Bailey, Mrs. Harrington. December 6.
 Baker, Frank. Aged 23. January 21.
 Barrett, Caroline Jane. Aged 74. February 10.
 Barry, H. C. January 28.
 Bath, James. Aged 73. June 3.
 Bebb, Joseph T. Aged 30. March 11.
 Bell, Kortright Hamilton. Aged 17. January 19.
 Bestic, Charles M. March 7.
 Biddall, George Freeman. April 7.
 Black, Littia. July 8.
 Bodie, Jeanne. Aged 16. July 16.
 Bowen, Mrs. Martha. April 20.
 Boyde, Edwin. Aged 39. October 30.
 Bracewell, Joe. Aged 71. April 13.
 Brand, Oswald. Aged 52. August 19.
 Bridgman, Louisa. July 10.
 Brooke, Frederick G. January 29.
 Brough, Lionel. Aged 72. November 8.
 Buck, Dr. Dudley. October 6.
 Buckley, Frank. January 4.
 Burroughs, George H. W. Aged 40. June 26.
 Bury, Sam L. July 13.
 Butler, Henry J. Aged 63. August 22.
- Cadwaldr, Llewellyn. February 7.
 Calden, Mrs. July 5.
 Cameron, Walter Morton. Aged 53. November 21.
 Campbell, Denis. Aged 46. February 19.
 Carpenter, Ernest. Aged 41. December 23.
 Casey, Annie. February 10.
 Chandler, W. Aubrey. Aged 72. November 8.
 Charles, Allen. November 28.
 Chatterton, Mary Ann. July 27.
 Clark, Mrs. Fred. July 9.
 Cliburn, Irene Grace (Irene Ware). March 8.
 Clifford, Rose. March 3.
 Colrien, Mrs. Harriet. August 23.
 Conningham, Phillip. November 20.
 Conway, H. B. (H. Blenkinsopp Coulson). Aged 60. August 14.
 Cooke, Steve. Aged 47. July 14.
 Cooper, Fred. Aged 50. August 2.
 Cooper, Fannie. March 11.
 Coquelin, M. Benoit-Constant. Aged 68. January 27.
 Coquelin, Ernest Alexandre Honoré. Aged 60. February 8.
 Coulson, R. F. Aged 35. March 5.
 Court, Julia Seaman Montague. Aged 71. January 30.
 Courtenay, Foster. December 19.
 Coyle, John E. Aged 39. April 6.
 Cragg, Mrs. J. W. Aged 42. February 10.
 Crisp, Minnie. Aged 28. January 18.
 Crowley, James. Aged 61. October 12.
 Cullen, James Edward. Aged 29. January 30.
- Dalton, Harry. April 9.
 Davey, George Henry. Aged 71. January 28.
 Davies, W. G. October 9.
- Dawson, Jane (Mrs. Randle Lingham). Aged 86. October 2.
 Dayton, Marie. Aged 27. June 1.
 De Lorme, Jenny. May 6.
 De Vere, Camille. Aged 24. July 25.
 Devono, Professor. July 27.
 Dideott, Hugh J. November 26.
 Dipple, George. July 10.
 Dottridge, Dolly (Mrs. Chas. H. Longden). February 27.
 Douglass, George Samuel. October 14.
 Du Cane, Augusta. January 1.
 Duffy, John. Aged 55. October 4.
 Dunkley, Theophilus. Aged 65. March 23.
- Eastlake, Wallace. Aged 35. May 16.
 Eastwood, Frank. March 7.
 Edgar, John W. Aged 67. August 25.
 Edwards, Frederick George. Aged 56. November 28.
 Edwards, Roger. March 19.
 Edwin, Ruth (Mary Ruth Hazlewood). May 22.
 Elliott, Ralph. Aged 68. August 7.
 Elliston, Charles. Aged 44. March 23.
 Elphinstone, Douglas C. W. Aged 26. August 6.
 Evans, Frederick. Aged 69. October 31.
- Fair, W. B. Aged 58. July 22.
 Faith, Rose. Aged 39. September 23.
 Fenn, George Manville. Aged 78. August 27.
 Fieldhouse, Harry. Aged 43. December 28.
 Fisher, H. Vivian. February 6.
 Fordham, Fred (George May). Aged 55. September 7.
 Fountain, Henry. Aged 75. February 2.
 Fox, Charles John. Aged 26. March 14.
 Franklin, Walter. Aged 36. July 18.
 Freeland, Joseph Francis Mulligan. Aged 61. April 14.
 Fuller, George. Aged 39. March 19.
- Gardner, Nellie Blanche. Aged 37. July 22.
 Garland, Herbert Theodore. Aged 56. March 8.
 Gerald, Henri. July 26.
 Gilbert, Eleanor Mary Hughes. October 12.
 Giles (Ouria), Harriett Gillino. Aged 37. July 24.
 Golden, Mrs. Sarah. Aged 65. November 19.
 Granville, Edgar. Aged 54. September 5.
 Gregg, Robert. Aged 89. May 2.
 Green, Elizabeth. April 21.
 Greenlaw, Nora Edwinna. Aged 39. March 28.
 Greenwood, Tom. Aged 71. March 24.
 Gros, Mrs. Henri. Aged 61. October 20.
 Groves, Charles. Aged 65. July 8.
 Gunn, John. Aged 38. October 20.
- Haggard, Mrs. Wm. Aged 58. August 13.
 Hales, Mrs. Jane. August 30.
 Hales, Mrs. T. Gardiner. Aged 65. September 24.
 Hambleton, Elizabeth. August 16.
 Hamilton-Bell, Kortright. Aged 17. January 19.
 Hampson, Ernest. Aged 35. March 17.
 Hankin, St. John, E. C. Aged 39. June 16.
 Harley, Rex (Reginald Ernest Page). Aged 40. October 16.
 Hart, Henry. Aged 81. January 8.
 Haytor, Arthur. May 29.

- Hazlewood, Mary Ruth (Ruth Edwina). May 22.
 Hemming, Richard Walton. January 4.
 Hermann, Aeneas. May 1. April 3.
 Hicks, Miss S. D. Aged 71. March 5.
 Hodges, Morris (James Morrice O'Farrell). Aged 29. October 1.
 Home, Mary May 1.
 Huntley, Robert F. Aged 72. September 10.
 Hudson, E. P. Aged 57. June 27.
 Hughe, William (W. Reuben Payne). January 8.
 Hull, Caroline Elizabeth (Caroline Lowell). Aged 60. June 8.
 Hunter, Lucinda Ernestine. Aged 39. June 12.
 Hunter, Miss Mata. Aged 17. December 1.
 Jackson, Ada Margaret. December 2.
 Jenkins, Miss Emma. August 2.
 Jenner, Edwin. August 11.
 Jewell, Jessie. February 10.
 Johnson, A. E. Aged 35. May 21.
 Johnson, Mrs. W. (Laura Martini). September 17.
 Jones, Lily (Lily Oliver). March 28.
 Jones, D. J. Gwyn. November 28.
 Jordan, Dr. Warwick. Aged 18. August 30.
 Judd Green, Richard Albert. Aged 32. August 9.
 Kenney, Charles Horace. September 17.
 Kenway, George. Aged 73. August 29.
 King, George. Aged 36. April 18.
 King, James. Aged 81. September 9.
 Lassalle, Jean. Aged 62. September 7.
 La Trobe, Charles Albert. Aged 63. July 17.
 Laundon, Mrs. John Crossley. January 6.
 Lauri, George. January 4.
 Lawrence, Joe. January 24.
 Leander, Harry. Aged 50. March 27.
 Leechman, Kate (Mrs. Harry Walker). May 7.
 Leigh, George. Aged 76. July 4.
 Leon, Frank. October 31.
 Lewis, Harry B. September 6.
 Leyton, Sydney. Aged 43. March 4.
 Lingham, Mrs. Randle (Jane Dawson). Aged 86. October 2.
 Loyd, Edward. Aged 71. September 2.
 Lloyd, James William. October 11.
 Longden, Mrs. Charles H. (Dolly Dottridge). February 27.
 Lord, Thomas W. Aged 69. September 6.
 Lovell, Tom. January 4.
 Mack, Harry. Aged 69. March 2.
 Mackay, E. W. Aged 54. March 26.
 Martin, Sir Theodore. Aged 92. August 18.
 Martini, Laura (Mrs. W. Johnson). September 17.
 Martucci, Giuseppe. Aged 53. June 1.
 Mason, Jenny. Aged 71. January 16.
 Mavis, Louie. May 14.
 May, George (Fred Fordham). Aged 55. September 7.
 Mellon, Mrs. Alfred. Aged 85. September 8.
 Mewburn, Hugh. Aged 31. October 25.
 McAvoy, James Angel. September 13.
 McCallum, H. C. May November 6.
 Miller, Mrs. Joseph. Aged 47. March 9.
 Molaska, Helena. April 8.
 Molloy, James Lyman. February 8.
 Montagu, Arthur. Aged 36. June 23.
 Montgomery, Carolina. July 14.
 Moore, George Washington ("Pony"). Aged 89. October 1.
 Moores, Franklin T. Aged 32. October 6.
 Morris, Barbara. July 18.
 Mowbray, Charles (Mowbray Robinson). January 11.
 Muriel, Will. April 29.
 Mullett, James. Aged 70. August 13.
 Myers, Dr. Henry Reynolds. Aged 72. October 21.
 Nicholson, Alfred Charles. Aged 60. November 2.
 Noble, Dr. James Black. January 16.
 Noble, Vernon. Aged 28. February 26.
 Nunan, Bennett B. April 15.
 O'Connor, Wm. May 25.
 O'Connelly, C. V. Aged 28. May 8.
 Opterman, Arthur Edward. Aged 39. September 22.
 Orr, James Morrice (Morrice Holmes). Aged 29. October 10.
 Page, Reginald Ernest (Rex Harley). Aged 40. October 16.
 Payne, W. Reuben (Wm. Hughes). January 8.
 Percival, Percy. Aged 50. May 11.
 Phydora, William. August 18.
 Power, Sarah. November 5.
 Prece, Josephine. September 1.
 Prinella, Joe. January 18.
 Pulford, Gertie. Aged 24. June 9.
 Radford, John Grove. December 27.
 Ramsdale, Wm. N. February 1.
 Ramsdale, Edwin. Aged 40. October 31.
 Reyer, Ernest. Aged 85. January 15.
 Riley, Fred. Aged 56. February 17.
 Robinson, Percy. Aged 27. July 20.
 Robinson, Mowbray (Charles Mowbray). January 11.
 Robson, Emily Maria. January 17.
 Rogers, Harry. Aged 42. May 9.
 Rogers, J. O. Aged 49. June 11.
 Romer, Alec (Alexander Haines Woodman). Aged 37. March 23.
 Rosier, Jack. November 21.
 Rushbury, W. T. January 18.
 Rushton, Lucy. Aged 67. August 30.
 Russell, Howell. July 2.
 Ruthven, Edgar. Aged 22. August 3.
 Salter, Ann Sophia. November 19.
 Sandford, Charlotte. July 21.
 Scanlan, James. Aged 76. September 25.
 Schultz, William. October 18.
 Scott, Walter. July 11.
 Scott (Mitchell), George. January 29.
 Seymour, Thomas Orlando. July 1.
 Sheridan, Mrs. John (Zoe Simeon). Aged 67. September 21.
 Shinner, Annie. Aged 26. February 10.
 Shirley, Robert. Aged 39. January 6.
 Smart, Isabella. November 5.
 Smith, Thomas. June 4.
 Smith, Mary. February 25.
 Smith, John. January 25.
 Sommerlad, Alfred. Aged 46. August 19.
 Stepan, Mme. Celeste. Aged 85. September 17.
 Stephens, Frank. Aged 30. February 7.
 Sterry, Philip Beach. Aged 67. April 24.
 Stevenson, Percy Malcolm. Aged 26. September 29.
 Stockton, Agnes Mary. July 5.
 Swinbourne, Charles Algernon. Aged 72. April 10.
 Swinerd, Henry. Aged 57. December 18.
 Sutherland, Mrs. Evelyn Greenleaf. January 9.
 Syng, J. M. Aged 37. March 24.
 Taft, Mrs. Ann. Aged 44. July 29.
 Tench, Matthew Parker. Aged 65. January 12.
 Thome, Francois. November 16.
 Townsend, Clemart (Jimmy). July 13.
 Tweedale, Harold. Aged 22. April 22.

Usher, Hugh Caizley. Aged 17. July 4.

Vivian-Fisher, H. February 6.

Von Gottschall, Rudolf. Aged 85. March 28.
Von Sonnenthal, Adolf Ritter. Aged 74.
April 4.

Von Willenbruch, Dr. Ernst. Aged 64. January 15.

Waldron, Harriet (Mrs. W. R.). February 23.
Walker, Elizabeth. April 22.

Walker, Mrs. Harry (Kate Leechman). May 7.
Waller, Mrs. Alma. Aged 27. February 25.

Ware, Irene (Irene Grace Cliburn). March 8.
Warner, Charles. Aged 62. February 11.

Watson, George. March 1.
Weir, George R. March 2.

Wells, Albert. February 23.

Weston, Ada Alexandrina. Aged 44. June 27.

Erratum. 1908. Daisy Morrell, September 8, should have read Dolly Morrell.

Wheelman, Elizabeth. July 21.
Whiteley, Arthur. Aged 36. August 31.

Whitelock, Jack. March 23.

White, Charles. Aged 66. April 28.

Wilde, Edwin. November 24.

Williams, Fanny. September 9.

Wilmotte, Harriet. May 5.

Wilson, William John. Aged 73. July 20.

Wilson, Charles. Aged 49. August 25.

Wood, Mrs. Henry J. December 29.

Woodman, Alexander Haines (Alec Romer).

Aged 37. March 23.

Woods, Marie. March 7.

Wolf, August. August 15.

York, Elizabeth. Aged 90. April 15.

Young, John. May 30.

Zeigler, Frau Clara. Aged 65. December 20.

THE MIDDLESBROUGH LOCK-OUT.

In January a dispute occurred in Middlesbrough which involved over sixty members of the local branch of the National Association of Theatrical Employés. On Saturday, January 9, all the members employed at the Opera House, the Royal, the Empire, and the New Hippodrome were given a week's wages in lieu of notice, and informed that their services were no longer required. The matter, it was understood, was in connection with a claim made by the men for extra pay on Christmas Day.

At a meeting of the Independent Labour Party, held on February 1, the following resolution was adopted:—That this meeting condemns the action of the managers of the Middlesbrough theatres and music halls in their refusal to attend the conference proposed by the General Federation of Trade Unions to consider the questions in dispute, and calls upon the workers of the town to uphold the principles of trade unionism by refusing to attend the theatres and music halls until the dispute is satisfactorily settled.

Efforts were subsequently made by the Board of Trade to effect a settlement; in the meanwhile, the N.A.T.E. had lodged a complaint that the music-hall managers had committed a breach of the 1907 Award. Mr. G. R. Askwith invited the managers concerned to meet him, and it was finally arranged that a conference should take place between the parties in Middlesbrough on March 23. A settlement not being arrived at at this conference, it was agreed the matter should be referred to Mr. Askwith.

On March 31 Mr. Askwith issued the following Award:—

AWARD.

Middlesbrough Theatres and Music Halls.
At a conference held at the Corporation Hotel, Middlesbrough, on March 23, 1909, it was agreed between the representatives of the managers and of the employés, in the presence of a representative of the General

Federation of Trade Unions and of the Board of Trade, that the questions in dispute be discussed with a view to an agreement being arrived at without reference to the Arbitrator, but, failing agreement, that the points in dispute be left to me, the undersigned, the following undertaking being signed by each manager and union representative present—

We, the undersigned, hereby agree to loyally abide by the decision of Mr. Askwith,

and the instances in dispute having been referred to me and heard on March 23, my decision is:—

1. That the employés of the Empire Palace and Hippodrome Music Halls should not have been dismissed by the managers, and are to be reinstated in their former posts on or before April 17.

2. That the employés at the Theatre Royal gave grave reason for the belief of the managers that it was necessary to dismiss them, but that under the circumstances of the case the benefit of the doubt may be given to them, and that they are to be reinstated on or before April 24.

3. That the employés at the Grand Opera House were in fault, and that the managers were within their right in dismissing them, and are not to be required to reinstate any or all of them other than those in the front of the house, who were not concerned in the dispute, and who may have been since dismissed. These latter employés to be reinstated on or before April 24.

4. That for the future good working of the theatres and music halls it be understood—

(a) That the managers may choose their men, employing union men so long as they are efficient, available, and of good character.

(b) No men to leave work and send substitutes without proper notice to the management.

(c) The men to be under the direct control of the master carpenter, stage manager, or carpenter, and to carry out their duty as they may direct.

(d) The stage staff to be in attendance at the music halls for their duty at 6 p.m. on Monday evening and at 6.45 on other nights, and at the theatres the stage staff to be in attendance for their duty half an hour on Monday evening and fifteen minutes on other evenings, before the commencement of the

performance, but on nights when called on by the management attendance to be half an hour before the commencement.

(e) The managers to offer no objection to any present employés remaining in their service becoming Union men.

As witness my hand this thirty-first day of March, 1909,

(Signed) G. R. ASKWITH.

GENERAL MEETINGS OF SOCIETIES, FUNDS, ETC.

January 17.—Annual General Meeting of the Variety Artists' Federation, Mr. W. Lee in the chair—Terry's. The accounts showed £3,995 9s. 6d. received for subscriptions; £383 4s. for death levy stamps; £102 6s. 6d. for half-crown levy stamps; and £592 14s. 6d. for entrance fees; £1,058 7s. 6d. had been spent on salaries; £382 16s. 5d. in postage and telegrams; £412 3s. 6d. on printing and stationery; and £724 2s. 9d. on law costs; £2,500 had been invested in Consols.

January 28.—Annual General Meeting of the Actors' Benevolent Fund, Mr. George Alexander in the chair—Criterion.

January 31.—The Seventeenth Annual General Meeting of the General Staff (No. 1) London Branch of the N.A. of T.E. at King's Hall, Covent Garden. Mr. C. Thorogood presided.

February 3.—Annual General Meeting of the Variety Artists' Benevolent Fund, Mr. Joe Elvin in the chair—Bedford Head Hotel.

February 9.—Annual General Meeting of the Actors' Association, Mr. Cecil Raleigh in the chair—Criterion Restaurant.

March 20.—Annual General Meeting of subscribers to the Royal General Theatrical Fund—Terry's. Mr. C. K. Cooper in the chair.

May 4.—Annual General Meeting of the Rehearsal Club—St. James's.

May 23.—A Mass Meeting of the Variety Artists' Federation was held at the Bedford Head Hotel, Maiden Lane, for the purpose of discussing the "Theatres and Music Halls Bill," which Mr. Robert V. Harcourt, M.P., was then promoting in Parliament. Mr. Fred Russell presided. The following resolution was carried:—"That this Bill of Mr. Harcourt's be most strenuously opposed by the Variety Artists' Federation."

May 25.—The Actors' Union held a special meeting for the purpose of altering some rules—Hummum's Hotel.

May 27.—Travelling Theatre Managers' Association Annual General Meeting, Mr. A. E. Drinkwater in the chair—Drury Lane.

May 28.—Annual General Meeting of the Actors' Orphanage Fund, Bishop of London in the chair—Playhouse.

June 15.—Annual General Meeting of Actors' Day Fund, Mr. Sydney Valentine in the chair—Aldwych.

June 24.—Annual Conference of the Actors' Church Union, Bishop of Southwark in the chair—Coronet.

July 13.—Annual General Meeting of the Actors' Union—Hummum's Hotel, Covent Garden.

September 5.—Meeting of the Variety Artists' Federation to consider the effect of the variety managers' "combine" upon the artists, Mr. Fred Russell in the chair. A resolution was carried urging the closer organisation of the artists—Terry's.

September 16.—Meeting of artists convened by the Variety Artists' Federation. The following resolution was passed:—"That free trade in amusements and the legalising of sketches is desirable in the interests of the music hall profession." Mr. Fred Russell in the chair—Bedford Head Hotel, Maiden Lane.

September 19.—A Meeting of the Sketch Artists' Association was held, when the following resolution was carried:—"That this meeting of the Sketch Artists' Association, representing sketch artists and employees throughout the United Kingdom, is of opinion that the application of one license to all places of entertainment would be beneficial to thousands of artists, authors, musicians, and employés, and compatible with public taste and requirements." Mr. Cecil Raleigh in the chair—Terry's.

October 14.—Annual General Meeting of the Music Hall Home Fund—Camberwell Empire.

October 17.—Meeting of Members of the Sketch Association—Crown Hotel.

October 31.—Annual General Meeting of the Music Hall Artists' Railway Association—Bedford Head Hotel.

November 16.—Final Meeting and Winding Up of the Actors' Union—Hummum's Hotel.

November 21.—General Meeting of the members of the Sketch Association to consider the report of the Censorship Committee.

December 10.—Annual General Meeting of the Theatrical Ladies' Guild, Miss Fanny Brough in the chair—St. James's.

LECTURES, ADDRESSES, ETC., OF THE YEAR.

January 17.—Mr. Rutland Barrington delivered an address on "Encores: Their Advantages and Drawbacks," to the members of the O.P. Club, at the Criterion, Miss Jessie Rose in the chair. Mr. Barrington, after giving a humorous address, practically summed up his opinions by saying that he was not averse to getting encores—so much so, in fact, that he would be willing to read his paper all over again with very slight encouragement.

January 17.—Mr. Frederick Morland addressed a meeting of members of the Actors' Association at the A.A. Rooms on "Some Objections to the £2 minimum." Miss Rose Mathews in the chair.

January 24.—Mr. Bram Stoker read a paper before the members of the Playgoers' Club on the subject of "Deadheads." Mr. H. B. Irving in the chair—Hotel Cecil.

January 24.—Mr. Fred Page read a paper entitled "The Drama and the Big Drum," before the members of the Gallery First Nighters' Club.

February 4.—Mr. William Poel lectured on "Shakespeare and a National Theatre"—Theatre of the London Institution, Finsbury Circus. There could be no hope for a National Theatre, said Mr. Poel, unless modern dramatists could there have produced their best work under proper conditions.

February 7.—Mr. Mostyn T. Pigott delivered an address, "Some Reflections on the Queue," to members of the O.P. Club—Criterion Restaurant.

March 18.—Mr. Charles McEvoy lectured on the subject of "The New Drama" before the members of the Manchester Playgoers' Club.

March 31.—Mr. E. T. Heys spoke on "The Trend of the Theatre" before members of the Manchester Playgoers' Club. September 2.—Mr. Forbes-Robertson lectured to the Sheffield branch of the Shakespeare Society, at the Montgomery Hall, on the subject of Shakespeare.

April 25.—Mr. T. McDonald Rendle read a paper, "Why I am a Gallery Goer," to members of the Gallery First Nighters' Club.

October 17.—Mr. A. E. W. Mason read a paper on "Politics in the Theatre" to members of the O.P. Club—Criterion Restaurant.

October 31.—Miss Christabel Pankhurst addressed the members of the Playgoers' Club on the subject of "Suffragettes and the Stage"—Hotel Cecil.

November 7.—Mr. Cecil Raleigh addressed the members of the Dramatic Debaters on the subject of "Why are Actors Underpaid?"—Frascati's Restaurant.

November 7.—Mr. Henry Savage read a paper, "Blind Men in a Hurry—Mr. Besier's Position," before members of the Gallery First Nighters' Club.

November 12.—Mr. Granville Barker lectured in Glasgow, under the auspices of the Scottish Repertory Theatre, on "The National Theatre."

November 30.—Mr. Granville Barker lectured under the auspices of the Fabian Society on "Some Theatre Matters"—Hampstead Town Hall.

December 5.—Mr. C. Rann Kennedy gave a lecture on "The Servant in the House" to members of the O.P. Club at the Criterion.

December 12.—Mr. Henry Ainley read a paper before members of the Playgoers' Club on "Actors and Their Relations with the Public"—Hotel Cecil.

BANQUETS AND DINNERS, ETC., OF THE YEAR.

January 14.—The members of the film trade held their first annual dinner. Mr. R. W. Paul presided—Holborn Restaurant.

January 31.—O.P. Club's "Merry Widow" dinner—Hotel Cecil.

March 4.—Annual ball of the Grand Order of Water Rats—Trocadero.

March 7.—Gallery First Nighters' annual dinner—Frascati's.

March 21.—O.P. Club's annual ladies' dinner—Criterion, Mr. Max Pemberton in the chair.

March 22.—Annual dinner and ball of the Terriers', Horns, Kennington.

April 6.—Annual luncheon of the National Association of Cinematograph Operators—Horseshoe Hotel.

April 9.—Banquet of the Grand Order of Water Rats—Vaudeville Club, King Rat, Mr. Fred Ginnett, in the chair.

April 25.—Music Hall Artists' Railway Association's dinner and dance in aid of the Variety Artists' Benevolent Fund—Criterion.

April 29.—Royal General Theatrical Fund dinner, Hon. Harry Lawson in the chair—Hotel Metropole.

May 9.—Incorporated Stage Society dinner, Mr. Frederic Whelen in the chair—Criterion Restaurant.

May 16.—Playgoers' Club annual dinner, Mr. Osman Edwards in the chair; Mr. Henry Ainley and Miss Suzanne Sheldon principal guests—Hotel Cecil.

September 26.—Second annual dinner of the Music Hall Ladies' Guild, Mrs. Fred Ginnett in the chair—Boulogne Restaurant.

November 14.—Annual dinner of the O.P. Club, Mr. A. E. W. Mason in the chair—Hotel Cecil. Principal guests, Miss Ellis Jeffreys and Mr. Charles Hawtrey.

November 21.—Annual dinner of the Eccentric Club, Sir Herbert Tree in the chair—Hotel Cecil.

December 4.—Annual dinner of the Savage Club, Mr. John Hassall, R.I., in the chair—Hotel Cecil.

December 7.—A Costume Dinner was held by the Shakespeare Society at the Holborn Restaurant.

December 12.—Annual dinner of the Actors' Benevolent Fund, Sir Herbert Tree in the chair—Hotel Metropole.

THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA BETWEEN DECEMBER 1, 1908,
AND NOVEMBER 30, 1909.

- ABOVE THE LIMIT.**, comedy, by George Sutton Smith and Charles Grapewin—Long Branch, N.J., September 15.
- AIR KING, THE**, musical play, by Harry B. Smith and Raymond Habbell—Star, Buffalo, N.Y., November 22.
- AMERICAN WIDOW, AN**, comedy, by Kellett Chambers—Court Square, Springfield, August 26; Hudson, New York, September 6.
- ANTONY AND CLEOPATRA**, Shakespeare's tragedy, in five acts (E. H. Sothern and Julia Marlowe)—Opening of the New Theatre, New York, November 6.
- ARIADNE IN MANTUA**, idyllic romance, three acts, adapted by Gilmour from Vernon Lee's poem of same name—Illinois, Chicago, May 21.
- ARSENE LUPIN**, play, in four acts, by Francis le Croisset and Maurice Leblanc—Lyceum, New York, August 26.
- AS THE SUN WENT DOWN**, play, by George D. Baker—Paterson, N.J., August 23.
- AWAKENING OF HELENA RITCHIE**, play, four acts, by Charlotte Thompson, from a novel by Margaret Delaud—Parson's, Hartford, Conn., February 19, 1908; Savoy, New York, September 20.
- BACCARAT**, play, in three acts, by Henry Bernstein—German (Irving Place) Theatre, New York, January 20.
- BACHELOR, THE**, comedy, in three acts, by Clyde Fitch—Hyperion, New Haven, Conn., March 14; Maxine Elliott Theatre, New York, March 15.
- BACHELOR'S BABY, THE**, comedy farce, two acts, by Francis Wilson Firth, O.H., Baltimore, Md., April 28.
- BACK AGAIN**, musical comedy, book, Owen Davis; lyrics and music, Karl Hochsma and A. C. Hauerbach—Olympic Park, Newark, N.J., June 7.
- BARBEE OF NEW ORLEANS, THE**, romantic play, in four acts, by Edward Childs Carpenter—Daly's, New York, January 14.
- BARRIER, THE**, play, four acts, dramatisation of Rex Beach's novel by Eugene Presbrey—Lyceum, Rochester, September 27; McVickers, Chicago, October.
- BATTLE, THE**, four-act play, by Cleveland Moffett (first time in New York)—Savoy Theatre, New York, December 21, 1908.
- BEAUTY SPOT, THE**, musical play, in two acts, book and lyrics by Joseph Herbert; music, R. de Koven—Belasco, Washington, March 16; Herald Square, New York, April 10.
- BEAVER SKIN, THE**, comedy, in four acts, by Gerhart Hauptmann—Irving Place, New York, November 16.
- BELLE OF BRITTANY, THE**, the English musical comedy—Belasco, Washington, October 11; Daly's, New York, November 8.
- BILLIARD ROOM**, comedy, in three acts, by George Cawelti—Daly's, New York, August 2.
- BLIND**, play, in one act, translated by E. S. Belknap from the French of Charles Hellem and Pol D'Estee—Empire, New York, December 18, 1908; Academy of Dramatic Art (matinee).
- BLUE MOUSE, THE**, farce, in three acts, by Alexander Engel and Julius Horst—German (Irving Place) Theatre, New York, December 31, 1908.
- BLUE MOUSE, THE**, adaptation of above—Lyric, New York, November 30, 1908.
- BOY AND THE GIRL, THE**, two-act musical comedy, by Richard Carle—Whitney Theatre, Chicago, March 21; New Amsterdam Roof Garden, New York, May 31.
- BRASS BOWL, THE**, drama, by Winchale Smith and L. J. Vance—Court, Springfield, April 12.
- BRIGHT EYES**, musical comedy, book by Charles Dickson, lyrics by Otto Hauerbach, music, Karl Hoschna; based upon the play, "Mistakes Will Happen"—Newhaven, Conn., November 25.
- BRIDGE, THE**, four-act play, by Rupert Hughes—Majestic, New York, September 4.
- BROKEN IDOL, A**, musical farcicality, book Hal Stephens, lyrics Harry Williams, music E. van Alstyne—Herald Square, New York, August 16.
- BUILDER OF BRIDGES, THE**, Alfred Sutro's play—Majestic, Utica, N.Y., September 30; Hudson, New York, October 26.
- CALL OF THE FOREST, THE**, allegorical play, alfresco performance—Adirondacks, July 5.
- CANDY SHOP, THE**, musical comedy, by G. V. Hobart and John L. Golden—Apollo, Atlantic City, N.J., April 16; Knickerbocker New York, April 27.
- CAPTAIN CLAY OF MISSOURI**, drama, in four acts, by David and Milton Higgins—Metropolis, New York, February 15.
- CATSPAWE, THE**—Star, Buffalo, N.Y., April 12.
- CHAPERON, THE**, comedy, in three acts, by Marian Fairfax—Maxine Elliott Theatre, New York, December 30, 1908.
- CHOCOLATE SOLDIER, THE**, opera comique, in three acts, music by Oscar Strauss, book Rudolph Bernauer and Leopold Jacobson; done into English by Stanislaus Stange. On "Arms and the Man"—Lyric, Philadelphia, September 6; Lyric, New York, September 13.
- CIRCUS MAN, THE**, founded on a story by Holman Day by Eugene Presbrey—McVickers, Chicago, August 28.
- CITIZEN'S HOME, A**, drama, in four acts, by H. H. Boyd—Majestic, New York, October 4.
- CITY, THE**, play, in three acts, by Clyde Fitch—Hyperion, New Haven, Conn., November 15.
- CLIMAX, THE**, play, by Edward Locke Collingwood—Opera House, Poughkeepsie, N.Y., February 1; Weber's, New York, April 12; Daly's, New York, April 26.

- COAST OF CHANCE, THE**, play, by Eugene W. Presbrey, founded on a novel by Esther and Lucia Chamberlain—Lyceum, Rochester, N.Y., October 25.
- COMMANDING OFFICER, THE**, four-act military drama, by T. B. Sayres, Ford's Opera House, Baltimore, Ind., October 11.
- CONFLICT, THE**, four-act drama, by Maurice Samuels—Plainfield, N.J., March 20; Garden, New York, March 29.
- CONTRARY MARY**, play, three acts, by Edith Ellis—Academy of Music, Newport News, Va., September 9.
- COTTAGE IN THE AIR**, play, by Edward Knoblauch—Produced as "A Royal Runaway" at the Bijou, Brooklyn, New York, September 13; New Theatre, New York, November 11.
- COUNSEL FOR THE DEFENCE**, drama, in three acts, by Henry Irving Dodge—Smith's Theatre, Hamilton, O., December 20, 1908.
- COURT CARDS**, J. Palgrave Simpson's play, by the Academy of Dramatic Art Students—Empire, New York, February 26.
- DAUGHTER OF JORIO, THE**, D'Annunzio's melodrama—Thalia, New York (Sicilian season), April 5.
- DAWN OF A TO-MORROW, THE**, play, by Mrs. Frances Hodgson Burnett—Academy of Music, Norfolk, Va., December 18, 1908; Lyceum, New York, January 25.
- DEBTORS, THE**, three-act comedy, Margaret Mayo. From the German of von Schoenthal, with characters and incidents borrowed from Dickens's "Little Dorrit"—Providence, R.I., May 24; Bijou, New York, October 12.
- DETECTIVE SPARKES**, comedy, in four acts, by Michael Morton—Apollo, Atlantic City, August 16; Garrick, New York, August 23.
- DEATH AND THE DICERS**, playlet, by F. Schenck—Potter Hall, Cambridge, Mass., May 17.
- DESPERATE REMEDY, A**, play, in four acts, by B. A. Ficklen and Hilliard Booth—Empire, New York, Academy of Dramatic Art, February 11.
- DEVIL'S CHOICE, THE**, one-act, by Margaret H. Potter—Bush Temple, Chicago, May.
- DINNER OF HERBS, A**, comedy, by A. N. Meyer—Empire, New York City, December 4, 1908.
- DISENGAGED**, three-act comedy, by Henry James—First production in New York at the Hudson Theatre, March 11.
- DIVORCE**, adaptation, by Stanislaus Stange, of Paul Bourget's play—Savoy, Atlantic City, N.J., November 22; Lyric, New York, November 29.
- DOLLAR MARK, THE**, play, in three acts, by C. S. Beck—New Brunswick, N.J., December 3, 1908.
- DOLLAR MARK, THE**, play, in four acts, by George Broadhurst—Wallack's, New York, August 23.
- DOLLAR PRINCESS, THE**, musical comedy, three acts, by Willner and Grünbaum; adapted for American stage by Geo. Grossmith, jun.; music, Leo Fall—Apollo Theatre, Atlantic City, N.J., August 30; Knickerbocker, New York, September 6.
- DRY TOWN, A**, comedy, by F. E. Dunn—Ceramic Theatre, East Liverpool, O., September 2.
- EARTH, THE**, play, by J. B. Fagan—Valentine Theatre, Toledo, O., November 1.
- EASIEST WAY, THE**, play, in four acts, by Eugene Walter—Hartford Opera House, Hartford, Conn., December 31, 1908; Stuyvesant, New York, January 19.
- EASY MONEY**—Lyceum, Rochester, N.Y., June 22.
- ECHO, THE**, musical comedy, two acts, book by William Le Baron, music Deems Taylor—Berkeley, New York, April 29.
- END OF THE TRAIL, THE**, melodrama, in four acts, by William Jossey—Grand Street Theatre, New York, January 25.
- ENGLISHMAN'S HOME, AN**, Major du Maurier's play—Apollo, Atlantic City, N.J., March 18; Criterion, New York, March 22.
- FAIR CO-ED., THE**, comedy, three acts, by George Ade—Knickerbocker, New York, February 1; transferred to Criterion, April 26.
- FAITH HEALER, THE**, drama, in four acts, by W. Vaughn Moody—Century Theatre, St. Louis, Mo., March 15.
- FAMILY, THE**, by Robert H. Davies—Willis Wood Theatre, Kansas City, Mo., March 22.
- FIVE IN THE MORNING**, playlet, by H. Hagedorn—Potter Hall, Cambridge, Mass., May 17.
- FLAG LIEUTENANT, THE**, Major Drury and Leo Trevor's play—Apollo, Atlantic City, N.J., August 23; Criterion, New York, August 30.
- FLIRTING PRINCESS, THE**, musical farce, by Adams and Hough, music by J. E. Howard and H. Orlob—La Salle, Chicago, Ill., November 1.
- FLORIST SHOP, THE**, farce, in three acts, adapted by Oliver Harford from Gluck Bel Frauen, by A. Engel and J. Horst—Apollo, Atlantic City, August 2; Liberty, New York, August 9.
- FOLLIES OF 1909**, revue, in two acts, by Harry B. Smith and Maurice Levi—Apollo, Atlantic City, N.J., June 7; Jardin de Paris, New York, June 14.
- FOOL THERE WAS, A**, play, in three acts, by Porter Emerson Browne—Harmanus Bleeker Hall, Albany, N.Y., March 18; Liberty, New York, March 24.
- FOR A WOMAN**, by Paul Armstrong—Hyperion, New Haven, Conn., May 28.
- FOR BETTER OR WORSE**, play, by Clevedon Moffat—Providence Opera House, Providence, R.I., November 9.
- FOREIGN EXCHANGE**, play, by Booth Tarkington and Harry Leon Wilson—Teek Theatre, Buffalo, N.Y., September 9; O.H., Chicago, September 27.
- FORTUNE HUNTER, THE**, comedy, by Winchell Smith—Parson's Theatre, Hartford, Conn., August 30; Gaiety, New York, September 4.
- FOURTH ESTATE, THE**, drama, in four acts, by Joseph Medill Patterson and Harriett Ford—Wallack's, New York, October 6.
- FRIEND OF COUNTRY**, comedy, by Ruby Danerbaum—Lyric, Minneapolis, February 8.
- GAMBLERS, THE**, play, by Alicia Ramsey—Waterbury, Conn., December 31, 1908.
- GAME OF LOVE, THE**, four-act play, F. Mariani—Albaugh's Theatre, Baltimore, May 10; Wallack's, New York, May 24.
- GANTON AND CO.**, adapted from book by A. J. Eddy and J. Hartley Manners—Academy of Music, Baltimore, February 8.

- GAY HUSSARS, THE**, from the German "Ein Manöver" of Leopold Kallman and Karl von Bakonyi, version by Maurice B. Kirby, lyrics and music by Grant Stewart, opening in three acts—Apollo, Atlantic City, July 15; Knickerbocker, New York, July 16.
- GAY LIFE, THE**, comedy, by Ray M. Cardell—Auditorium, Baltimore, December 7, 1908; Days, New York, April 19, 1909.
- GEORGE WASHINGTON BULLION**, musical comedy, in three acts—White City Theatre, Norfolk, Va., August 9.
- GIRL AND THE WIZARD, THE**, musical comedy, prologue and two acts, book by J. Hartley Manners, lyrics by Robert B. Smith and Edward Madden, music by Julian Edwards—Casino, New York, September 27.
- GIRL FROM RECTOR'S, THE**, comedy, in four acts, from the French of Pierre Veber by Paul M. Potter—Weber's, New York, February 1.
- GIRL FROM THE STATES, THE**, musical comedy, by Glen MacDonough, Raymond Hubbell, and A. Baldwin Sloane—Harmanus Bleeker Hall, Albany, N.Y., October 9; Adelphi, Philadelphia, October 11. See "The Golden Widow."
- GODDESS OF LIBERTY, THE**, by Messrs. Hough and Adams, music by J. E. Howard—Princess's, Chicago, August 10.
- GODDESS OF REASON, THE**, poetical drama, by Mary Johnstone—Majestic, Boston, Mass., December 21, 1908; Daly's, New York, February 15.
- GOING SOME**, comedy, four acts, Paul Armstrong and Rex Beach—Belasco, New York, April 12.
- GOLDEN GARTER, THE**, play, by Edward E. Kidder—Suburban Garden, St. Louis, Mo., August 8.
- GOLDEN GIRL, THE**, musical comedy, by Messrs. Adams, Hough, and Howard—Alhambra, Milwaukee, February 9.
- GOLDEN WIDOW, THE**, musical comedy, revised version of "The Girl from the States," by Joseph Herbert and Glen MacDonough, Edward Madden; music by Low Hirsch, Melville Gideon, and Jerome Kern—Belasco, Washington, D.C., October 26.
- GREAT JOHN GANTON, THE**, by J. Hartley Manners, from the novel "Ganton and Co." by A. J. Eddy—Garrick, Chicago, March 28; Lyric, New York, May 3.
- GREATER CLAIM, THE**, play, by Linton Telford—Burbank Theatre, Los Angeles, Cal., August 1.
- GREATEST GIFT, THE**, play, by C. W. Collins—People's Theatre, Chicago, May 31.
- GRETCHEH, COMEDY**, three acts, Gustav Davis and Leopold Lippischuetz—Ivy Place, New York, April 1.
- HAPPY MARRIAGE**, three-act comedy, by Clyde Fitch—Van Curle Opera House, Schenectady, January 28; Garrick, New York, April 12.
- HARVEST MOON, THE**, play, in four acts, by Augustus Thomas—Garrick, New York, October 18.
- HAVANA**, the English musical play—Lyric Theatre, Philadelphia, January 18; Casino, New York, February 11.
- HEAD OF THE HOUSE, THE**, comedy, by E. W. Townsend and F. W. O'Malley—Pecora, Ill., March 11.
- HEART OF AN IRISHMAN, THE**, playlet, by Leonard Hatch—Potter Hall, Cambridge, Mass., May 17.
- HER OTHER SELF**, drama, in four acts, by Stanislaus Stanzl and Bayard Veiller—Lyceum, Rochester, N.Y., December 3, 1908.
- HEROD**, Stephen Phillips's play—Harmanus Bleeker Hall, Albany, N.Y., October 21; Lyric, New York, October 26.
- HIAWATHA**, by Sidney Sommers Tolera—Keith Theatre, Portland, Me., July 5.
- HIS NAME ON THE DOOR**, three-act play, by Frank Lord—Court Square, Springfield, Mass., October 25; Bijou, New York, November 22.
- HOGAN'S MILLIONS**, sketch, by George M. Cohan—Lincoln Square, New York, December 14, 1908.
- HORSE THIEVES**, playlet, by H. Hagedorn—Potter Hall, Cambridge, Mass., May 17.
- HOUSE NEXT DOOR, THE**, comedy, three acts, J. Hartley Manners—Gaiety, New York, April 12.
- HUNDREDTH TRICK, THE**, one act, Beulah Marie Dix—Berkeley, New York, April 16.
- HUNTER'S BLOOD**, folk play, in four acts, by Benno Rauchenegger, New German, New York, February 19.
- I LOVE MY WIFE**, farce, by Ralph Lumley, Springfield, Mass., July 25.
- IDOLs**, Roy Horniman's adaptation of W. J. Locke's book—Hyperion, New Haven, Conn., October 18; Bijou, New York, November 1.
- INCONSTANT GEORGE**, farcical comedy, three acts, by R. de Flers and A. de Caillavet, English adaptation by Gladys Unger—Empire, New York, September 21.
- IN GLASS HOUSES**, play, by Chas. Hopkins and C. R. Housum—Colonial, Cleveland, O., May 31.
- IN HAYTI**. See "McIntyre and Heath in Hayti"—Cleveland, August 23; Circle, New York, when named "In Hayti," August 30.
- INCUBUS, THE**, Laurence Irving's adaptation of Brieux's "Les Hannetons"—Hackett, New York, April 27.
- INDIAN'S SECRET, THE**, melodrama, in five acts, by L. N. J. Carter—Third Avenue, New York, December 28, 1908.
- INTERNATIONAL MARRIAGE, AN**, comedy, in three acts, by George Broadhurst—Weber's Theatre, New York, January 4.
- INTRUDER, THE**, comedy, three acts, by Thompson Buchanan—Taylor's Opera House, Trenton, N.J., September 10; Bijou, New York, September 22.
- IS MATRIMONY A FAILURE?** comedy, by Leo Dietrichstein—Savoy, Atlantic City, August 16; Belasco, New York, August 24.
- ISRAEL**, three-act drama, by H. Bernstein—Apollo, Atlantic City, N.J., October 11; Criterion, New York, October 25.
- JACQUELINE**, drama, in three acts, by Harriett Ford and Caroline Duer—Worcester Theatre, Worcester, Mass., November 29.
- JAP, THE**, drama, in three acts and a tableau, by Mr. and Mrs. Howard Russell—Bungalow Theatre, Portland, Ore., February 7.
- JEAN JACOT**, one-act play, by William Haworth—Willoughby, Ohio, June 22.
- JENNY**, play, by Algernon Borsen—Suburban Theatre, St. Louis, August 28.
- JOAN OF ARC**, Schiller's play, presented by Miss Maud Adams at the Stadium, Harvard, June 22.
- JOLLY BACHELORS, THE**, words Glen MacDonough, music Raymond Hubbell—Hyperion, New Haven, Conn., October 26.

JUDGE PAYNE AFFAIR, THE, farce comedy sketch, by J. A. Murray—Avenue, Louisville, May 24.

KASSA, play, five acts, by John Luther Long—New National Theatre, Washington, D.C., January 7; Liberty, New York, January 25.

KEEGAN'S PAL, play, by Paul Wilstack—Theatre Schenectady, New York, May 31; O.H., Chicago, June 7.

KING OF CADONIA, the English play—Hyperion, New Haven, Conn., November 20.

KITTY GREY, the English three-act musical play—Chestnut Street Opera House, Philadelphia, January 18; New Amsterdam, New York, January 25.

KNOW THYSELF, adaptation, by Algernon Boyesen, of Paul Hervieu's four-act play—Savoy Theatre, Atlantic City, N.J., November 12.

LAST EFFORT, A, farce, in three acts, by Philipp Berges—German Irving Place Theatre, New York, December 10, 1908.

LEADING LADY, THE, comedy, by James W. Evans—Lough O.H., Estherville, Ia., August 16.

LIGHT OF TO-MORROW, THE, play, by Malcolm Douglas—New Brunswick, N.J., December 25, 1908.

LIGHTNING GIRL, THE, farce, in four acts, with songs, by Carl Costa, music Carl Millocker—Irving Place, New York, October 6.

LITTLE BROTHER OF THE RICH, dramatised by J. M. Patterson and Harriet Ford from the former's book—Garrick, St. Louis, Mo., November 17.

LITTLE SISTER OF THE RICH, A, musical farce, by Irving Lee, music by Hans S. Line—Olympic, Chicago, December, 1908.

LITTLE TERROR, THE, comedy-drama, three acts, by Amelia W. Holbrook and Cecil Spooner—Crescent, New Orleans, La., April 14; Lincoln Square, New York, October 18.

LO, musical comedy, by O. Henry, F. P. Adams, and Baldwin Sloane—Davidson Theatre, Milwaukee, Wis., August 29.

LOCKE OF WALL STREET, three-act play, by Asa Steele—Academy of Music, Baltimore, October 15.

LOTTERY, THE, play, by Rida Johnson Young—Stamford, Conn., November 13.

LOVE CURE, THE, operetta, by Oliver Herford and Edmund Eyser—Lyceum, Rochester, N.Y., August 17; New Amsterdam, New York, September 1.

LOVE OR LIBERTY, play, in four acts and an epilogue, by Emily J. Ellsworth—Parson's Theatre, Hartford, Conn., July 26.

MCINTYRE AND HEATH IN HAYTI, musical comedy, in three acts, by J. J. McNally and Jerome Schwartz—Avenue O.H., Cleveland O., August 23; Circle, New York, August 30. See "In Hayti.")

MADAME X., drama, by Alexandre Bisson—Rochester, September 13.

MAJESTY OF BIRTH, THE, comedy, in three acts, by J. Hartley Manners—Taylor O.H., Trenton, N.J., March 25.

MAN WHO OWNS BROADWAY, THE, musical version of G. M. Cohan's play, "Popularity"—Euclid Avenue O.H., Cleveland, O., August 30; New York, New York, October 11.

MAN'S WORLD, A, four-act play, by Rachel Crother—National, Rochester, N.Y., October 18.

MARGARET OF THE ELLISES, by Eleanor Le Croix Flraig—Park Theatre, Indianapolis, Ind., May 17.

MARIOTTE, LA, two-act comedy, by Pierre Veber and M. Soulie, translated by Mrs. C. A. Doremus—Empire, New York, December 18, 1908 (Academy of Dramatic Arts matinee).

MARRIAGE, comedy, in four acts, by H. S. Boyd—Empire, New York, Academy of Dramatic Arts, January 15.

MARY JANE'S PA, first time New York, play in three acts, by Edith Ellis—Garden, New York, December 3, 1908.

MASTER KEY, THE, drama, four acts, Cosmo Hamilton—Chestnut Street O.H., Philadelphia, September 6; Bijou, New York, October 4.

MASTER POWER, THE, play, by Alfred Allen—Mason Theatre, Los Angeles, Cal., February 15.

MATHIAS GOLLINGER, comedy, in four acts, by Oscar Blumenthal and Max Bernstein—New German, New York, February 8.

MATINEE IDOL, A, song comedy, book by Armand and Bernard, lyrics Seymour Brown, music Silvio Hein—Norristown, Pa., September 16.

MELTING POT, THE, play, in four acts, by Israel Zangwill—Columbia, Washington, October 5, 1908; Comedy, New York, September 6, 1909.

METZ IN IRELAND, play by E. B. Tilton and Sidney R. Ellis—Baker Theatre, Dover, N.J., August 30.

MEYER AND SON, drama in three acts, by Thomas Addison—Garden, New York, March 1.

MIDNIGHT SONS, THE, musical piece two acts; words, Glen Macdonough; music, Raymond Hubbard—Hyperion, New Haven, Conn., May 12; Broadway, New York, May 22.

MILLER OF BOSKOBELL, THE, by Hamlin Gardin—Fullerton Hall Art Institute, Chicago, February 3.

MILLIONAIRE AND THE POLICEMAN'S WIFE, THE, melodrama, in four acts, by Owen Davis, Grand Street Theatre, New York, February 8.

MONSIEUR E. B., comedy, in one act, translated from the French of Albert Perret and André Mairrevert by E. S. Belksnap, Academy of Dramatic Art matinee, Empire, New York, March 12.

MOTOR GIRL, THE, musical comedy, two acts, book and lyrics by C. J. Campbell and R. M. Skinner; music, Julian Edwards—Lyric, New York, June 15.

MR. HAMLET, OF BROADWAY, musical comedy, in two acts, book by Edgar Smith; lyrics by Edward Madden; music by Ben M. Jerome—Casino, New York, December 23, 1908.

MR. LODE OF KOAL, musical farce in three acts, book and lyrics by Alexander Rogers and J. A. Shipp; music by J. R. Johnson and Bert A. Williams—Casino Toledo, August 30; Majestic, New York, November 1.

MRS. CREW'S CAREER, play, in three acts, by Marian Fairfax—Hyperion Theatre, New Haven, Conn., December 28, 1908.

MRS. BUSBY'S BOARDERS, comedy, A. L. Tubbs—Amsterdam Opera House, New York, April 29.

MUCH MARRIED MAN, A, play, by Will C. Cowper—Pole's Theatre, Waterbury, Conn., November 25.

MY PARTNER GIRL, play, by C. T. Dazey—O.H., Philadelphia, September 13.

NARROW PATH, THE, play, by John Montague—Apollo Theatre, Atlantic City, N.J., May 20; Hackett's, New York, May 31 (ran for one night in New York).

NEVER, NEVER LAND, THE, one-act play, by Israel Zangwill—Majestic, Chicago, December, 1908.

NEW LADY BANTOCK, THE (FANNY AND THE SERVANT PROBLEM), four-act play, by Jerome K. Jerome—Rand's Opera House, Troy, N.Y., January 1; Wallack's, New York, February 8.

NEWLY WEDS AND THEIR BABY, THE, musical comedy, in two acts and four scenes, by Aaron Hoffman and Paul West; music by Nat. D. Ayer and J. W. Bratton; lyrics by Seymour Brown—Lyceum, Rochester, December 7, 1908; Majestic, New York, March 22.

NEXT OF KIN, THE, play, by Charles Klein—Apollo, Atlantic City, N.J., November 25.

NO MAS MOSTRADOR, Spanish play—Berkeley Lyceum, New York, May 6.

NOBLE SPANIARD, THE, W. Somerset Maugham's play—Lyceum, Red Bank, N.J., September 1; Criterion, New York, September 20.

OLD DUTCH, musical comedy, by Victor Herbert and Edgar Smith—Wilkes Barr, November 6; Herald Square Theatre, New York, November 22.

OLD TOWN, THE, play, by George Ade; music, Gustav Luders—Studebaker Theatre, Chicago, Ill., September 23.

ON THE EVE, tragedy of Russian revolutionary life, original German by Leopold Kampf, English by Martha Morton—New Haven, Conn., September 13; Hudson, New York, October 4.

ONE GIRL IN A THOUSAND, rural drama in four acts, by W. I. Flagg—Newport, R.I., December 30, 1908.

ONLY LAW, THE, play, in three acts, by Wilson Minzer and Geo. Bronson Howard—Hackett, New York, August 2.

OPEN DOOR, THE, farce three, acts, by Oscar Blumenthal and Gustav Kadelburg—Ivy Place, New York, March 2.

OPERA BALL, THE, operetta, three acts, by Victor Leon and Hugo von Waldberg, music by Richard Henberger—Yorkville, New York, May 24.

OPIUM SMUGGLERS OF 'FRISCO, melodrama, in four acts, by John Oliver—Grand Street, New York, December 21, 1908.

ORANGE BLOSSOMS, idyll, in one act, by Diere St. Cyr from the Italian of Roberto Bracco—Empire Theatre, New York, December 18, 1908 (Academy of Dramatic Arts matinée).

ORANGE GIRL, THE, one act, by Agnes Banes Morgan—Berkeley, New York, April 16.

PARADISE OF MAHOMET, THE, musical comedy, three acts, by Robert Planquette, from the French book by Henry B. Smith, lyrics by Robert Smith—Hyperion, New Haven, Conn., September 9; Lyric, Philadelphia, September 21.

PASSING OF THE THIRD FLOOR BACK, THE, Jerome K. Jerome's play—Maxine Elliott's, New York, October 4.

PASSION FLOWER, THE, play, in four acts, by Brandon Tynan—Harmanus Bleeker Hall, Albany, N.Y., October 25.

PATH TO PERDITION, THE, farce, Gustav Kadelburg—Ivy Place, New York, April 20.

PECATRICE, LA (THE SINNER), drama, in three acts, by Angel Guimera, by the Sicilians—Broadway, New York, December 3, 1908.

PEGGY MACHREE, three-act Irish musical comedy, by Patrick Bidwell (first time in New York)—Broadway Theatre, New York, December 21, 1908.

PICK-POCKETS, THE, four-act play, by C. M. S. McLellan—Apollo, Atlantic City, N.J. (Liebler and Co.), December 14, 1908.

PIETRO OF ITALY, one-act musical comedy, book and lyrics by C. H. Dorr and F. L. Freeman, music by A. D'Annunzio—Casino, Short Hills, N.J., January 9.

PIED PIPER, THE, musical play, in two acts and five scenes, book by Austen Strong and R. H. Burnside, music by Manuel Klein—Majestic, New York, December 3, 1908.

PLAYBOY OF THE WESTERN WORLD, THE, the late J. M. Synge's drama—Illinois, Chicago, April 13.

POLLY FROM PEORIA, musical comedy, in two acts—Newark, August 20.

POOR JONATHAN, operetta, in three acts, by Hugo Wittmann and Julius Bauer, music by Karl Milloecker—Ivy Place, New York, October 21.

POWER OF POLITICS, THE, play, by John Allen Murray—Opera House, Bardstown, Ky., February 2.

PRIDE OF REGIMENT, play, by F. D. Bone-Keith and Proctor's, New York, August 9.

PRINCE OF TO-NIGHT, THE, musical play, by Adams, Hough, and Howard—Milwaukee, Wis., January 31.

PRIVY COUNCIL, A, one-act comedy, by W. P. Drury and Richard Pryce—Empire, New York, December 18, 1908 (Academy of Dramatic Arts matinée).

PROMOTERS, THE, musical comedy, two acts, book by W. I. Flagg, lyrics by R. P. Janette—Metropolis, New York, March 29.

PROUDER, THE, play, in four acts, by Matthew Barry—Yorkville, New York, March 2.

QUEEN OF THE MOULIN ROUGE, THE, musical piece, in two acts, book by Paul M. Potter, lyrics by Vincent Bryah, music by John T. Hall—Circle, New York, December 7, 1908.

QUEEN OF THE SECRET SEVEN, melodrama, four acts, Ike Smith—Court, Brooklyn, N.Y., August 30.

RAGGED CROWD, A, comedy, in three acts, by Ernest von Wolzogen—Ivy Place, New York, October 14.

RAVEN, THE, play, in four acts, by Geo. Hazelton, dealing with the life of E. A. Poe. Colonial; Annapolis, December 23, 1908.

REBECCA OF SUNNYBROOK FARM, by Kate Douglas Wiggin and Charlotte Thompson—Court Square Theatre, Springfield, Mass., November 15.

RED MOON, THE, musical comedy, in two acts, book and lyrics by Bob Cole, music by Rosamond Johnson—Majestic, New York, May 3.

RENEGADE, THE, play, by Paul Armstrong—Northampton, Mass., January 22.

RETURN OF EVE, THE, comedy, by Lee Wilson Dodd—Hyperion Theatre, New Haven, Conn., January 14; Herald Square, New York, March 17.

REVELLERS, THE, four-act comedy, by Charles Richman—Belasco, Washington, May 24; Maxine Elliott's Theatre, New York City, September 17.

- RICHEST GIRL, THE.** farce, in four acts, adapted by Michael Morton from the French of Paul Gavault—Criterion, New York, March 1.
- RIGHT ABOUT,** farce, in three acts, by Hans Gaus—Irving Place, New York, November 24.
- RIGHT'S MIGHT**—Petaluma, Cal., April 15.
- RINGMASTER, THE,** four-act play, by Olive Porter — Maxine Elliott's Theatre, New York, August 9.
- ROBERT AND BERTRAM,** farce, with songs by Gustav Räder—New German, New York, December 25, 1908.
- ROSE OF ALGERIA,** music by Victor Herbert, book by Glen MacDonough (revised edition of "Algeria")—O.H., Wilkes Barre, Pa., September 11; Herald Square, New York, September 20.
- ROYAL DIVORCE,** A, drama, in five acts, by John Grosvenor Wilson—Yorkville, New York, February 1.
- ROYAL RUNAWAY,** A, play, by Edward Knoblauch — Bijou, Brooklyn, N.Y., September 13; produced as "The Cottage in the Air" at the New, New York, November 11.
- RUCA,** one-act drama, by Edward Eliason—Empire, New York; Academy of Dramatic Art, January 28.
- ST. ELMO,** dramatised from the novels of A. E. Wilson by Williard Holcomb and Vaughn Glaser—Earlier production, Washington, 1908; Olentangy Park, Columbus, August 9.
- SEPTIMUS,** version of W. J. Locke's novel, by Phillip Littell—Alexandra, Toronto, October 25; Hackett Theatre, New York, November 22.
- SEVEN DAYS,** drama, by Mary Roberts, Rhinehart, and Avery Hopwood—Trenton, November 1; Astor, New York, November 10.
- SHAM,** comedy, in three acts, by Geraldine Bonner and Elmer Harris—Columbia Theatre, Washington, February 15; Wallack's, New York, March 27.
- SILVER STAR, THE,** musical play, in three acts, by Harry B. Smith—Forrest, Philadelphia, October 13; New Amsterdam, New York, November 1.
- SILVER THREADS,** play, in four acts, by Martin V. Merle—Alhambra, Stamford, Conn., November 23.
- SINS OF SOCIETY, THE,** Cecil Raleigh and Henry Hamilton's drama — McVicker's, Chicago, April 14; New York Theatre, New York, August 31.
- SIXTY YEARS YOUNG,** comedy—Berkeley, New York, April.
- SKYSCRAPERS,** comedy, in three acts, by Carl Rössier and Ludwig Heller—New German, New York, December 3, 1908.
- SPORTING DEACON, THE,** four-act play, by Chas. E. Blaney and J. R. Gorey—Jackson's Theatre, Bridgeport, Conn., September; Court, Brooklyn, N.Y., September 13.
- SPRINGTIME,** play, by Booth Tarkington and Leon Wilson—Garrick, Philadelphia, October 4; Liberty, New York, October 19.
- SOLD INTO SLAVERY,** melodrama, in four acts, by S. A. Judson — Grand Street Theatre, New York, January 11.
- SON OF HIS FATHER, THE,** modern drama, four acts—Belasco, Washington, June 21.
- SON OF THE SOUTH, A,** by Chas. T. Dazey—Duquesne Theatre, Pittsburgh, Pa., March 25.
- SQUAW OF BEAR CLAW,** one-act play, by Evangeline M. Lent—Empire, New York, Academy of Dramatic Art, January 15.
- STEP BY STEP,** play, adapted by Langdon Michell, from the German of Hugo Müller —Hyperion, New Haven, Conn., February 22.
- STRANGER'S BURDEN, THE,** comedy, in four acts, by William M. Blatt—Empire, New York, Academy of Dramatic Art, January 28.
- STRIFE,** John Galsworthy's play—New Theatre, New York, November 17.
- STUBBORN CINDERELLA, A,** musical farce, in three acts, by Messrs. Hough and Adams; music, J. E. Howard—Broadway, New York, January 25; originally produced Alhambra, Milwaukee, May 24, 1908.
- SUCH A LITTLE QUEEN,** comedy, by Channing Pollock—O.H., New Haven, Conn., August 23; Hackett, New York, August 31.
- TALON,** drama, in four acts, by Henry Bernstein—New German, New York, January 13.
- THESE ARE MY PEOPLE,** four-act drama, by Edwin Milton Royle—Lyric, Cincinnati, O., October 24.
- THEY LOVED A LASSIE,** musical farce-comedy, by George Arliss and B. H. Bart —Whitney Theatre, Ann Arbor, Mich., October 23; Whitney, Chicago, October 31.
- THIRD DEGREE, THE,** play, in four acts, by Charles Klein—Hudson, New York, February 1.
- THIS WOMAN AND THIS MAN,** drama, by Avery Hopwood—Adelphi, Philadelphia, January 25; Maxine Elliott's Theatre, New York, February 22.
- TICEY,** four-act play, by William Gillette, first time in New York—Liberty Theatre, New York, December 18, 1908.
- TRAITOR TO FRANCE,** one act, Wallace Rice, from the novel, "The Pigeon Wing" —Bush Temple, Chicago, May.
- TRUANTS, THE,** comedy, three acts, by Wilfred T. Coleby—Belasco, Washington, April 12.
- TWO WOMEN AND THAT MAN,** drama, by H. D. Carey—Wilkes-Barre, Pa., October 4; Majestic, New York, October 18.
- UNBROKEN ROAD, THE,** play, by Thomas Dickinson—Providence, R.I., February 18.
- UPSTART, THE,** comedy, by Tom Barry—Hartford Theatre, Hartford, Conn., June 28.
- VAMPIRE, THE,** play, by Edgar A. Woolley and G. S. Viereck—Smith's Theatre, Bridgeport, Conn., December 19, 1908; Hackett's Theatre, New York, January 18.
- VAN ALLEN'S WIFE,** drama, by Forest Halsey and Lee Arthur—Lyceum, Rochester, November 4. In London called "Eunice."
- VESTA HERNE,** play, by Edward Peple—Davidson Theatre, Milwaukee, Wis., September 24.
- VOTES FOR WOMEN,** Elizabeth Robins's play, first time New York—Wallack's, March 15.
- WAGES OF WAR, THE,** three-act drama, by Amelio von Ende, from the German of W. Sparrelmann — Academy of Dramatic Arts Students, Empire, New York, February 26.
- WAR OF SOULS, THE,** four-act play, translated from the French of P. H. Loyson by Jane G. R. White—Empire, New York, March 12 (Academy of Dramatic Arts matinée).

- WEARING OF THE GREEN, THE, musical play, by T. Burt Sayre—Empire, Providence, R.I., November 15.
- WHAT EVERY WOMAN KNOWS, comedy, by J. M. Barrie—Empire, New York, December 28, 1908.
- WHEN DREAMS COME TRUE, comedy, by Jean Webster—Empire Dramatic School, Empire, New York, November 4.
- WHEN OLD NEW YORK WAS DUTCH, drama, in four acts, by Sidney R. Ellis—Metropolis, New York, February 8.
- WHIRLPOOL, THE, four-act play, Max Foster—Taylor O.H., Trenton, N.J., April 21.
- WHITE SISTER, THE, dramatisation of F. Marion Crawford's book—Stone Street Opera House, Binghamton, N.Y., February 8; Daly's, New York, September 27.
- WIDOW'S MIGHT, THE, play-comedy, four acts, Edmund Day—Court, Springfield, Mass., September 10; Liberty, New York, September 18.
- WIDOW'S MITE, THE, condensed musical comedy, by Edward Paulton—Orpheum, Allentown, Pa., December 14, 1908.
- WINGS, THE, one act, by Josephine P. Peabody—Berkeley, New York, April 16.
- WISHING RING, THE, four-act comedy, by Owen Davis—Princess's, Montreal, Can., October 19.
- WOMAN OF IMPULSE, A, play, in four acts, by Louis Anspracher—Herald Square, New York, March 1.
- WOMAN'S WAY, A, comedy, by Thomas Buchanan—Davidson Theatre, Milwaukee, Wis., January 7; Hackett, New York, February 22.
- WRITING ON THE WALL, THE, play, by William J. Hurlburt—Columbia Theatre, Washington, D.C., January 11; Savoy, New York, April 26.
- YANKEE GIRL, THE, musical comedy, by George V. Hobart, music by Sylvio Hein—Savoy, Atlantic City, September 23.
- YANKEE MANDARIN, THE, comic opera, two acts, book by Edward Paulton, music by Reginald de Koven—O.H., Providence, R.I., June 11.
- YOUNG TURK, THE, musical play, book by Aaron Hoffman, music by Max Hoffman, and lyrics by Harry Williams—Apollo, Atlantic City, N.J., November 10.
- YOUR HUMBLE SERVANT, comedy, in four acts, by Booth Tarkington and H. Leon Wilson—Lyceum, Rochester, October 8.
- ZOLLENSTEIN, romantic play, by H. G. Milward, founded on the novel of the same name—Richmond Theatre, Stapleton, R.I., March.

FIRE IN AMERICAN THEATRES.

FROM DECEMBER, 1908, TO END OF NOVEMBER, 1909.

1908.

- December 9.—Lyric Theatre, Lebanon. Stage destroyed by fire.
- December 22.—Herald Square Theatre, New York. Injured by fire.
- December 26.—Manhattan Beach Theatre, Denver, Colo. Burnt to the ground.
- December 27.—Opera House, Lewisburg. Burnt to the ground.
- December 28.—Grand Opera House, Wilkes Barre, Pa. Stage destroyed.

1909.

- January 1.—Park Theatre, Erie, Pa. Fire in rear of auditorium.
- January 6.—Baldwin Theatre, Springfield. Destroyed.
- January.—Opera House, Garden Grove. Destroyed.
- January 17.—Park Square Coliseum, Boston, Mass. Destroyed.
- January 18.—Orpheum Theatre, Leavenworth. Badly damaged.
- January 19.—Electric Theatre, Phoenix, Arizona. Destroyed.
- January 24.—Teck Theatre, Buffalo. Slight damage.
- February 1.—Opera House, Jeannette, Pa. Destroyed.
- February 1.—Midland Theatre, Fort Dodge, Iowa. Destroyed.

February 14.—Flores Theatre, Acapulco, Mexico. Destroyed; 300 people burned to death.

March 5.—Marlboro' Theatre, Mass. Totally destroyed.

March 18.—Moran's Opera House, Lonaconing, Md.

March 28.—Armory Hall Opera House, Keyport. Destroyed.

April 14.—American Theatre, Elrea, O. Destroyed.

April 14.—Opera House, Superior, Wis. Destroyed.

April 17.—Macaw Theatre, Newbern, Tenn. Destroyed; fire caused by film.

May 17.—Grand Opera House, Fairfield. Destroyed.

June 4.—Open Air Theatre, Norumbega Park. Destroyed.

July 14.—Theatre and Skating Rink in Luna Park. Destroyed.

September 2.—Savoy Theatre, Hamilton, Ontario. Destroyed.

October 25.—Hilliard Opera House, Kenona, Ont. Destroyed.

October 30.—Wheeler Opera House, Aspen, Colo. Slightly damaged.

October 30.—People's Theatre, Philadelphia, Pa. Destroyed.

AMERICAN OBITUARY.

FROM DECEMBER 1, 1908, TO END OF NOVEMBER, 1909.

- Adams, Earl P., actor. Jacksonville, Fla., April 20.
 Adkins, C.H., advance agent. La Junta, Col., February 25.
 Ahrent, Carl, actor. Aged 66 years. Greenville, Miss., January 11.
 Albaugh, John W., manager. Aged 61 years. Jersey City. February 11.
 Allen, Louise (Mrs. L. A. Collier), actress. Aged 36 years. New York, November 9.
 Allen, Frank D. (Duron), veteran actor. Aged 61 years. Philadelphia, November 9.
 Allentown, Byron (E. Dewey), vaudeville artist. Denver, Colo., December 28, 1908.
 Alpine, May, vaudeville performer. Aged 37 years. New York, October 25.
 Angerholz, William B., minstrel. Aged 43 years. Philadelphia, September 3.
 Anson, Mona E., actress. Aged 22 years. Kansas City, Mo., October 6.
 Atkinson, Charles H., minstrel. Aged 71 years. Brookline, Mass., February 2.
 Baldwin, E. F. ("Lucky"), Manager. Aged 81 years. Arcadia, Cal., March 1.
 Barlow, Harry M., vaudeville performer. Chicago, Ill., November 1.
 Barreuther, Henry, musical conductor. Aged 72 years. Brooklyn, February.
 Barrell, Wilbur Fiske, actor. Aged 69 years. Brooklyn, N.Y., August 8.
 Barry, Pom., circus clown. Aged 69 years. Albany, N.Y., January 16.
 Bascombe, Henry L., actor. Aged 75 years. Forrest Home, Philadelphia, July 17.
 Beane, Fannie, shoe sand dancer—Bronx, N.Y., June 8.
 Bechtel, Frederick, music teacher. Aged 82 years. Brooklyn, N.Y., November 23.
 Beckwith, William G., sketch author. Rockaway, September 26.
 Bell, Josephine, chorus girl. Jackson, Mich., September.
 Benedict, Augustus H. Aged 70 years. Watertown, N.J., December 20, 1908.
 Berger, Henry G., manager. Boston. December 1, 1908.
 Bertha, Madame, Dutch comedienne. Chicago, Ill., October 23.
 Bill, Frank E. Aged 53 years. Winthrop, Mass., July 8.
 Bird, Mrs. Lizzie, vaudeville performer. Oakland, Cal., June 24.
 Bishop, William H., manager. Aged 64 years. New York, March 7.
 Bissell, W. L., manager. Wayne County, Pa., March 31.
 Blanchard, Harry W., actor. Salt Lake City, September 30.
 Blinn, Nellie Holbrook, actress. San Francisco, July 5.
 Boardman, Chas. E., actor. Aged 47 years. Arlington, Mass., July 13.
 Bonheur, Stella. Cincinnati, July 2.
 Boshell, Alfred A. St. Paul, Minn., August 27.
 Bourne, Dorothy Ross, actress. Aged 52 years. Leavenworth, Kan., December 18, 1908.
 Bowles, C. H., old-time comic singer. Aged 71 years. Philadelphia, July 23.
 Boyd, Nellie, actress. Fresno, Cal., November 13.
 Boyne, James, musician. Aged 75 years. Joliet, Ill., August 28.
 Bradley, Harry (Burchsted), actor. Aged 63 years. Bedford City, Va., October 13.
 Brennan, Mrs. Florence, actress. New York, February 14.
 Broadwell, Chas., actor. Cincinnati, O., June 27.
 Broeck, May Ten, vaudeville artist. Boston Mass., December 4, 1908.
 Brooks, A. R., actor. Aged 69 years. Fresno, Cal., March 10.
 Brown, Bruce D., violinist. Aged 36 years. Baltimore, September 23.
 Brown, Myrtle L., pianist. Aged 28 years. Boswell, Ind., June.
 Bruce, Meriam, actor. Boston, February 26.
 Bryant, Tom, minstrel. Boston, Mass., January 14.
 Buck, Anna Sellers, actress. Philadelphia, May 4.
 Buck, Dudley, musician. West Orange, N.J., October 6.
 Burke, Fannie, actress. Logansport, Ind., July 12.
 Burleigh, Col. J. L., one time actor. Aged 61 years. Brooklyn, May 9.
 Byrne, Chas. A., dramatist. Aged 61 years. Jersey City, N.J., August 23.
 Cambridge, Arthur G., agent. Aged 69 years. Hawthorne N.Y., August 3.
 Campbell, Thos. J., theatre proprietor, Cincinnati, June 11.
 Cannon, Joe, vaudeville artist. Philadelphia, April 17.
 Carnes, Mentor, old-time minstrel singer. Chicago, July 13.
 Carr, Herbert, actor. Washington, D.C., November 15.
 Carroll, William, comedian. Camden, N.J., February 22.
 Carroll, Chas. J., manager. Aged 50 years. Brooklyn, April 14.
 Castello, Dan, showman. Chicago, Ill., July 28.
 Castle, William, tenor. Aged 73 years. Chicago, Ill., March 31.
 Chaufrau, Mrs. H. E. (Henrietta Baker), actress. Aged 72 years. Burlington, N.J., September 21.
 Chesneys, V. R., manager. December 9, 1908.
 Chin, Sam, Chinese actor. New York, July 15.
 Christie, W., singer. Denver, Col., May 11.
 Clark, Mrs. J. M., authoress. Aged 55 years. West Orange, N.J., April 30.
 Clarke, Eugene, tenor. Aged 66 years. New York, July 25.
 Cleveland, Bessie (Mrs. J. A. Burke), actress. New York, February 4.
 Coleman, W. E., actor. Aged 66 years. Alameda, Cal., April 4.

- Comley, W. J., comic opera producer. New York, June 16.
- Connors, James, vaudeville artist. New York, January 3.
- Conrad, Miss Fred, vaudeville artist. Green Bay, Wis., December 6, 1908.
- Conrad, Herman, impresario. Aged 33 years. Meran, Austrian Tyrol, April 27.
- Conrad, J. R., one time manager. New York, June 29.
- Cornya, Clara M., actress. Vancouver, B.C., May 10.
- Cosgrove, John F., manager. Aged 59 years. Lowell, Mass., March 6.
- Cotter, Frank G., manager. New York City, December 11, 1908.
- Crompton, William H., actor. Aged 66 years. New York City, October 23.
- Crooks, Howard M., vaudeville artist. Daytona, Fla., March.
- Crouch, Chas., comedian. Ellsworth, Wis., April 20.
- Cullen Edward, business manager. Cincinnati, June 7.
- Cunningham, Hugh. Seattle, Wash., May 12.
- Curran, Emma A., actress. New York, May 28.
- Dalrymple, W. H., manager. Aged 46 years. Belleville, Ill., February 24.
- Daly, Thomas, singer. West Haven, Conn., March 17.
- Darcey, John, vaudeville artist. Aged 21 years. New York, December 16, 1908.
- Dashington, William, vaudeville performer. Aged 23 years. August 18.
- Davidson, William Hampden, veteran actor. Aged 59 years. Newark, O., November 16.
- Deakin Harry, manager. Chicago, December 11, 1908.
- De Barry, James J., actor. Brooklyn, N.Y., September 2.
- Demmitt, C. R., treasurer. Buffalo, N.Y., April 13.
- Densmore, George Bartlett, critic and dramatist. Aged 82 years. Thermalito, Cal., September 8.
- Dexter, Alvin H., manager. Aged 57 years. Palisades, N.J., March 22.
- Dilley, O. H., musical director. Senecaville, O., April 1.
- Dillon, J. P., comedian. Aged 43 years. Mankato, Minn., August 2.
- Dillon, Astor J. Chicago, January 1.
- Dillon, Richard, actor. Aged 58 years. New York, December 14, 1908.
- Dixon, Helen Florence, one time actress. Denver, Col., September.
- Dodson, Alton M., musician. Aged twenty-five years. Luverne, Minn., June 21.
- Donozan, W. F., coloured singer. Boston, Mass., March 5.
- Downs, Martin J. Toronto, Can., October 19.
- Drisdall, David, minstrel. St. Louis, Mo., February 2.
- Dueron, W. J., circus performer. Bedford City, Va., September 25.
- Dunn, E. L., minstrel. Eureka Springs, Col., March 15.
- Dunn, Orson, M., actor, Boston, Mass., January 1.
- Eagle, Anna, actress. Aged 33 years. New York, August 21.
- Edwards, Major Maze, manager. Plainfield, N.J., July 4.
- Egerton, H. Calvert, one time manager. Aged 52 years. Plainfield, N.J., September 26.
- Ehning, August, manager. Aged 60 years. Hagerstown, Md., January 25.
- Ernest, W. jun., playwright. Aged 34 years. January 22.
- Erickson, James J., manager. Portland, Ore., November 2.
- Ettinger, Rose. Waterloo, Ia., May 13.
- Evans, Harry. Aged 40 years. Pittsburgh, Pa., August 3.
- Fahbro-Muller, Mme. Inez, one time operatic singer. Aged 80 years. San Francisco, Cal., August 30.
- Falcon, Louis, acrobat. Seattle, Wash., August 19.
- Fantoni, Count Augusto, one time dramatist. New York City, October 28.
- Fay, John T., mind reader. Aged 22 years. Oakland, Cal., December 21, 1908.
- Fenton, H. C., song writer. Bridgport, Conn., March.
- Ferguson, Chas. H., actor. Rapid City, Ill., November 7.
- Firms, Mrs. S. M. Aged 53 years. St. Louis, Mo., December 8, 1908.
- Fiske, Clinton B. Aged 38 years. San Antonio, Tex., November 28.
- Fitch, Clyde, dramatist. Aged 44 years. Chalons-sur-Marne, France, September 4.
- Fitzgerald, Anita, vaudeville artist. San Francisco, January.
- Fitzgerald, Mary, actress. Alameda Co., Cal., February 22.
- Flagg, Helene Rosenthal, actress. Rye, N.Y., September 9.
- Folks, R. D., manager. Aged 73 years. Pontiac, Ill., January 8.
- Foster, Jesse W., circus man. New York, June.
- Freas, W. T., stage manager. Aged 37 years. Frankfort, Md., February 23.
- Frees, John, jun., theatrical mechanic. December 2, 1908.
- Freeze, Laurence, vaudeville artist. Rockville, Conn., April 6.
- Frosto, Charles, vaudeville artist. Chicago, January 29.
- Gaffy, William, musical performer. Meriden, Conn., June 21.
- Gardenier, Edward, song writer. Williamsburg, N.Y., February 17.
- Gentle, Jack, variety artist. Spokane, Wash., December 30, 1908.
- Germon, Mrs. Jane, actress. Aged 87 years. Baltimore, August 10.
- Gifford, Adolph, manager. Mt. Carroll, Ill., November 10.
- Gilder, John Francis, pianist. Bordentown, N.J., December 2, 1908.
- Gill, Jack. Aged 25 years. Manchester, N.H., November 20.
- Gillin, R. F., theatrical printer. Aged 62 years. Brooklyn, January 18.
- Glazier, Harry, actor. Pasadena, Cal., December 16, 1908.
- Gleason, W. L., actor. Aged 59 years. Fruitville, Oakland, Cal., October 20.
- Golden, Richard. Aged 55 years. Brooklyn, August 13.
- Goldie, Samuel, manager. Aged 34 years. Lakewood, N.J., February 3.
- Gordin, Jacob, Yiddish dramatist. Aged 56 years. Brooklyn, June 11.
- Gorton, Joseph Jan, musician. Aged 31 years. Friendship, N.Y., December 10, 1908.
- Gotthold, E. M. Bedford City, Va., July 29.
- Gracie, Chas. G., vaudeville performer. New York, August 15.
- Granger, Mrs. W. F., one time danseuse. Monticello, N.Y., July 20.
- Gray, Alfred, drum major. Aged 70 years. Morristown, N.J., December 2, 1908.
- Gregory, A. W., actor. Aged 63 years. East Orange, N.J., April 10.
- Griffith, E. W., advance. Omaha, Neb., August 17.
- Guetter, Max, musician. Minneapolis, Minn., August.

- Hackett, Mrs., J. H. Aged 74 years. New York, October 27.
- Hale, Oliver, conjurer. Aged 65 years. Harlem, February 23.
- Hall, Lewis Bishop, actor. New York, August 19.
- Hamilburg, S. J. Blue Hill, R.I., March 4.
- Hamilton, John W., one time manager. Stamford, Conn., April 23.
- Harrington, John. Aged 58 years. Boston, Mass., May 24.
- Harrison, Bessie, Toronto, Can., April 22.
- Harrison, Mrs. Louise, actress. New York, November 26.
- Hart, John, manager. Aged 70 years. New York, August 19.
- Hawley, Ida, singer. New York City, December 9, 1908.
- Hawthorne, Mrs. M. K., one time actress. Aged 54 years. Elkhart, Ind., September 11.
- Haywood, Lizzie, vaudeville artist. Jersey City, N.J., December 15, 1908.
- Henderson, Mrs. Ettie. Aged 72 years. West Long Branch, N.J., October 7.
- Henderson, Henry M., manager. Aged 65 years. Pasadena, Cal., August 29.
- Henderson, Lloyd, actor. Pittsburgh, Pa., September 2.
- Hess, C. D., operatic manager. Aged 70 years. Westville, Laporte County, Ind., February 15.
- Hicks, John J., treasurer. Joliet, Ill., March 6.
- Hicks, George H., one time acrobat. Cincinnati, O., October 5.
- Hill, Levi P., theatre proprietor. Fall River, Mass., January 28.
- Hillman, Molly, circus rider. Aged 93 years. Greenfield, Pa., December 21, 1908.
- Hilton, Raymond A., manager. Aged 38 years. Fredonia, N.Y., February 17.
- Hine, Charles. Aged 45 years. Spring Valley, N.Y., May 20.
- Hoff, Charles A., treasurer. Philadelphia, December 13, 1908.
- Hoffman, Richard, composer. Aged 78 years. Mount Kisco, N.Y., August 17.
- Hogan, Ernest, comedian. Aged 50 years. New York, May 20.
- Holmes, John W. Aged 62 years. Brooklyn, New York, October 15.
- Honneus, C. J., cyclist. Dawson, Ga., February 27.
- Hopkins, Colonel J. D., manager. Aged 63 years. St. Louis, Mo., October 24.
- Horsman, Mrs. F. L. B., composer. Aged 60 years. Brooklyn, May 12.
- Hoven, Van, musician. January 30.
- Howard, Billy, vaudeville performer. Aged 22 years. East Jordan, Mich., June 19.
- Humbert, R. R., actor. Aged 28 years. St. Marsy, Mo., June 4.
- Humphries, Tom, comedian. Aged 37 years. New York, August 23.
- Hunt, William, actor. Aged 33 years. Catskill, N.Y., November 10.
- Hurtig, Benjamin, manager. February 13.
- Hyle, Helene (see Flagg), actress. Rye, N.Y., September 9.
- Ince, John E., comedian. Aged 68 years. Sheepshed Bay, January 25.
- Inzalls, Judge H. P., showman. Aged 82 years. Huntsville, O., December 6, 1908.
- Jack, Mrs. Burt M., vaudeville artist. Farmington, Mo., May 22.
- Jackson, Beebe, vaudeville artist. Jersey City, N.J., May.
- James Cecil Calvert, tenor. Aged 32 years. New York City, October 19.
- Jamison, Annie, actress. New York City, February 18.
- Jennings, John J., writer. New York, July.
- Jewell, Jesse, vaudeville artist. Brooklyn, February 10.
- Johnson, H. R., actor and journalist. New York, July.
- Johnson, Jeff, carpenter. Long Island City, May 25.
- Jordan, Patrick W., actor. St. John's, Newfoundland, May 18.
- Jones, Harry, singer. West Scranton, Pa., January 5.
- Jones, Walter W., black-faced comedian. Aged 40 years. Denver, Col., May.
- Joyce, Mme., actress. Baltimore, Md., February 29.
- Juvelier, Mrs. Yetta, Yiddish actress. Aged 45 years. New York, December 7, 1908.
- Kalitz, W., band leader. Philadelphia, June 6.
- Kane, Hugh, one time minstrel. Aged 35 years. Youngstown, O., May 13.
- Karle, Amalia, actress. Aged 26 years. New York, January 30.
- Keefe, J. P., actor. Aged 66 years. Staten Island, June 4.
- Keener, Chas. C., agent. October 15.
- Kelly, Sadie (Mrs. J. J. Schlange). St. Louis, January 26.
- Kelly, Thomas, tenor. Aged 36 years. Long Island City, January 3.
- Kelly, W. J., stage hand. Aged 60 years. New York, January 27.
- Kempton, L. Alfred, manager. Denver, Col., August 22.
- Kennedy, John P., actor. November 3.
- Kennedy, James, stage hand. Brooklyn, N.Y., January 5.
- Kenney, Maizie, burlesque actress. Philadelphia, January 26.
- Kerr, George W., actor. Aged 44 years. April 26.
- King, Burt, pianist. Canton, N.C., October 11.
- Knap, William B., agent. Aged 60 years. Boston, Mass., December.
- Kusel, Jules, manager and actor. Aged 45 years. New York, November 8.
- Lamphear, A. L., stage carpenter. Chicago, Ill., July 21.
- Lancaster, Lillian, actress. Denver, January 28.
- Lane, Walker, advance agent. Buffalo, N.Y., December 21, 1908.
- Lathrop, James M., manager. Detroit, Mich., January 26.
- Lavigne, L. J., composer. Montreal, Can., January 18.
- Lea, Betty, actress. New York, January 28.
- Lee, J. Fenimore. Brooklyn, N.Y., February 7.
- Lee, E. Lawrence, actor. Chicago, December 29, 1908.
- Lee, Bertena, actress. Aged 28 years. Put-in-Bay, O., June 2.
- Lee, Chas., stage carpenter. Aged 42 years. New Orleans, La., June 22.
- Le Moine, Judith, actress. Harrisburg, Pa., January 2.
- Lempert, L. H., theatrical architect. Rochester, N.Y., May 11.
- Leonard, Alexander, actor. New York, February 23.
- Lester, Georgia, actress. Aged 45 years. October 23.
- Levick, Gustavus R., actor. Aged 55 years. New York, July 8.
- Lewis, Gertie (Mrs. Ferd Drumm), actress. Michigan City, February 10.
- Lister, Ernest J., advance. Aged 27 years. Weston, W. Va., April 9.
- Lohman, Henry, actor. New York, September 16.
- Logan, Olive, authoress. Banstead, England, April 28.

- Lethrop, F. P., manager. Aged 23 years. New York, March 14.
- Lubs, Louis H., vaudeville artist. Aged 53 years. Brooklyn, N.Y., December 20, 1908.
- Lynch, E. F., singer. Jackson, Mich., July 10.
- MacArthur, James, dramatist. New York February 11.
- Mack, Bess, vaudeville performer. Pembroke, Ont., Can., September 4.
- Madigan, Morgan, eug dancer. Bridgeport, Conn., August 11.
- Mangles, John F., diver. San Francisco, Cal., October 5.
- Manning, John, circus performer. Aged 38 years. Bronx, N.Y., December 7, 1908.
- Masterson, Max, one time manager. Aged 65 years. New York, August 20.
- Mardell, W. F., circus artist. Memphis, Tenn., December 28, 1908.
- Maretszki, Mme. Apollonie, opera singer. Huguenot, S.I., January 16.
- Mason, Frances. Aged 30 years. Vincennes, Ind., December 10, 1908.
- Mathews, Walter S., actor. Aged 45 years. Louisville, Ky., April 14.
- May, W. L., one time actor. Aged 80 years. Dayton, Ohio, October 26.
- Mayhew, Jeannette, actress. Aged 24 years. Peoria, Ill., July 16.
- McAndrews, W. P., musical conductor. Wilkes Barre, Pa., August.
- McAvoy, Dan, actor. Aged 37 years. October 1.
- McCoy, Amos, acrobat. Colorado, Springs, March 15.
- McDonald, Donald, acrobat. New York, June 27.
- McKenzie, William, actor. Aged 35. Warren, O., July 4.
- McLeod, Kenneth, actor. Aged 39 years. Toledo, O., August 13.
- McRaven, Carl W., vaudeville performer. Oklahoma City, Okla., November 15.
- Merkle, H. E., agent. Kansas City, Mo., February 12.
- Merrill, S. D., actor. San Antonio, Tex., February 18.
- Meyer, Otto H., vaudeville artist. Ft. Worth, Tex., March 13.
- Meyrelles, J. D., bandmaster. Kansas City, Mo., May 31.
- Middleton, George, one time minstrel. Aged 38 years. Atlantic City, N.J., November 12.
- Miller, Charles, Yiddish playwright. June 28.
- Millward, Herbert, actor (brother of Jessie Millward). October.
- Milton, Gus, vaudeville artist. Chicago, O., February 22.
- Milton, Charles W., black-face comedian. Aged 39 years. Milledgeville, Ga., November.
- Mitchell, B. Frank, manager. Aged 41 years. New York, December 26, 1908.
- Mitchell, Charles S., manager. Aged 69 years. March 1.
- Monroe, Fannie, vaudeville actress. New York, June 10.
- Moore, Marie, soprano. Aged 55 years. Post Falls, Idaho, September 1.
- Morgan, John, circus performer. Aged 38 years. St. Louis, Mo., March 21.
- Morton, George E., advance agent. New Haven, January 9.
- Morton, Joseph K., Asbury Park, N.J., May 7.
- Mossmann, G. Frank. Aged 34 years. New York, November 14.
- Muenster, Mrs. Louise. New York, January 16.
- Mulholland, Nellie (Mrs. J. E. Whiting). Aged 64 years. Detroit, December 11, 1908.
- Murphy, Tom J., billposter. Aged 65 years. Brooklyn, January 5.
- Murphy, David W., vaudeville performer. Aged 42 years. New York, August 29.
- Nahn, Simon, manager. New York, March 20.
- Nanney, Patrick A., actor. Aged 65 years. New York City, October 31.
- Navarro, J. F. de, father-in-law of Mary Anderson. New York, February 3.
- Nerney, S. H., actor. Aged 80 years. Actors' Home, Staten Island, February 18.
- Nokomis, Chas. D., treasurer. Chicago, August 23.
- Norfleet, Oscar, actor. Aged 36 years. New York, February 9.
- Norman, Mrs. H. B., actress. Dorchester, Mass., March 28.
- Nunn, M. H., musician. Bay City, Mich., March.
- O'Brien, Neil, actor. New York City, October 18.
- Odell, Alma (Mlle. Alma), wire walker. Aged 40 years. Chicago, December 19, 1908.
- Olney, Channey, actress. Syracuse, N.Y., February 28.
- O'Rourke, Mary Alice, vaudeville performer. Philadelphia, July 22.
- Patterson, Samuel B., manager. New York City, November 26.
- Peterson, Gertie, vaudeville artist. New York, January 21.
- Phillips, Mrs. M. Clifton, actress. Salt Lake City, February 11.
- Poelman, Johanna, Mme., singer. Lebanon, O., April 30.
- Powers, Eddie, black-face comedian. Muncie, Ind., July 9.
- Price, Bijou L., vaudeville performer. New York September 6.
- Prosho, Prof. Thomas, musician. New York, June 20.
- Quick, Fanny (Mrs. Granger), dancer. Mon-ticello, New York, July 20.
- Randall, Horace, vaudeville artist. New London, Conn., February 28.
- Reano, Robert, vaudeville artist. Aged 42 years. New York City, March 5.
- Reeder, Thomas, stage carpenter. Memphis, Penn., November 18.
- Reich, William, actor. Brooklyn, New York, December 13, 1908.
- Reinaw, Franz D., actor. Aged 65 years. Atlanta, Ga., December 30, 1908.
- Reno, Adele, vaudeville artist. New York, March 21.
- Reynolds, Barney, comedian. Aged 77 years. Chicago, Ill., January 4.
- Richards, Harry, advance agent. Chicago, Ill., April 16.
- Ritchie, Cora. Aged 47 years. November 16.
- Roberts, May. Actors' Home, Staten Island, December 16, 1908.
- Roberts, Oswald, actor. Philadelphia, April 13.
- Robinson, A. E., actor. Aged 28 years. Minneapolis, Minn., January.
- Robinson, Frank C., actor. Aged 21 years. Mitchell, S.D., January 21.
- Rose, Mrs. Dora, mother of Julian Rose. New York City, October 17.
- Rotter-Dieffenbach, Mme. Johanna, one-time opera singer. Aged 76 years. West Nyack, New York, July 24.
- Rudolph, Carl, actor. Aged 69 years. Brooklyn, New York, August 8.
- Runkel, David, actor. Durham, N.C., August 27.
- Russell, James, stage mechanic. Boston, December 24, 1908.
- St. Leon, Alfred, acrobat. Rutland, Mass., February 14.
- Sunday, Ada, vaudeville artist. Aged 38 years. New York, December 8, 1908.

- Sanford, T. L., one time stage manager, New York, March 18.
- Sassaria, Chas. J., showman. Aged 36 years. Phillipsburg, Pa., August 25.
- Satterlee, Neva, musician. Aged 36 years. Syracuse, New York, February 18.
- Satterley, James V., treasurer. New Orleans, November 7.
- Saunders, Mrs. E. R., one-time actress. Aged 99 years. San Francisco, October 7.
- Saxon, Avon, singer. Aged 52 years. Halifax, N.S., March 24.
- Schafer, William, one-time clown. Aged 53 years. Newtown, New York, August 28.
- Scheerer, William, strong man. Aged 42 years. Elizabeth, N.J., November 9.
- Schillaci-Iznazio, circus performer. November 3.
- Schmidt, Paul, violinist. San Francisco, Cal., August 21.
- Schonberg, J. L., electrician. Brooklyn, New York, September 8.
- Schwartz, Joseph, actor. Aged 20 years. Philadelphia, September 22.
- Scott, Robert, one-time actor. Honolulu, H.I., August 9.
- Seach, W. H., manager. Sault Ste. Marie, Mich., April 28.
- Sedgwick, Francis, actor. Atlantic City, N.J., February 22.
- Settle, James, singer. Aged 37 years. New York, November 12.
- Sharland, J. B., musician. Aged 76 years. Boston, Mass., March 21.
- Shaw, Larry, vaudeville artist. Oswego, N.Y., December 3, 1908.
- Shaw, Charles A., showman. Aged 65 years. Roxbury, Mass., January 8.
- Shelley, Carlyle, actor. Aged 24 years. Orillia, Ont., September 22.
- Showalter, Jasper, musician. New York, December 14, 1908.
- Silver, Richard B., showman. Aged 82 years. Traverse City, Mich., October 10.
- Simpson, Robert J., manager. Aged 71 years. Philadelphia, December 9, 1908.
- Smith, A. V., musician. Wichita, Kan., November 22.
- Smith, Dexter, song writer. Aged 71 years. Boston, November 29.
- Smith, Thomas J., vaudeville performer. Pueblo, Col., November 27.
- Sobeski, Carl, baritone. Aged 45 years. Brookline, Mass., October 28.
- Somerville, Robert, actor. Aged 84 years. Flushing, L.I., February.
- Speck, Harry, Liliputian comedian. Shamokin, Pa., June 8.
- Spragueillo, Juanita, vaudeville artist. Williston, N. Dak., April 17.
- Stanford, Carrie, song writer. Aged 40 years. New York, April 10.
- Stanley, H. C., actor. Aged 62 years. Spokane, Wash., February 18.
- Stanley, Paul, comedian and composer. Aged 61 years. Denver, Col., March 15.
- Stanhope, G. W., manager. Aged 72 years. New York, May 19.
- Starin, J. H., Aged 84 years. New York, March 22.
- Stephens, Fred V., actor. Seward, Neb., August 15.
- Stephens, E. H., actor. Aged 70 years. Bedford City, Va., April 13.
- Stevens, Benjamin, circus rider. Aged 77 years. Brooklyn, N.Y., December 4, 1908.
- Stewart, Nelly, actress. Salt Lake City, November 16.
- Stewart, Edward C., actor. Roswell, New Mexico, March 6.
- Stiles, Billy, one-time minstrel. Newark, N.J., October 10.
- Stinson, Al., vaudeville performer. Red Bank, N.J., July 3.
- Stirling, Earl, actor. Chicago, April 4.
- Stoddard, C. W., author. Aged 65 years. Monterey, Cal., April 24.
- Stone, W. O., manager. Aged 63 years. Green Bay, Wis., July 11.
- Stone, Sol., lightning calculator. Aged 45 years. Chicago, November 14.
- Streeter, L. P., May 18.
- Stringham, Sadie, actress. Aged 57 years. Amityville, December 14, 1908.
- Stuart, Mrs. E. Louise, première danseuse. Aged 79 years. Passaic, N.J., December 15, 1908.
- Sutherland, Evelyn Greenleaf, playwright. Boston, December 24, 1908.
- Taft, Garrison, drummer. Aged 34 years. Butte, Mont., December 22, 1908.
- Taggart, James (Maloney), vaudeville artist. Chicago, Ill., January 8.
- Taylor, Jack, drummer. New York, February 13.
- Taylor, Paul, actor. Aged 35 years. New York, October 19.
- Thomas, Lew, manager. Aged 51 years. Canal Dover, O., April 20.
- Thompson, Berry C., vaudeville artist. Philadelphia, December, 1908.
- Thompson, W. C., advance agent. Chicago, June.
- Thompson, Will L., song writer. Aged 61 years. New York, September 20.
- Thompson, Peter M., Irish comedian. Aged 41 years. Providence, R.I., November 10.
- Thornton, Clara, actress. Detroit, Mich., January 8.
- Todd, H. C., Aged 55 years. Toronto, Can., April 5.
- Tompkins, Eugene, theatrical manager. Aged 58 years. Boston, February 22.
- Toole, J. Edwin, actor. October 31.
- Tracey, John L., actor. Binghamton, N.Y., May 29.
- Traitel, David, manager. New York, July 24.
- Tremaine, H. H., manager. Aged 46 years. Cumberland, Md., April 14.
- Turner, E., clown. Galetton, Pa., May 23.
- Vail, Franklyn, actor. Aged 29 years. Brooklyn, N.Y., July 18.
- Valentine, W. P., vaudeville manager. Aged 93 years. Coney Island, N.Y., March 24.
- Valentine, T. C., actor. New York, August 19.
- Vaughan, Lawrence J. Leo, one-time actor. Dubuque, Iowa, May 9.
- Verney, Samuel H., actor. Aged 80 years. Actors' Home, Staten Island, February 18.
- Vincent, Mrs. C., Aged 68 years. Actors' Home, Staten Island, December 7, 1908.
- Voto, Claude de, vaudeville artist. Vinton, Ia., April 7.
- Wachsner, Leon, manager. Buffalo, February 21.
- Walker, W. E., one-time advance. Aged 55 years. Cincinnati, February 14.
- Wallack, Mrs. Lester, Aged 84 years. New York, March 28.
- Waltham, Robert, actor. Aged 33 years. Chicago, March 4.
- Warner, Charles, actor. Aged 62 years. New York, February 11.
- Warner, Harry B., manager. Aged 63 years. New York, August 28.
- Weber, W. H., manager. San Francisco, March 19.
- Wehman, A. C., song publisher. Aged 37 years. Brooklyn, January 23.

- Werner, H. O., manager. Johnstown, Pa., March 27.
- Weisman, J. F., stage manager. Baltimore, March 7.
- Weston, Rose, chorus girl. Oklahoma City, Okla., November 21.
- Wheeler, W. E., trombonist. Saratoga, N.Y., August 3.
- Whidden, William H., musician. Everett, Mass., September 1.
- Whitcomb, Franklin, vaudeville performer.
- Payne, O., May 6.
- Whiteford, Rose Romaine (Worthington), actress. Chicago, February 22.
- Widmer, J. A., musical director. Aged 42 years. Brooklyn, March 10.
- Williams, Lew, vaudeville artist. Punta Arena, Cal., May 15.
- Williams, Jean, manager and advance. Brooklyn, November.
- Wilson, A. W., manager. Somers Point, N.J., December 7, 1908.
- Wilson, Lydia Ann. Colorado Springs, Col., February 5.
- Wilson, Fred, manager. Newark, April 24.
- Wilson, J. Ross, showman. Aged 41 years. Laurens, S.C., May 13.
- Wixon, Mrs. Nat, actress. Livingston, N.Y., April 5.
- Woolingham, Bozo, circus artist. Atlanta, Ga., February.
- Worthington, Mary (see Whiteford), actress. Aged 26 years. Chicago, February 22.
- Young, Collin, comedian. Albany, N.Y., May.

NEW THEATRES OPENED IN AMERICA.

FROM DECEMBER, 1908, TO END OF NOVEMBER, 1909.

1908.

- December 21.—Walker Theatre, Los Angeles (vaudeville).
- December 21.—Family Theatre, Minneapolis (vaudeville).
- December 25.—Elsworth and Jordan Theatre, Oklahoma City.
- December 28.—Miles Theatre, Minneapolis (vaudeville).
- December 28.—Victoria Theatre, Baltimore (vaudeville).
- December 31.—National Theatre, Chicago.

1909.

- January 20.—Grand Opera House, Huntingdon, Pa.
- January 25.—Star Theatre, Scranton (vaudeville).
- January 25.—New Wigwam Theatre, Martinsville, Md. (vaudeville).
- January 14.—Family Theatre, Toledo (formerly Princess Rink) (vaudeville).
- January.—New Theatre at St. Augustine.
- January 25.—Harnois Theatre, Missoula, Mont.
- March 2.—Temple Theatre, Grand Rapids, Mich. (vaudeville).
- March 6.—Beardsley Theatre, Red Oak, Ia.
- March 22.—New Lyric Theatre, Jamestown, N.Y. (vaudeville).
- March 29.—Princess Theatre, Wichita, Kan. (vaudeville).
- April 18.—New Vaudeville Theatre, Houston, Tex. (pictures and vaudeville).
- April 19.—Plymouth Theatre, Plymouth, Mass. (vaudeville).
- April 19.—Victoria Theatre, Lafayette, Ind.
- April 19.—Auditorium Theatre, Pratt, Kan.
- April 19.—Royal Theatre, New Bedford, Mass. (vaudeville).
- May 1.—Hart's Theatre, San Mateo, Cal. (vaudeville).
- May 29.—Aldome, Des Moines, Ia. (drama, stock).
- May 31.—The Nixon Theatre, Alton, Ill. (vaudeville).
- June 19.—Lyric Theatre, Houghton, Mich.
- July 12.—Alhambra Theatre, Seattle, Wash.
- July 19.—Wilson Avenue Theatre, Chicago (vaudeville).
- August 30.—New Gaiety Theatre, Louisville.
- August 30.—New Theatre, Toronto, Can.
- September 3.—Fuller Theatre, Kalamazoo, Mich.
- September 4.—Hamilton Theatre, Chicago (vaudeville).
- September 5.—Crown Theatre, Chicago (vaudeville).
- September 6.—New Bijou Theatre, Battle Creek, Mich. (vaudeville).
- September 6.—Valenteene Theatre, Greenville, S.C. (vaudeville).
- September.—American Theatre, Cincinnati (vaudeville).
- September.—William Penn Theatre, Philadelphia (vaudeville).
- September.—Grand Theatre, Davenport, Ia.
- September.—Barrymore Theatre, Moline, Ill.
- October 4.—New Washington Theatre, Boston, Mass. (vaudeville and pictures).
- October 11.—Orpheum Theatre, Kingston, Ont. (vaudeville).
- October 18.—Lyceum Theatre, Port Arthur, Ont. (vaudeville).
- October 25.—Cort Theatre, Chicago.
- November 1.—New Bronx Opera House, Bronx.
- November 1.—Superior Grand Theatre, Superior, Minn.
- November 6.—New Theatre, New York.
- November 7.—Gaiety Theatre, Kansas City.
- November 8.—Back Bay Opera House, Boston.
- November 13.—New Gaiety Theatre, Minneapolis.
- November 14.—New Theatre, West Baden Springs.
- November 22.—Colonial Theatre, Indianapolis.
- November 22.—New Vaudeville Theatre, Mobile, Ala.
- November 22.—Bijou, Dubuque, Ia. (vaudeville).

PARIS STAGE.

PRINCIPAL PLAYS AND IMPORTANT REVIVALS DURING THE YEAR 1909.

* Indicates Revival.

JANUARY.

- Jan. 7. *La Tragédie Royale*, drama, in three acts, by M. Saint Georges de Bouhélier; *La Mort de Pan*, drama, in two acts, by M. Alexandre Arnoux—Odéon.
 9. *La Tour du Silence*, drama, in three acts, by M. Collijn; *Les Lettres Brûlées*, comedy, in one act, by M. J. W. Biestock—Des Arts.
 13. *Monna Vanna*, lyric drama, in four acts and five tableaux, by M. Maurice Maeterlinck, with music by Henry Février—Grand Opéra.
 14. *En l'Air Messieurs!* revue, in three acts, by MM. Henry Moreau and Charles Quinet—Moulin-Rouge.
 15. *Madame Malbrough*, opera-bouffe, in three acts, by M. Lucien Métivet, with music by M. Lachaume—Folies-Dramatiques.
 15. For the 287th Molière anniversary, the programme at the Comédie Française consisted of *Le Mariage Forcé*, *Les Femmes Savantes*, with a new one act play by M. Antoine Yvan, entitled *Le Jardin de Molière*.
 15. *La 23-Z*, comedy, in one act, by MM. Léval and Van Ysen. *Le Médecin du Cœur*, comedy, in one act, by M. Michel Provins—Capucines.
 18.* *Mademoiselle Josette ma Femine*, comedy, in three acts, by MM. Paul Gavault and Robert Charvay—Gymnase.
 18.* *La Parisienne*, comedy, in three acts, by Henry Becque—Comédie-Française.
 21. *Une Grosse Affaire*, comedy, in three acts—Nouveautés.
 22. *La Dette*, comedy, in three acts, by Gabriel Trarieux; and *Les Jumeaux de Brighton*, comedy, in three acts, by Tristan Bernard—Antoine.
 23.* *La Course du Flambeau*, drama, in three acts, by Paul Hervieu—Réjane.
 25. *Hernani*, lyric drama, adapted from Victor Hugo's play, by Gustave Rivet, with music by Henri Hirschmann—Gaité.
 26. *Les Grands*, comedy, in four acts, by MM. Pierre Veber and Serge Basset—Odéon.
 27. *La Fille des Rabenstein*, drama, in four acts and five tableaux, adapted from the German of E. de Wildenbruch by MM. Maurice Rémon and Mme. M. Valentin—Sarah Bernhardt.
 29. 4 fois 7, 28, comedy, in three acts, by Romain Coolus—Bouffes-Parisiens.

FEBRUARY.

2. *Perce-Neige et les Sept Gnomes*, fairy tale, adapted from Grimm's story by Mlle. J. Dartzal—de l'Œuvre.
 5.* *En Camarades*, comedy, in two acts, by Mme. Colette Willy—Comédie-Royale.

5. *Javotte*, ballet, in one act and three tableaux, by M. Croze, with music by Camille Saint-Saëns—Grand-Opéra.
 11.* *Lakmé*, comic opera, in three acts, by MM. Gondinet and Philippe Gillet, with music by Léo Delibes—Gaité.
 16. *Trains de Luxe*, comedy, in four acts, by Abel Hermant—Réjane.
 17. *Monsieur Zéro*, vaudeville, in three acts, by MM. Paul Gavault and Monezy-Eon—Palais-Royal.
 17. *La Marquesita*, drama, in three acts and eight tableaux, adapted by M. Robert d'Humières from the novel of Jean Louis Talon—des Arts.
 17. *La Furie*, drama, in five acts, in verse, by Jules Bois—Comédie-Française.
 19. *La Guerre*, drama, in three tableaux, adapted from the German of Robert Reinher by MM. Germain and Trébor; *Lorsque l'Enfant Parait*, comedy, in one act, by M. Charles Esquier; *Le Donataire*, comedy, in one act, by M. Léon Médard—Antoine.
 19. *L'An de Buridan*, comedy, in three acts, by MM. Robert de Flers and A. de Caillevet—Gymnase.
 25. A revue, in two acts, by MM. Lucien Boyer and Henry Enthoven, entitled *La Revue Joyeuse*, formed the inaugural spectacle of the new theatre—Le Diable-au-Corps.
 27. *J'en ai Plein le dos de Margot!* comedy, in two acts, by MM. Georges Courteline and Pierre Wolff; and *Le Juif Polonais*, drama, in three acts, by Erckmann-Chatrian—Renaissance.

MARCH.

1. The inaugural performance was given by the German troupe from Dusseldorf of *Medea* at the Marigny.
 4. *La Route d'Émérande*, drama, in five acts, in verse, adapted from the novel of Eugène Demolder by Jean Richépin—Vaudeville.
 5. *Cochon d'Enfant*, vaudeville, in three acts, by MM. André de Lorde and Raphaël—Cluny.
 5. *Wagon d'Amour*, vaudeville, in one act, by MM. Claude Roland and Jean Marièle—Cluny.
 5. *Hedda Gabler*, by Ibsen, performed by a German company from the Schauspielhaus Theatre in Dusseldorf, under the auspices of the Théâtre de l'Œuvre, at the Marigny.
 5. *La Veuve Soyeuse*, spectacular operette, in two acts and six tableaux, by MM. Eugène Youldot and Henry de Farcy—Parisiana.
 6.* *Le Courier de Lyon*, drama, in five acts and six tableaux, by MM. Moreau, Siraudin, and Delacour—Ambigu.

9. *Beethoven*, drama, in three acts, in verse, by M. René Fauchois—Odéon.
10. *Les Meubles Amis*, one-act comedy, by MM. Léon Alméras and Henri Desfontaines; *Fœu d'Chien*, comedy, in one act, by Henry Cachin; *Phalère Indien*, one-act farce by Mlle. Frauville; and *Mirette à ses Raisons*, one-act comedy, by Roman Coolus—Comédie-Royale.
11. *Solange*, comic opera, in three acts, by M. Adolphe Adérol, with music by G. Salvaviejo—Opéra Comique.
- 12.* *La Clairière*, drama, in four acts, by MM. Maurice Donnay and Lucien Descaves—Antoine.
13. *Le Greluchon*, comedy, in four acts, by Maurice Sergine—Athénée.
14. *La Secousse*, comedy, in one act, by Paul Franck—Michel.
15. *Plumbeacock vs. Poilowski*, operette, in one act, by MM. Maurice de Féraudy and Félix Pujet—Michel.
16. *Les Amis*, comedy, in two acts, in prose, by M. Abraham Dreyfus—Comédie-Française.
17. *La Meilleure des Femmes*, comedy, in three acts, by MM. Paul Bilhaud and Maurice Hennequin—Vaudeville.
18. *Connais-toi*, comedy, in three acts, by Paul Hervieu—Comédie-Française.
19. *Le Scoundrel*, comedy, in three acts, by Henry Bataille—Renaissance.

APRIL.

2. *Le Roi Bombance*, satirical tragedy, in four acts, by M. Marimetti, produced under the auspices of the Théâtre de l'Œuvre at the Marigny.
3. *La Romanichelle*, Bohemian story, in three acts, by M. Paul Franck, with music by Edouard Mathé—Michel.
3. *L'Impératrice*, play, in three acts and six tableaux, by Catulle Mendès—Réjane.
4. *L'Etan*, comedy, in three acts, by M. André Sardou, given under the auspices of Les Escholiers at the Fémina.
- 7.* *L'Assommoir*, drama, in five acts and nine tableaux, adapted by William Busnach from the novel of the same name by Emile Zola—Ambigu.
8. *La Fille de Pilate*, sacred drama, in three acts, in verse, by M. René Fauchois—Porte-St.-Martin.
- 10.* *Mariage d'étoile*, comedy, in three acts, by MM. Alexandre Bisson and Georges Thurner—Vaudeville.
14. *Aujourd'hui*, one-act comedy, by M. P. H. Raymond-Duval; *Les Possédées*, comedy, in three acts, by M. H. R. Lenormand—Des-Arts.
16. *Lancun*, drama, in four acts, by MM. Gustave Guiches and François de Nion—Porte-St.-Martin.
17. *Tell Pére, Tell Fils*, opera bouffe, in one act, by Sacha Guitry, with music by Tiarko Richépin; *Les Russians*, comedy, in two tableaux, by M. Charles Mére; *Jeux à la Cog*, revue, in one act, by M. Willy-Mérito.
21. *La Grande Amie*, comedy, in four acts, by Albert Fresquet; *Un Change*, comedy, in one act, by MM. François de Nion and G. de Buysseux—Fémina.
21. *Master Bob ("The Derby Winner")*, comedy, in four acts, by MM. Henry de Brisay and Marcel Lauras—Antoine.
27. *L'Es*, comedy, in four acts, by Léon Gaudillet—Vaudeville.

28. *La Veuve Joyeuse*, adaptation by MM. de Flers and de Caillavet of *The Merry Widow*—Apollo.
- 29.* *L'Honneur et l'Argent*, comedy, in five acts, in verse, by François Ponsard—Comédie-Française.

MAY.

5. *Bacchus*, an opera, in four acts and seven tableaux, by Catulle Mendès, with music by Jules Massenet—Grand-Opéra.
6. *Le Refuge*, a drama, in three acts, by M. Dario Niccodemi—Réjane.
6. *La Revue de Marigny*, a spectacular revue, in two acts and seventeen tableaux, by MM. Georges Briquet and Jean Bastia, with music by M. L. Halet—Marigny.
- 7.* *Les Danicheff*, a drama, in five acts, by M. Newsky—Odéon.
7. *L'Eventail de Lady Windermere*, an adaptation by MM. Rémon and Chalencion of Oscar Wilde's play—Des Arts.
- 10.* *La Retraite*, a drama, in four acts, adapted from the German of Herr Franz Beyerlein by MM. Rémon and N. Valentini—Vaudeville.
- 12.* *La Glu*, a drama, in five acts and six tableaux, by Jean Richépin—Porte St. Martin.
15. *L'Impasse*, a comedy, in four acts and five tableaux, by MM. Léon Xanrof and Fread Amy—Bouffes Parisiens.
18. *Effets d'Optique*, a comedy, in two acts, by Roman Coolus—Michel.
18. *Le Premier Pas*, a comedy, in one act, by MM. Darantière and Mazamey—Michel.
18. *Nuit Sicilienne*, a mimo-drama, in one act, by Lucien Meyrargue, with music by Willy Redstone—Michel.
24. *Paris-Sport*, a revue, in two acts, by MM. Michel Carré and André Barde—Capucines.
24. *Paris-Sport*, a revue, in two tableaux, by MM. Michel Carré and André Barde. —Capucines.
- 31.* *La Flûte Enchantée*, a féerie-opera, in four acts and sixteen tableaux, the French version by MM. Paul Ferrier and Alexandre Bisson, with music by Mozart—Opéra Comique.

JUNE.

2. *Les Buillonnés*, a comedy in three acts, by Mme. Jacques Terni—des-Arts.
- 4.* *Moins Cinq*, a comedy, in three acts, by MM. Paul Gavault and Georges Berr—Nouveautés.
7. *Judith*, an opera, in four acts, by the Russian composer, Serow—Châtellet.
8. *Lucette à la Caserne*, a spectacular operette, by MM. Daniel Riche and Maurice Mareil, with music by M. G. Goutlier—Parisiانا.
- 10.* *Champignol Malgré Lui*, a comedy, in three acts, by MM. Georges Feydeau and Maurice Desvallières—Ambigu.
10. *Zulma*, a lyric drama, in two acts, poem and music by M. R. de Miero, French version by M. Maurice Chassang—Réjane.
15. *Pierre de Lune*, a drama, in five acts and seven tableaux, adapted from a novel of Wilkie Collins, by MM. Louis Pericaud and Henri Desfontaines.—Porte-St.-Martin.
17. *La Rencontre*, a comedy, in four acts, in prose, by Pierre Berton—Comédie-Française.
17. *Le Testament*, a comedy, in one act, by M. Pierre Pointer—Grand-Guignol.

- 18.**Henry VIII.*, an opera, in four acts, by MM. Léonie Detro�at and Armand Silvestre, music by Camille Saint-Saens—Grand Opéra.
 29. *Stradivarius*, a one-act comedy, by M. Max Maurey, and *La Veille du Bonheur*, a one-act comedy, by MM. Georges de Bussyieux and François de Nion, performed at the gala performance on behalf of the victims of the earthquake at the Comédie-Française.
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JULY.

2. The Conservatoire competition singing classes commenced at the Opéra-Comique, the men's competition taking place on July 2 and the ladies' on July 3.
 4. *Le Festin du Roi*, drama, in three acts, by MM. Charles Méré and Henri Fescourt, produced at the Théâtre Antique de la Nature at Champigny-la-Bataille.
 7. The tragedy and comedy Conservatoire competitions took place at the Opéra-Comique.
 14.**Pour la Couronne*, four-act drama, by François Coppée, was performed in the Théâtre de Verdure at Saint-Gratien.
 16. The annual distribution of prizes to Conservatoire pupils was presided over by M. Dugardin-Beaumetz at the Conservatoire, a concert by pupils following the ceremony.
 20. **Hamlet*, adaptation, in five acts and thirteen tableaux, by MM. Alexandre Dumas and Paul Meurice, of Shakespeare's tragedy—Comédie-Française.
 30.**La Mouche*, a comedy, in three acts, by M. Antony Mars—Grévin.
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AUGUST.

1. *Hercule*, a tragedy, in four acts, by M. Achille Richard, performed at the Théâtre Antique de la Nature at Champigny-la-Bataille.
 7. Léo Delibé's *Carmen* was given at the inaugural performance of the new theatre at the Casino at Enghien-les-Bains.
 12. *La Mouche*, a comedy, in three acts, by M. Antony Mars—Grévin.
 13.**Denise*, a comedy, in four acts, by Alexandre Dumas—Comédie-Française.
 15. *Le Festin du Roi*, an adaptation from Homer, in three acts, by MM. Charles Méré and Henri Fescourt, produced at the Théâtre Antique de la Nature at Champigny-la-Bataille.
 15.**Le Jeu de l'Amour et du Hasard*, by Marivaux, with *L'Impromptu du Parc de Sceaux* by M. E. Fix. Produced at the Théâtre de Verdure du Parc de Sceaux.
 20. *L'Amour en Espagne*, a spectacular opéra-bouffe, in two acts, by MM. Alévy, Joullet, and Mareil, with music by M. Valverde—Parisiana.
 24.**La Closerie des Genêts*, a drama, in five acts and seven tableaux, by Frédéric Sonlié—Ambigu.
 26.**Le Bossu*, a drama, in five acts and ten tableaux, by MM. Albert Bourgeois and Paul Féval, which served for the re-opening of the Porte-Saint-Martin.

28. A representation was given at Saint Wandrille, in presence of fifty spectators only, of a new version, by Maurice Maeterlinck, of Shakespeare's *Macbeth*, Mme. Georgette Leblanc Maeterlinck appearing as Lady Macbeth.
 28.**Plumard et Barnabé*, a vaudeville, in three acts, by MM. Henry Moreau and Charles Quinal—Cluny.
 29. The production took place, in the Arena at Béziers, of André Gailhard's new opera *La Fille du Soltie*, the poem of which is by M. Maurice Magre.
 30.**Family Hotel*, a vaudeville, in three acts, by MM. Gavault, Héros, and Millou, originally produced on the same stage in 1902—Palais-Royal.
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SEPTEMBER.

2. *La Belle Mexicaine*, mimo-drama, in two tableaux, by M. F. H. Michel, with music by André Fijan—Marigny.
 4. A Bohemian ballet, in one act, by Jean Richépin and Mme. Mariquita, entitled *Romeo Tchâve*, with music by Tiarko Richépin, was the leading novelty at the re-opening of the newly constructed Folies Bergère.
 5. *La Ville*, one-act play in prose, by M. Henry Darcourt; *Le Filibustier*, play, in three acts, in verse, by Jean Richépin, given at the Théâtre Antique de la Nature at Champigny-la-Bataille.
 11.**Simone*, comedy, in three acts, by Eugène Brieux—Comédie Française.
 18. *La Révolution Française*, drama, in four acts and fourteen tableaux, by MM. Arthur Bernède and Henri Cain—Sarah Bernhardt.
 20.**La Porteuse de Pain*, drama, in five acts and nine tableaux, by MM. Xavier de Montépin and Jules Dornay—Ambigu.
 23. *Le Roy sans Royaume*, drama, in five acts and seven tableaux, by Pierre Decourcelle—Porte St. Martin.
 23.**La Robe Rouge*, four-act drama, by M. Brieux. Originally produced at the Vaudeville—Comédie Française.
 24.**Catherine*, comedy, in four acts, by Henri Lavedan. Originally produced at the Comédie Française—Comédie Mondaine.
 25.*The re-opening of the Trianon Lyrique took place with Meyerbeer's *Pardon de Ploërmel*.
 25.**La Veuve Joyeuse*, operette, in three acts, by Franz Lehár—Apollo.
 26. *Le Maléfice*, drama, in three acts, by M. Capuani, interpreted by the Sicilian actress Mimi Aguglia and her troupe at the Réjane.
 27.*The seventy-ninth representation of Henri Bataille's four-act comedy *Le Scandale* served for the re-opening, under the direction of M. Taillade, of the Renaissance.
 27.**Les Petites Michus*, opérette, in three acts, by MM. Vanloo and Duval, with music by André Messager—Trianon Lyrique.
 27.**La Rencontre*, comedy, in four acts, in prose, by M. Pierre Berton—Comédie Française.
 28. *Suzette*, comedy, in three acts, by Eugène Brieux—Vaudeville.
 29. *Théodore et Cie*, comedy, in three acts, by MM. Nancy and Armont—Nouveautés.

OCTOBER.

3. *Richard Cour de Lion, a comic opera, in three acts, by Sedaine, with music by Grétry.—Trianon-Lyrique.
4. Nick Carter, a drama, in five acts and eight tableaux, by M.M. Alexandre Bisson and Guillaume Livet.—Ambigu.
5. Page Blanche, a comedy, in four acts, by Gaston Devore.—Athénées.
6. La Joyeuse Gaffe, a vaudeville, in three acts, by M. François Desroches, and La Sanction Sociale, a comedy, in one act, by N. E. O'Tarrell.—Cluny.
6. Afgar ou les loisirs andalous, an operette, in two acts, by M.M. Michel Carré and André Barde, with music by Charles Cuvillier.—Scala.
7. La Sacrifiée, a comedy, in three acts, by M. Gaston Devore; and 12e Provisoire, a comedy, in one act, by M.M. Dominique Bonnau and V. M. Hoerter.—Michel.
12. *Le Chemineau, a lyric drama, in four acts, by Jean Richepin, with music by Xavier Leroux.—Opéra-Comique.
13. Maison de Danses, a comedy, in five acts, by M.M. Nozière and Charles Muller, adapted from the novel by Paul Reboux.—Vaudeville.
17. La Revanche d'Eve, a vaudeville, in three acts, by M.M. Antony Mars and Alphonse de Beil.—Palais-Royal.
17. Jarnac, a drama, in five acts, by M.M. Léon Henrique and Johannès Gravier.—Odéon.
19. La Rampe, comedy, in four acts, by M. Henri de Rothschild—Gymnase.
20. Horrible Expérience, a drama, in two acts, by M.M. André de Lorde and Alfred Binet.—Grand-Guignol.
21. Les Emigrants, play, in three acts, by Charles Henry Hirsch—Odéon.
21. Le Bigote, play, in two acts, by Jules Renard—Odéon.
22. Sire, a comedy, in five acts, in prose by Henri Lavedan.—Comédie-Française.
23. La Petite Chocolatière, comedy, in four acts, by Paul Gavault—Renaissance.
29. Le Circuit, comedy, in three acts, by MM. Georges Feydeau and Francis de Croisset—Variétés.
- 29.*Mme. Cora Laparcerie inaugurated her management by the production of Maurice Donnay's four-act play, *Lysistrata*, at the Bouffes-Parisiens.

NOVEMBER.

1. Papillon, dit Lyonnais le Juste, drama, in three acts, by MM. Louis Benière—Antoine.
1. Le Roi S'ennuie, play, in one act, by A. Ghuet and G. Sorbets—Antoine.
1. Meyerbeer's *Huguenots*, served for the re-opening of the Gaïte-Lyrique.
8. The re-opening with Rip's revue *Sans Rancune* took place of the Capucines.
8. La Cornette, comedy, in three acts, by M. and Mlle. Paul Ferrier, and Un Mariage à Londres, comedy in one act, by M. Louis Forest—Athénée.
8. The re-opening, with M. Pierre Pointu's tragedy, *Le Testament*, took place of the Grand Guignol.
13. Les Deux Visages, comedy, in two acts, by M. Nozière; Touton ou les Drames de
- l'Amour, by MM. Max and A. Fischer; Madame Dagobert, comedy, in one act, by M. J. J. Frappa—Michel.
14. Le Petit de la Bonne, comedy, in three acts, by M. Georges Mitchell—Déjazet.
- 15.*La Femme à Papa, operette, in three acts, by MM. A. Hennequin and Albert Milcaud, with music by Hervé—Trianon-Lyrique.
25. Le procès de Jeanne d'Arc, a drama, in four acts, by Emile Moreau—Sarah Bernhardt Theatre.
26. Quo Vadis? an opera, in five acts and seven tableaux, adapted by Henri Cain from the novel by Sienkiewicz, with music by Jean Nouguès—Gaité.
27. Le Risque, a comedy, in three acts, by Romain Coolus—Théâtre Réjane.
- 28.*Le Mariage de Figaro, a comedy, in five acts, by Beaumarchais—Comédie-Française.
28. La Petite Caporale, spectacular play, in three acts and eighteen tableaux, by MM. Victor Darlay and Henry de Gorsse—Châteleut.
29. Article 301, a comedy, in three acts, by M. Georges Duval—Nouveautés.
30. Chiquito, opera, in four acts, adapted by Henri Cain from Pierre Loti's novel, with music by M. Jean Nouguès—Opéra-Comique.

DECEMBER.

1. Mamzelle Main-Leste, operette-bouffe, in two acts and three tableaux, by MM. J. Méril and A. Petit-Mangin—Scala.
2. Le Papa du Régiment, comedy, in three acts, by MM. A. Mouzey-Eon and J. Durieux—Déjazet.
8. Myrtil, opera, in two acts, by MM. Auguste Villeroy and Ernest Garnier, with music by Ernest Garnier; and Le Coeur du Moulin, lyric poem, in two acts, by M. Maurice Magre, with music by M. Déodat de Séverac—Opéra-Comique.
9. Un Mariage de Gourdes, vaudeville, in three acts and four tableaux, by M. Gardel-Hervé—Cluny.
10. La Revue des Folies-Bergère, revue, in thirty-one tableaux, by MM. P. L. Flers and Eugène Héros, with music by M. Patusset—Folies-Bergère.
14. Un Ange, comedy, in three acts, by Alfred Capus—Variétés.
26. Pierre et Thérèse, comedy, in four acts, by M. Marcel Prevost—Gymnase.
- 21.*La Massième, comedy, in four acts, by Jules Lemaitte—Porte-St.-Martin.
22. Un Coeur d'Homme, comedy, in four acts, by Sarah Bernhardt—des Arts.
- 23.*La Cagnotte, comedy, in three acts, by Eugène Labiche—Palais-Royal.
23. Madame Margot, comedy, in five acts, by MM. Emile Moreau and Clairville, with incidental music by M. Philippe Moreau—Réjane.
28. Nonotte et Patouillet, comedy, in three acts, by M. Albert du Bois, given under the auspices of the Théâtre de l'Œuvre at the Femina.
29. Le Danseur Inconnu, comedy, in three acts, by Tristan Bernard—Athénée.
30. Comme les Feuilles, comedy, in four acts, by Giacosa, with an adaptation by Mlle. Darsenne—Odéon.
30. Laura, opera, in three acts, by MM. Paul Bérel and Charles Pons—Trianon Lyrique.

GERMAN STAGE.

ALPHABETICAL LIST OF PRINCIPAL GERMAN PLAYS PRODUCED FOR THE FIRST TIME IN GERMANY, AUSTRIA, AND SWITZERLAND DURING THE YEAR 1909.

ADAM AND EVA, drama in three acts, by Julius Meier-Gräfe—Berlin, Hebbeltheater, December 18.

AM GANSEHAUSEL (At the Goose Shed), comedy, in three acts, by F. Anthony, music by Franz Ziegler—Vienna, Raimund Theater, November 14.

ANNE MARIE, comedy, in one act, by Carl Schmitz—Schaffhausen, Stadttheater, November 12.

ASRA, play, in three acts, by Felix Philipp—Wiesbaden, Residenz Theater, July 22 (Agent, F. Bloch Erben).

AUFERSTEHUNG (Resurrection), opera, in four acts, by Cesare Hanau, music by Franz Alfano—Berlin, Komische Oper, October 6.

BARON LIEDERLICH (Baron Ne'er-do-Well), comedy, in three acts, by Heinrich Schrottenbach—Graz, Stadttheater, November 3.

BEFEHL DES FÜRSTEN, DER (The Prince's Command), comedy, in four acts, by Robert Ov'rweg—Vienna, Carl Theater, May 19 (Agent, Ed. Bloch).

BETROGENE BETRUGER (Swindled Swindlers), comedy, in three acts, by Sawa Zez-Mirski—Schweidnitz, Stadttheater, November 16.

BOGEN DES PHILOKET (The Bow of Philoctetus), drama, in three acts, by Karl von Levetzow—Berlin, Berliner Theater, January 27 (Agent, Ed. Bloch).

BRAUTNACHT VON ST. SEBALD, DIE (St. Sebald's Bridal Night), mystical play, in one act, by Rob. Walter-Frey—Hamburg, Neues Theater, November 13 (Agent, Anstalt für Aufführungsrecht).

BRIEF DES URIA, DER (Uri's Letter), tragedy in five acts, by Emil Bernhard—Berlin, Kammerspielhaus (special performance for die neue freie Volksbühne), April 12 (Agent, Anstalt für Aufführungsrecht).

BUCKLIGE GEIGER, DER (The Hunchback Fiddler), dance poem, by Robert Konta—Prague, Deutsches Landestheater, August 17.

DANIEL HERTZ, drama, in three acts, by Henri Nathansen—Hamburg, Thalia Theater, November 18.

DEICHGRAF, DER (Count of the Marshes), play, in five acts, by Josef Lauff—Wiesbaden Hoftheater, March 19 (Agent, A. Ahn, Cologne).

DER VON RAMBOW (The Lord of Rambow), comedy, in three acts, by G. Schätzler-Perasini and R. Kessler—Chemnitz, Stadttheater, November 18.

DES PFARRERS TOCHTER VON STRELADORF (The Parson's Daughter of Streladorf), play, in three acts, by Max Dreyer—Berlin, Lessing Theater, September 23 (Agent, Vertriebsstelle des Verbandes deutscher Bühnenschriftsteller).

DEUTSCHE KONIG, DER (The German King), drama, in five acts, by Ernst von Wildenbruch—Berlin, Hoftheater, November 2 (Agent, Felix Bloch Erben).

DEUTSCHE MICHEL, DER (The German Michael), comedy, by F. Stavenhagen—Hamburg-Altona, Schiller Theater, March 11.

DIDI, operetta, in three acts, by Oskar Strauss, Libretto by Viktor Leon—Vienna, Karl Theater, October 23.

DON JUANITO, comedy, in four acts, by Oskar A. H. Schmitz—Mannheim, Hoftheater, January 23.

DON JUAN'S LETZTES ABENTEUER (Don Juan's Last Adventure), drama, in three acts, by Hans Otto—Stuttgart, Hoftheater, January 16 (Agent, Ed. Bloch).

DREI KLEINE MADEL (Three Little Girls), operetta, in three acts, by Bela Laszky—Frankfort-on-Main, Opera House, October 21.

DUNKLE PUNKT, DER (The Obscure Point), comedy, in three acts, by G. Kadelburg and Rudolf Presber—Berlin, Lustspielhaus, November 9 (Agent, Felix Bloch Erben).

ENOCH ARDEN, opera, in three acts, by Fritz Droop and Max Weybert—Essen, Stadttheater, October 7.

ERSTE GEIGE, DIE (The First Violin), comedy, in four acts, by G. Wied and W. Petersen—Schiller Theater, October 9.

ERSTE KUSS, DER (The First Kiss), operetta, in three acts, by H. Berlé—Hamburg, Neues Operetten Theater, November 14.

EWIGE LAMPE, DIE (The Eternal Lamp), musical comedy, in three acts, by Max Schmidt—Berlin, Thalia Theater, October 30.

EXEMPEL, DAS (The Example), comedy, in three acts, by Ludwig Fulda—Berlin, Neue Schauspielhaus, October 16 (Agent, Felix Bloch Erben).

FALL HENNER, DER (The Case Henner), drama, in four acts, by Johannes Wiegand—Rostock, Stadttheater, October 4.

FAMILIE KELLNER, DIE (The Family Kellner), drama, in four acts, by L. Fernow, and P. Zimmermann—Erfurt, Reichsschallene Theater, June 9.

FESCHE RUDI, DER (Smart Rudi), farce, in three acts, by Alexander Engel and Julius Horst—Berlin, Lustspielhaus, June 9 (Agents Ed. Bloch).

FLIEGER, DER (The Flyer), farce, in four acts by Hans Brennert—Munich, Volkstheater, July 21 (Agent, Ed. Bloch).

FRAU DES HERRN, DIE (The Master's Wife), drama, in three acts, by Th. Richard Paris—Landsberg, Stadttheater, October 21.

FRAU DES RAJAH, DIE (The Rajah's Wife), by Dr. P. Wertheimer—Vienna, Deutsches Volkstheater, May 18 (Agent, Anstalt für Aufführungsrecht).

FREIE BAHN (Clear Road), drama, in four acts, by Paul Bliss—Magdeburg, Stadttheater, October 26.

FÜRSTENKIND, DAS (The Prince's Child), operetta, in three acts, by Victor Leon, music by Franz Lehár—Vienna, Johann Strauss Theater, October 7 (Agent, Felix Bloch Erben).

GAST DES MOCENIGO, DER (Mocenigo's Guest), tragedy, in five acts, by Karl Federn—Dresden, Hoftheater, May 8 (Agent, S. Fischer).

GEFANGENE, DER (The Captive), comedy, in three acts, by Felix Philipp—Hamburg, Deutsches Schauspielhaus, April 6 (Agent, Felix Bloch Erben).

- GEISTERSCHLOSS, DAS** (The Ghosts' Castle), operetta, in three acts, by O. U. Bierbaum, J. Weissmann, and F. V. Schirach—Mannheim, Neues Operetten Theater, March 6.
- GEMSIAGD, DIE** (The Chamois Hunt), operetta, in three acts, by E. Tschirsch and C. Weisenberg, music by C. Beines—Barmen, Stadttheater, November 28.
- GEMUTSMENSCHEN** (Men of Temperament), three one-act plays, by Fritz Mack—Friedrichroda, Kurtheater, July 20.
- GESCHIEDENE FRAU, DIE** (The Divorced Wife), operetta, in three acts, by Victor Léon, music by Leo Fall—Berlin, Theater des Westens, October 2 (Agent, F. Bloch Erben).
- GIR MICH FREI** (Let Me Go), drama, in five acts, by Ernst Ritterfeldt—Berlin, Luisen Theater, November 21.
- GLUCK BEI FRAUEN** (Luck with Women), farce, in three acts, by A. Engel and J. Horst—Vienna, Bürger Theater, March 7 (Agent, Ed. Bloch).
- GLUCKLICHE GESICHT, DAS** (The Happy Face), comedy, in three acts, by E. Gettko-Ostrau—Stadttheater, October 14.
- GOLD REGIERT ROM** (Gold Governs Rome), drama, in one act, by M. Schmieden—Freiburg, Stadttheater, November 1.
- GOLDSCHUH, DER** (The Golden Shoe), comic opera, in three acts, by Marie von Najmajez, music by K. Kraft-Lortzing—Essen, Stadttheater, December 10.
- GRAF VON LUXEMBURG, DER** (The Count of Luxembourg), operetta, in three acts, by A. M. Willner, music by F. Lehár—Vienna, Theater an der Wien, November 13.
- GRETCHEN**, comedy in three acts, by Gustav Davis and Leopold Lipschütz—Berlin, Residenz Theater, September 10 (Agent, Ed. Bloch).
- GRISELDA**, play in nine scenes, by Gerhart Hauptmann—Berlin, Lessing Theater, and Vienna, Burgtheater, March 6 (Agent, F. Bloch Erben).
- GROSSE NAME, DER** (The Great Name), comedy, in three acts, by Victor Léon and Leo Feld—Vienna, Deutsches Volkstheater, October 2 (Agent, Felix Bloch Erben).
- HALBEN, DIE** (The Moieties), tragicomedy, in three acts, by Ludwig Zippert—Hamburg, Thalia Theater, February 4 (Agent, Ed. Bloch).
- HANS KOHLHASE**, tragedy, in five acts, by Rudolf Holzer—Weimar, Hoftheater, June 12 (Agent, Anstalt für Aufführungssrecht).
- HARGUDL AM BACH** (Hargudl on the Brook), comedy in four acts, by Hans Müller—Vienna, Burgtheater, October 23 (Agent, Dr. O. F. Eirich).
- HEILIGE NEPOMUK, DER** (Saint Nepomuk), drama, in one act, by Ilse von Stach—Eisenach, Stadttheater, December 2.
- HEIMWEH** (Home Sickness), play in four acts, by A. O. Erler and P. O. Merbach—Berlin, Neue Freie Volksbühne, April 20.
- HERZOG VON ORLEANS, DER** (The Duke of Orleans), comedy, in four acts, by Leo Feld—Hannover, Hoftheater, March 4 (Agent, Oesterheld and Co.).
- HINTER 'M ZAUN** (Behind the Hedge), drama, in three acts, by Karl Rössler—Berlin, Kleines Theater, October 23.
- HOHE POLITIK** (High Politics), farce in three acts, by R. Skowronnek—Berlin, Berliner Theater, November 6 (Agent, Felix Bloch Erben).
- HOOGELAND**, drama in four acts, by Ludwig Heilbronn—Chemnitz, Stadttheater, October 30 (Agent, Vertriebsstelle).
- HOSEN DES HERRN VON BREDOV, DIE** (Mr. von Bredow's Trousers), drama in three acts, by Kory Towska—Hamburg, Schauspielhaus, October 2,
- IM KLUBSESEL** (In the Club Easy Chair), comedy in three acts, by Karl Roessler and L. Heller—Berlin, Lustspielhaus, February 27. (Agent, F. Bloch Erben).
- IM TAUBENSCHLAG** (In the Dovecot), comedy in three acts, by Hennequin and Veber—Berlin, Residenz Theater, December 4.
- INGE**, drama, by Johannes Trałow—Coburg, Hoftheater, October 1 (Agent, Ed. Bloch).
- IZEYL**, opera in three acts, by Eugen d'Albert, libretto by Rudolf Lothar—Hamburg, Stadttheater, November 6.
- JUNGER, DER** (The Disciple), drama in one act, by Rudolf Presber—Munich, Volkstheater, July 1.
- JURGEN WULLENWEBER**, drama in five acts, by Fritz Ernst—Detmold, Hoftheater, April 2.
- KAVALIERE** (Cavaliers), comedy in three acts, by Rudolf Lothar and R. Sandek—Hamburg, Thalia Theater, September 30 (Agent, Ed. Bloch).
- KETTEN** (Chains), play in four acts, by Hermann Reichenbach—Berlin, Deutsches Theater, July 21 (Agent, Anstalt für Aufführungssrecht).
- KIND, DAS** (The Child), play in three acts, by Ottmar Enking—Barmen, Stadttheater, November 20.
- KLAPPERSTORCH DER KONIGIN, DER** (The Queen's Stork), comedy in three acts, by Karl Böttcher—Halle, Neues Theater, October 17.
- KOMTESSE MIZZI** (Countess Mizzi), comedy in one act, by Arthur Schnitzler—Vienna, Deutsches Volkstheater, January 5 (Agent, S. Fischer).
- KONIG CARL I.** (King Charles I.), tragedy in five acts, by Siegfried Heckscher—Hamburg, Stadttheater, October 14.
- KONIG CHRISTIAN II.** (King Christian II.), play in five acts, by Adolf Paul—Berlin, Friedrich Wilhelmstädtisches Schauspielhaus, January 12.
- KONIG CONRAD I.** (King Conrad I.), play in six acts, by Hans von Gumpbenberg—Weimar, Hoftheater, March 27 (Agent, Ed. Bloch).
- KONIGREICH, DAS** (The Kingdom), drama in four acts, by Karl Schönher—Vienna, Deutsches Volkstheater, February 13 (Agent, F. Bloch Erben).
- KONZERT, DAS** (The Concert), comedy in three acts, by Hermann Bahr—Berlin, Lessing Theater, December 23.
- LATEINISCHE ESEL, DER** (The Latin Donkey), comedy, by Walter Harlan—Berlin, Neues Schauspielhaus, November 13 (Agent, Ed. Bloch).
- LEBENS POSSENPIEL** (Life's Farce), drama, in four acts, by Kurt Küchler—Altona, Stadttheater, November 16.
- LETZTE GLUCK, DAS** (Final Luck), play in four acts, by Klara Viebig—Frankfort-on-Main, Stadttheater, March 23 (Agent, Egon Fleischel).
- LETZTE KAISER, DER** (The Last Emperor), by Rudolf Herzog—Cologne, Schauspielhaus, October 15.
- LETZTER STREICH DER KONIGIN VON NAVARRE, DER** (The Queen of Navarre's Last Trick), tragedy, in four acts, by Johannes Raff—Berlin, Akademische Bühne, January 8.
- LIEBE IN GRIECHENLAND** (Love in Greece), operetta, in one act, by Geiger and Schatz, music by O. Jascha—Frankfort-on-Main, Intimes Theater, October 16.
- LIEDER DES EURIPIDES, DIE** (The Songs of Euripides), drama, in four acts, by Ernst von Wildenbruch—Berlin, Hoftheater, June 5 (Agent, Felix Bloch Erben).

- LORENZINO, drama, in five acts, by Wilhelm Wiegand—Breslau, Stadttheater, December 4. (Agent and publisher, Georg Müller, Munich).
- LUMPENPASTOR, DER (The Rag Minister), drama, in five acts, by Paul Zoder—Hamburg, Schauspielhaus, April 26.
- MAHE, drama, in three acts, by Max Schön and F. Walden, with music by F. Bernmann—Berlin, Neues Schauspielhaus, April 28 (Agent, Ed. Bloch).
- MAIBRAUT, DIE (The May Bride), play, in three acts, by Ernst von Wolzen, with music by A. Rother—Wiesbaden, Naturtheater, May 29 (Agent, Ed. Bloch).
- MAN SOLL KEINE BRIEFE SCHREIBEN! (Write No Letters!), comedy, in three acts, by Konrad Stifter and Walter Turszinsky—Vienna, Neue Wiener Bühne, April 20 (Agent, Anstalt für Aufführungsrecht).
- MASKE, DIE (The Mask), drama in one act, by W. Eichbaum-Lange—Stuttgart, Residenz Theater, October 3.
- MITMENSCH, DER (The Fellow Creature), tragicomedy, in four acts, by Richard Dehmel—Berlin, Kleines Theater, September 14.
- MULLER UND SEIN KIND, DER (The Miller and His Child), opera, in three acts, by Bela von Ujj—Vienna, Volksoper, October 30.
- NATURLICHE VATER, DER (The Natural Father), comedy, in five acts, by Herbert Eulenberg—Düsseldorf, Lustspielhaus.
- NOVELLE DES MALESPINI, DIE (The Novel of Malespini), comedy, in one act, by M. Schmieden—Freiburg, Stadttheater, November 1.
- NUR EIN TRAUM (Only a Dream), comedy, in three acts, by Lothar Schmidt—Berlin, Berliner Theater, March 18 (Agent, Ed. Bloch).
- OBERGAUNER, DER (The Super-Scoundrel), comedy, in three acts, by Sawa Ziz-Mirski—Berlin, Kasino Theater, December 3.
- O! EVA, farce, in three acts, by Wilhelm Wolters—Vienna, Burgtheater, December 4 (Agent, Ed. Bloch).
- PER BUNKE'S VORGESCHICHTEN (Per Bunke's Antecedents), comedy, in four acts, by A. Larsen and E. Rostrup—Berlin, Kleines Theater, October 9.
- PETER HARVEL, drama, in five acts, by E. von Keyserling—Münich, Residenz Theater, October 9 (Agent, S. Fischer).
- PETER NISSEN, drama, in three acts, by Ernst Eilers—Ostrau, Stadttheater, October 6.
- RECHTSANWALT, DER (The Solicitor), comedy, in three acts, by Franz Holnar—Krems, Stadttheater, October 16.
- ROMISCHE KOMODIE (Roman Comedy) drama, in three acts, by Hugo Salus—Breslau, Schauspielhaus, April 30.
- ROSEN (Roses), four plays of one act each, by Hermann Sudermann—Hamburg, Deutsches Schauspielhaus, September 17.
- SATAN, operatic sketch, by Alfred Deutsch-German and C. W. Frieser, music by Otto Römischi—Vienna, Colosseum, November 5.
- SCHIEDSGERICHT, DAS (The Court of Justice), rediscovered comedy, by the Greek poet, Menander, translated by Alfred Körte—Giessen, Stadttheater, November 24.
- SCHREIBER, DIE (The Writers), comedy, in three acts, by Karsten Eberhard—Bremen, Thalia Theater, November 5.
- SEINE KLEINE FREUNDIN (His Little Friend), farce, in three acts, by A. Engel and J. Horst—Berlin, Lustspielhaus, January 29 (Agent, Ed. Bloch).
- SOCRATES TOD (The Death of Socrates), drama, in four acts, by Johann Heyer—Wandsbek, Stadttheater, November 19.
- SONNWENDGLUT (Afterglow), dramatic ballad, by Felix Baumbach, with music by Schilling-Zimmesen—Münich, Hoftheater, October 29.
- SPIEL DES LEBENS (Play of Life), drama, in four acts, by Maria Thiede—Paris, Ratibor' Stadttheater, November 19.
- STARKE GESCHLECHT, DAS (The Stronger Sex), comedy, in three acts, by Otto Stuart—Wiesbaden, Residenz Theater, October 23.
- STRANDKINDER (Children of the Shore), play in four acts, by Hermann Sudermann—Berlin, Hoftheater, December 21 (Agent, Ed. Bloch).
- STREBEB (Strugglers), play, in four acts, by Anton Ohorn—Chemnitz, Stadttheater, October 7 (Agent, Vertriebsstelle).
- STURMLIED (Storm Song), comedy, in three acts, by H. Hauptmann—Hanover, Kgl. Schauspielhaus, November 27.
- TANTRIS DER NARR (Tantris the Fool), drama, in four acts, by Ernst Hardt—Berlin, Lessingtheater, October 21.
- TEUFELSKUR, DIE (The Devil's Cure), comedy, in one act, by W. Hercher—Pyrmont, Stadttheater, July 6.
- THERSITES, tragedy, in three acts, by Stephan Zweig—Dresden and Kassel, Hoftheater, November 26 (Agent, F. Bloch Erben).
- TRAGODIE, DIE (The Tragedy), drama, in four acts, by Robert von Erdberg—Leipzig, Stadttheater, November 27.
- ÜBER DIE BRUCKE (Across the Bridge), play, in four acts, by Karl Schönher—Vienna, Burgtheater, November 27.
- UNBEKANNT, DER (The Unknown) drama, in three acts, by Oscar Bendiner—Berlin, Neues Theater, November 28.
- UNTERWEGS (On the Way), play, in three acts, by Thaddäus Rittner—Vienna, Deutsches Volkstheater, March 13 (Agent, Ed. Bloch).
- UNVERSCHAMTE, DER (Mr. Impudence), comedy, in one act, by R. Auernheimer—Vienna, Burgtheater, March 20.
- VATER, DIE (The Fathers), comedy, in three acts, by Oscar Engel—Posen, Apollotheater, June 2.
- VATERLAND (The Fatherland), comedy, in four acts, by Bernhardt Rehse—Münich, Schauspielhaus (Agent and publisher, Oesterheld and Co.).
- VOLKS BANKIER (The People's Banker), drama, in four acts, by Max Reichardt, music by Arthur Steincke—Potsdam, Stadttheater, October 24.
- VORFRUHLING (Early Spring), drama, in five acts, by K. Woerner—Karlsruhe, Hoftheater, May 21.
- VIELGELIEBTE, DER (The Much Beloved), comedy, in four acts, by A. Schmason and K. Heinz—Pyrmont, Schauspielhaus, July 4.
- WAHRHEITSSCHULE, DIE (The School of Truth), comedy, in three acts, by Paul Gutmann—Berlin, Neues Theater, March 23 (Agent, Anstalt für Aufführungsrecht).
- WAHRHEITSSUCHER, DER (The Truth Seeker), drama, in four acts, by Igenstein—Essen, Stadttheater, November 14.
- WENN DER JUNGE WEIN BLUHT (When the Young Vine Blossoms), comedy, in four acts, by Björnsterne Björnson—Dresden, Hoftheater, November 25.
- WENN VERLIEBT SCHWOREN (When Lovers Swear), comedy, in six scenes, by Franz Kaibel—Weimar, Hoftheater, October 30 (Agent, Vertriebsstelle).
- WINTERNACHT (Winter's Night), drama, in three acts, by Karl F. Wiegand—Zurich, Stadttheater, February 2.
- WUNDER, DAS (The Marvel), drama, in three acts, by Leonid Andrejew—Berlin, Hebbel-theater, October 1.
- ZENSUR, DIE (The Censorship), drama, in one act, by Frank Wedekind—Münich, Schauspielhaus, July,

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LEGAL CASES OF THE YEAR.

JANUARY.

J. COLE.—PIRATED MUSIC.

At the Woolwich Police-court, Jack Cole, of Anglesea Road, Woolwich, was summoned for having sold and offered for sale a copy of pirated music at a stall in Beresford Square, Woolwich.

The defendant (who had been fined for a similar offence) was fined £5 with 2s. costs, or one month.

RICHARDS, BURNAY AND CO. v. RUDD. ACTION OVER A TURN-MONEY CONTRACT.

In the Shoreditch County Court, before His Honour Judge Smyly, K.C., Messrs. Richards, Burnay and Co., proprietors of the London Music Hall and Collins's Music Hall, sued to recover £9 10s. from Mr. Austin Rudd, damages for an alleged breach of an agreement.

Mr. Whetton was counsel for the plaintiffs, and Mr. Parkes appeared for the defendant.

Mr. Whetton said that on June 8, 1906, the defendant entered into an agreement with the plaintiffs to appear at Collins's Music Hall for a week commencing January 6, 1908, at £9 10s. a week, and it was for damages for the non-fulfilment of that contract that they were now suing, the damages being mentioned in the contract as the amount of the salary. The first the plaintiffs heard that defendant was not likely to appear was on January 6, when he wired: "Really very sorry, cannot do four turns: relaxed throat. Doctor advises not working four turns. Will give Collins's exclusive dates. Same terms in lieu. Stoll pays me £25." Counsel said it was quite clear from this that he was quite willing to give some fresh dates for those that he was missing, but the fact was he was at the same time booked for the Granville, Walham Green, and actually appeared there, although he was pleading illness. Clause 9 of the contract laid it down that in the event of the non-fulfilment of the engagement through illness a doctor's certificate had to be sent before noon, and that must state precisely what was the matter and when there was a chance of recovery; whilst Clause 10 expressly laid it down that absence left it in the hands of the plaintiffs to cancel the contract. If the defendant was prevented from working for them it was because he was working somewhere else, and, whilst his only proper excuse could be that he was ill, that could not apply here, as he worked elsewhere, and also he never sent a doctor's certificate, as bound to do by the contract.—Mr. Hector Munro said he was the manager of Collins' Music Hall. He had not received a medical certificate in connection with this engagement. Mr. Austin Rudd said that his contract with the Granville was made previous to the one with Collins' Music Hall. The Granville contract was actually at less money than Collins', to start with, but the house was altered to two-houses-a-night, and it was agreed that he should have a quarter more for doing the two turns. For the past three or four years he had been susceptible to rheumatic attacks

which affected his throat, causing relaxation. At such times he had found it very difficult to sing, and many managers had let him off his contracts rather than cause him any trouble. Whenever he found a chance he only did one house a night now. It was no desire of his to break the contract, and he needed the money, and would have been only too glad to earn it. It was nonsense to suggest that a certificate of illness had to be there by noon, as, supposing a person fell in a fit at 7.30 p.m., it was a certainty they would be unable to appear.—Mr. Whetton: Now, think well; had it not been for the Granville you could have fulfilled your engagement at Collins's?—Defendant.—Most certainly. I had no other hall to go to.—Mr. Whetton: If you choose to make half-a-dozen contracts you are expected to appear?—Defendant: Yes; but you see these were turned into double houses a night, which upset things.—Judge Smyly: But the real point is that if you had not turned the Granville contract into a double one, which you did after Collins', you would have been able to appear at Collins's?—Defendant: Yes, and would have done so. Sometimes we cannot perform because we cannot fit the time in.—Mr. Whetton: But if you make a contract the manager expects you to turn up?—Defendant: Yes, but he takes into consideration how you are booked up—at least, a London manager would.—Mr. Whetton: Do you mean to say that he takes the risk of your being unable to attend?—Defendant: I swear it is so.—Mr. Whetton: That is altogether a fresh suggestion, and I must ask leave to recall my witness on the point, as my instructions are exactly to the contrary.—Judge Smyly: Yes, certainly, when this witness is finished; it is a highly important point.—Mr. Whetton: You were doing, or trying to do, more than you could manage?—Defendant: Well, I suppose so.—Mr. Whetton: Can you tell us why you did not take the honest and straightforward course and say you did not think you would be able to appear?—Defendant: Because I thought I should be able to manage it up to the last moment. I never sent a certificate because they refused to have anything to do with me. I was going to Australia, and I left instructions that my solicitors should accept service. I offered to send a certificate when I telephoned on the Monday.—Mr. Munro was then recalled, and said that the custom was that dates were submitted by the agent, or by the artist himself, and they picked those they wanted. If the times clashed for appearing at different halls, in ninety-nine cases out of 100 an agreement was arrived at, and they naturally expected him to turn up. There was not such a thing in the music-hall profession as "can't be done"; things had to be done.—Judge Smyly: If he dropped out in that way I hardly think he would be liable.—Mr. Whetton: But not if I prove custom.—Judge Smyly: I do not see that custom has much to do with it; in this case it has mainly to do with the fact that he had contracted to do a double turn at Walham Green on the same date. He was taking on what he was not physically fit to perform, not that

he was too ill to perform at all, and, therefore, why should he not have performed for the plaintiffs as much as at William Green?—In giving judgment, Judge Smyly said that the contract before him was a very puzzling one, because it was well known that these artists took several engagements for the same night. "I am inclined to think that when a person makes a contract of this sort he must not play fast and loose with it and leave things to chance." He continued: "I do not think an artist can take a good number of engagements, and then, because his throat is bad and he does not feel inclined to carry them all out, to pick and choose just those that he will do. That would not be fair to those that got left in the lurch by any means. I think, however, there ought to be a clause in this contract to that effect, and the plaintiffs would be well advised to consider the point. I feel sure, as it now stands, there are rocks ahead, as it leaves some most complicated and perplexing points of law to be unravelled. In this case, however, it has been slightly simplified, although it is complicated enough, as I think the defendant has put himself out of Court, as he would have been able to perform at Collins's if he had not done the Granville. There were grave doubts as to his appearing, and his proper course would have been to have let them know of his difficulties at the proper time. As it was, it put them in very great difficulties at the last moment, which was not fair. Even if he had been taken ill at one o'clock, according to the clause, which insisted on being told at noon, they could cancel their contract, although I have my doubts as to whether they would ever be able to recover any money in the event of its being such a thing as paralysis. I think the defendant is liable for damages, as he increased his performances at the Granville after the Collins' contract—in fact, some time after. It is possibly through taking too much work on that this breakdown has occurred; but there it is, a contract has been broken, and by the defendant, to my mind. Looking at this contract, I am sure that some very complicated questions will arise one of these days, which the music-hall profession will be pleased to fight, I suppose, and then perhaps I shall have to go much deeper into the legal possibilities than I have to-day; but this case resolves itself into the fact that it was the second contract at the Granville, and the condition of the defendant's throat that caused the trouble. There will be judgment for the plaintiffs for £9 10s."

HART v. MAIDSTONE PALACE.—CLAIM FOR SALARY.

Before his Honour Judge Woodfall, in the Westminster County Court, George Philip Hart, a comedian, sued the Maidstone Palace of Varieties to recover the sum of £5, being one week's salary alleged to be due to him under a contract to appear at the Maidstone Hippodrome.—Mr. J. S. Merton appeared for the plaintiff.—Mr. Hart said he signed a contract with the defendants to appear at Maidstone Hippodrome for one week at a salary of £5 for the week, but it was not confirmed. He went to Maidstone, however, and took his turn on the stage for the first night of the week's engagement, but after the performance was over he was told by the manager he would not be required any more.—The defendant did not appear, and his Honour gave judgment for the plaintiff for £5, with costs.

ROBEY v. WALDON.—BREACH OF CONTRACT.

Lord Johnston, in the Court of Session, gave judgment in an action by George Robey, 12 comedian, against Richard Waldon, manager and proprietor of the Palace and director of the Pavilion, Glasgow, for £300 damages for alleged breach of contract. The pursuer averred that on March 20, 1907, he entered into an agreement with the defendant, under which he agreed to fulfil an engagement at the Palace and Pavilion, Glasgow, for one week commencing March 16, 1908. On Friday, March 13, the pursuer, who was then in Bristol, saw he was not billed to appear in Glasgow in the following week, and sent a wire to ask the reason. In reply he received the following communications:—"You never sent bill matter or notification, consequently contract broken; see rule six of contract"; and, again, "Call in order, your name does not appear. Will not play you owing to breach of contract." In order to minimise the loss the pursuer suffered through this he tried to obtain another engagement, but owing to the shortness of the notice the best he got was at Portsmouth at a salary of £75 for the week.

In a counter action Mr. Waldon sued Mr. Robey for £500 damages in respect that he had, it was alleged, failed to comply with the condition of providing "bill matter," as stipulated for by the contract. The Pavilion Theatre (Glasgow), Limited, also sued Robey for £500 damages for alleged breach of contract.

Lord Johnston found Mr. Robey entitled to damages, and allowed a proof as to the amount, but did not fix a diet of proof, because he thought the parties would be able to settle that matter if they acquiesced in his judgment. His Lordship dismissed the counter actions, and found the pursuer entitled to expenses. His Lordship said Mr. Robey had failed to fulfil the condition requiring him to send bill matter, but while that was an independent covenant, for the breach of which Mr. Waldon might have been entitled to damages, by his own breach of the principal agreement he had rendered it impossible that the incidental damages could ever emerge, and the theatres which he represented were barred from suing the cross actions. [See report, February 4.]

MABE v. CONNOR.
MUSIC ROLL COPYRIGHT DECISION.

Judgment was given in the Divisional Court by the Lord Chief Justice and Justices 13 Bigham and Walton in the case of Mabe v. Connor, an appeal from the decision of the Bow Street magistrate dismissing a summons for selling perforated rolls for use on a piano-player.

It was pointed out by Mr. Danckwerts, who was for the appellant, the owner of the copyright, that, owing to the spread of the use of mechanical piano-players, composers would practically lose their living if this decision were to stand and the rolls were allowed to be indiscriminately multiplied.

Mr. Scrutton, K.C., for the respondent, submitted that the Court of Appeal, in the case of Boosey v. White, had decided that the roll in question was not a copy of music. The appeal was dismissed with costs, and leave to further appeal was given. [See Reports, STAGE YEAR BOOK, 1909, pp. 284 and 293.]

"AMASIS" JUDGMENT.—SCHOLZ (GWENNETT) v "AMASIS," LIMITED, AND FENN.

Mr. Justice Jelf, in the King's Bench Division, delivered judgment, which had been reserved, in the action brought by Mr. William Hermann Scholz (professionally known as W. Gunn Gwennett) against *Amasis*, Limited, and Mr. Frederick Fenn. The decision was in favour of the plaintiff, who alleged that the comic opera *Amasis* was copied from *The Son of the Sun*, and who asked for damages and an injunction. The hearing of the case commenced on November 30 last, and occupied four days.

Mr. Scholz was represented by Mr. Lawrence Hales and Mr. Whitfield Hales, and defendants by Mr. E. F. Spence and Mr. Norman Craig.

Mr. Justice Jelf, in the course of his judgment, said that at the trial it was not disputed that *The Son of the Sun* was an original play written by the plaintiff between the years 1894 and 1897, and that he had done everything necessary to protect his copyright in it, although he had never, in fact, succeeded in getting it produced. It was further admitted that in August, 1906, the defendants, without the plaintiff's consent, produced *Amasis* in London, and subsequently in the provinces, and were continuing to produce it. The case, therefore, resolved itself in the question of fact whether, by the performance of *Amasis*, the defendants had infringed the plaintiff's copyright in *The Son of the Sun*. He (the learned judge) considered there were some preliminary points which must be observed. In the first place the burden of proof rested on the plaintiff, who had to satisfy the Court that a material and substantial part of *The Son of the Sun* had been piratically taken by *Amasis*. Counsel for the plaintiff had at first tried to avoid the necessity of imputing to the defendant Fenn any intentional plagiarism. Mr. Justice Jelf was of opinion that the real principle had been stated 100 years ago in "Roworth v. Wilkes" (1 Camp., 97) by Lord Ellenborough, C.J., in the following words:—"It is enough that the publication complained of is in substance a copy whereby a work vested in another is prejudiced; if A takes the property of B, the *animus furandi* is inferred from the act." That view of the law had not in the present case been seriously attacked by either side. If, therefore, the result of a comparison between the two plays led him (the learned judge) to the clear conclusion that the similarities could not be accidental, and that directly or indirectly *Amasis* was distinctly borrowed in a material and substantial part from *The Son of the Sun*, then the liability of the defendants would be established without any extrinsic evidence of intentional copying. The plaintiff had been unable to produce any direct evidence of intentional copying, and Mr. Fenn had denied anything of the kind on oath. On the other hand, there were certain matters outside the text of the two plays in relation to Fenn's conduct which had to be considered in trying to ascertain the truth. The case mainly depended, however, on the comparison of the two plays. It had to be borne in mind that two authors were quite entitled to take what is common knowledge as a foundation. In this case there was a well-known common subject-matter—namely, the fact that in ancient Egypt cats were sacred animals, and that to kill a cat was a capital crime. On this foundation had been built up a good part of such books as "The Egyptian Princess" and "The Cat of Bubastes." In deciding a question of plagiarism it had to be borne in mind that general local colouring might be,

and often was, innocently introduced by various authors, and much of such colouring might, without copying, appear in the work of each, and a considerable amount of similarity was to be looked for, especially if, as was the case in comic opera, there were certain recognised rules of construction. In each case it was a question of degree and detail. Given a certain number of similarities of a remarkable kind in plot, characters, etc., the time came, as in other problems depending on circumstantial evidence, when the limit of mere coincidence was reached and the mind was drawn to the absolute conclusion that the one play was a copy of the other. When he (the learned judge) came to compare the two plays, he found that the main characters (except in name) were practically the same in both. The plots, as regards the cat story at least, did not develop along different lines, but were in the main identical. In both plays the hero was betrothed to the King's daughter; in both, while intent on thoughts of love, he killed or apparently killed a cat; in both he confessed to the High Priest, and in both he was condemned to death. In both he was eventually saved from death, though by a different development of the facts of the cat story in each. Nor did the similarity stop there, for in many cases the words were almost, if not quite, identical. There were other coincidences upon which he (the learned judge) did not rely, because they had been either explained or were incidental to any play the scene of which was laid in Egypt. But, apart from these, the evidence of plagiarism was in his view very strong. The learned judge said that the resemblances to which he had referred left no serious doubt in his mind that *Amasis* did take a substantial and material part of *The Son of the Sun*, and he could not reconcile the sum total of such resemblances with the theory of accidental coincidence. When full weight had been given to the expert evidence and the able arguments of counsel for the defendants, in his opinion the accumulated evidence of copying had not been got rid of. With regard to the external evidence, the learned judge said that he had carefully weighed Mr. Fenn's denial on oath and felt the responsibility of not accepting it. Mr. Fenn and his musical partner, Mr. Faraday, had been sued early in 1907 by a Mr. Pritchard for piracy by *Amasis* from a play of his called *The Mystic Cat*. That action was compromised on certain terms, the plaintiff admitting that "so far as the resemblances were not accidental, they arose solely through a *bond-fide* misunderstanding." That looked very much like a veiled admission of plagiarism. Again, when in 1906 the plaintiff in the present action learnt from certain "Press preliminaries" that *Amasis* was coming out and would be extraordinarily like his own play, and had drawn attention to this in the Press, and had hinted at plagiarism, the defendants' then solicitors threatened an action for libel, but backed out of it on a pretended acceptance by Fenn of a supposed withdrawal which was no withdrawal at all, but a reiteration of the charge. This was admitted to have been unsatisfactory. These matters tended to weaken the reliance to be placed on Fenn's denial and to strengthen the inference to be drawn from the resemblances between the two plays. The learned judge said that in all the circumstances, and for the above reasons, he had come to the conclusion and found as a fact that the defendants had infringed in a substantial and material part the plaintiff's copyright. The parties had agreed that, in the event of such a decision, he should assess the

damages. That assessment must, in the nature of things, be more or less of a guess, but he thought that a fairly liberal view of the damage ought to be taken *contra spadiatum*. In the result, therefore, there would be judgment for the plaintiff against the defendants for £200, and an injunction restraining the defendants from representing *Amaris* without the consent of the plaintiff, so as to infringe the plaintiff's copyright in *The Son of the Sun*. The defendants must pay the costs.

Mr. Spence asked for a stay of execution, and remarked that the limited company had lost £6,500 in producing *Amaris*, and that Mr. Fenn had lost £1,400.

His lordship granted a stay on terms.

[See report, STAGE YEAR BOOK, 1909, p. 315. Also report of appeal, May 17, 1910.]

BISHOP v. VIVIANA AND CO.—ALLEGED SKETCH PIRACY.

In the King's Bench Division, before Mr. Justice Channell, Mr. William Henry 14 Bishop, music-hall artist, brought an action for damages and an injunction against Viviana and Co. The plaintiff complained that the defendants had performed and passed off as their performance a sketch entitled *My Gollivog*, of which he held the dramatic copyright. The defendants denied that there was any copyright, or that they had passed off the sketch as their own. Mr. Grimwood Mears appeared for the plaintiff, and Mr. E. F. Lever for the defendants.

In opening the case for the plaintiff, Mr. Mears said that in 1899 Mr. Bishop invented a sketch which principally consisted of a dance like a gollivog, and performed the dance all over England and elsewhere more than two thousand times. He had thus acquired a considerable reputation. At first Mr. Bishop gave a representation of a gollivog that was apparently wound up and danced. The machinery then ran down; the gollivog became lifeless and fell to the floor. Later he had the idea of being suspended in mid-air during the performance. In April or May, 1907, Miss Florence Coles, the proprietress of the defendant company, interviewed Mr. Bishop and asked him to arrange a sketch for her company. Mr. Bishop fell in with the idea and the matter fell through. In November, and submitted terms, but they were too high, 1907, Mr. Bishop heard that the defendant company, in a sketch, *The Toy Shop*, were giving his dance, the dress and make-up being the same. The defendants gave a show at the Crouch End Hippodrome, and it was then seen that the show was similar to the plaintiff's. One point of similarity was the introduction of a page boy who "wound up" the "gollivog," which then began to dance on a pedestal. Counsel went on to say that a curious situation arose. Messrs. Stoll, who had the power to prevent the plaintiff appearing at the Olympia, Shoreditch, sent a representative who saw the defendant company play the sketch there, and then made an affidavit that the plaintiff had appeared. The result was that Mr. Bishop was informed that Mr. Justice Pickford had made an order restraining him from appearing within two miles of Hackney Empire, and adding, "Your appearance at Shoreditch will be a breach, and render you liable to committal."

His Lordship: Why didn't you let them take Viviana, and let them suffer for this injunction?

Mr. Mears stated that Mr. Bishop made it clear that there had been a mistake, and he

obtained an interim injunction against Viviana and Co.

Mr. W. H. Bishop said the defendant's performance was substantially the same as the sketch performed by him, including the page boy and the gags. The dance was also an exact imitation. On January 16, 1908, he obtained an interim injunction restraining the defendant from giving this performance. Since the injunction the defendant had given substantially the same performance, but had used a wire to suspend the figure instead of a pole. He saw her sketch in November last, and the performers were using the same gags, but the costume of the figure had been altered.

Cross-examined by Mr. Lever: The real point of his entertainment was the dance. The dialogue used was written by him, but not the lyrics. With regard to his allegation that the defendant passed off her performance as his own, he suggested that this was knowingly done by her. He did not object to the defendant's performances since the injunction was granted on January 16, 1908, although the use of a wire for suspending the figure came very near to his own performance.

For the defence, the defendant (Miss Florence Coles) said that she had not taken her sketch from the plaintiffs. About six years ago she produced a sketch, *Dollyology*. It was done in dumb show, the characters being dolls of various nationalities, and there was a gollivog who was a minor character. Later a little talk was put into the sketch, and it was called *The Toy Shop*.

In cross-examination the witness said that when she appeared at the Olympia, Shoreditch, she had no idea she was deputising for Mr. Bishop, nor that her performance was described on the programme as *My Gollivog*. She did not see the programme at all.

JUDGMENT.

Mr. Justice Channell said the case was so exactly similar to *Tate v. Fullbrook* that if there was any distinction to be made it was one that must be made by the Court of Appeal, and not by him. He must therefore assume that the plaintiff had no statutory monopoly in the nature of a copyright in this dance. If his whole sketch had been copied it might have been different, but the case he had mentioned was a clear authority that he could not have a copyright in a dance as a dance. Then there was a second point—namely, whether, although there was no statutory copyright, there was a cause of action for passing off the defendants' performance as the plaintiff's. If that could be proved, it would constitute a maintainable cause of action. The right of a person not to have something that was not his passed off as being his was very much in the nature of a monopoly or right of copyright. It was a right not to have one's goods imitated so as to deceive other people. The right was the right of the person to whom the goods belonged, and not the right of the public not to be deceived. He would take it in the present case that the person who first brought this dance to Miss Coles had seen Mr. Bishop in the dance, and had got the idea from him. He imitated the dance, not for the purpose of representing that he was Mr. Bishop, but for the purpose of copying his amusing tricks. If outside the place where his performance took place there were bills advertising him in an equivocal manner, so as to induce people to suppose that he was the original performer, that would be different. To his mind, for the plaintiff to succeed there must be something beyond the mere similarity in the performance

calculated to induce the public to think that the performer was Mr. Bishop—not that he was doing the same thing as Mr. Bishop, but that it was Mr. Bishop who was doing it. There was no ground in his mind for any such suggestion in the present case, except as regarded the performances on December 30 and following nights at Shoreditch. No doubt upon that occasion the manager at the Shoreditch Theatre ought to have told the audience that Mr. Bishop's name was on the programme, and that he could not appear, but that he had been lucky enough to get another turn which was as good or better, and he hoped the audience would be amused. That was not done; and if Miss Coles had been a party to her performance being represented as the plaintiff's performance, he thought she would have made herself liable. But upon her evidence, even if the manager could be supposed to have done anything wrong as concerned the public, he was clearly of opinion that she was not a party to it. He thought she had nothing to do with passing her entertainment off as that of the plaintiff, if it was so passed off. He therefore saw no ground for granting an injunction or damages against her. She was entitled to judgment, and the interim injunction granted against her would be dissolved.

A LICENSING PROSECUTION.—DRINKING AT A THEATRE BAR.

At the Chesterfield Police Court, a licensing prosecution came up for hearing in connection with the Royal, Chesterfield.

18 Frank Macnaghten was charged with keeping open his licensed premises—namely, the bar at the Royal, Chesterfield—at 11.30 p.m. on December 28, 1908, and with selling intoxicating liquors there at that hour. The local defendants were Dr. J. T. Hurst, medical officer to the Chesterfield Medical Association; James McNulty, reporter on a local paper; and Joseph White, house furnisher. The other defendants were members of a travelling pantomime company, named Frank Wolstenholme, John Johnson, Nance Johnson, Charles Danby, Harry Plowden, Cissie Plowden, Arthur Danby, Laura Mead, Leo Fields, Nellie Danby, and Mabel Fields.

The whole of the defendants pleaded guilty. Mr. John Middleton (town clerk) prosecuted, and Mr. A. E. Hopkins appeared for the defendants, with the exception of Dr. Hurst and Mr. McNulty, who were unrepresented.

Mr. Middleton stated that on the night of December 28, which was the first night of the pantomime *Cinderella*, the performance finished a few minutes before eleven o'clock, and after the public had left, the outer doors were closed, with the exception of a door leading to the private parts of the theatre, such as the dressing-rooms, stage, and so on.

Soon afterwards a constable who was on duty in the vicinity was attracted to the place by hearing a conversation in that part of the theatre where the bar was situated. Somebody said, "A whisky, please."

Bottles of stout were ordered, and there was a jingle of glasses and the passing of money. About half-past eleven two constables went into the theatre by way of the stage entrance and passed along the passage to the bar. It was fully lighted, and the two barmaids were standing behind the counter. All the persons present had drink before them.

The local manager, Mr. Armstrong, was summoned from his office upstairs; his attention was called to the time, and he was asked, "What are all these people doing here and

the bar going on just as at ten o'clock at night?" Mr. Armstrong replied: "These people (meaning Dr. Hurst and Messrs. McNulty and White) are my guests, and have not paid for anything, and the others are members of the company."

For the defence, Mr. Hopkins contended that although there had been a breach of the law, it was a perfectly innocent transaction. The theatre bar was undoubtedly a different place from a public-house, which was open to all comers all day long. This difference seemed to have been recognised when the eleven o'clock limit was made in the Licensing Act of 1872, for it was provided in that Act that "nothing in this Act shall apply to (amongst other things) the sale of intoxicating liquors by the proprietors of theatres."

For a long time, said Mr. Hopkins, it was thought by theatre managers and others that this was a saving clause in the Act, and took theatres completely out of the operation of the Act on this point. It was not until the case of *Gallagher v. Rudd*, in 1897, that the law was finally made clear upon this point. Even then one of the two judges who heard the case said he had had great difficulty in coming to a conclusion on the point. In this particular case Mr. Armstrong gave orders, before going up into his office, for the bar to be closed, and, as a matter of fact, the performers were merely having something to cheer them up a bit before going from the theatre to their lonely lodgings. He pleaded that there should be no conviction, and said it would be a very serious thing indeed for the defendants, especially the three Chesterfield defendants.

Two of the last-named were in great danger of losing their appointments, whilst Mr. White would be seriously handicapped as a respected tradesman in the town. Mr. Macnaghten himself was managing director of twenty theatres in this country, and had an unblemished reputation extending over fifteen years. Naturally he was very anxious not to have a conviction recorded against him. In fact, all defendants would rather pay anything in the way of costs than be convicted.

The Bench retired, and, on returning, the Mayor announced that they had decided to "err on the side of leniency." Each defendant must pay his own costs, and Mr. Macnaghten would be called upon to pay the advocate's fee, and two guineas in addition.

KARNO v. PATHÉ FRERES, LIMITED.—ALLEGED INFRINGEMENT BY KINEMATOGRAPH.—APPEAL DISMISSED.

In the Court of Appeal, Lords Justices Vaughan Williams, Farwell, and Kennedy

21 heard the case of *Karno v. Pathé Frères, Limited*, which was an appeal by the plaintiff from a decision of Mr. Justice Jelf. The plaintiff, Mr. Fred Karno, who, with his troupe, produced the sketch *The Mumming Birds*, brought the action against the defendants, Pathé Frères, makers of kinematograph pictures, on the ground that they had reproduced his sketch by the kinematograph, and thereby infringed his playright. Mr. Justice Jelf tried the action, and, before giving judgment, witnessed both the performance and the kinematograph representation at the Oxford. Subsequently, when giving judgment, he stated that the kinematograph picture was undoubtedly copied from the plaintiff's sketch, but he held that the sketch was not a dramatic piece, a repetition within the meaning of the Copyright Act. On the point whether the defen-

dants had caused the sketch to be reproduced, he held that they were liable. A contrary judgment was given in favour of the defendants. The plaintiff has appealed.

Mr. T. E. Scruton, K.C., said that he appeared with Mr. Mackinnon in support of the appeal. His client, Mr. Fred Karno, was the proprietor in Great Britain and Ireland of the sole right of representing or performing the farce or pantomime sketches, *The Mumming Birds; or, Twice Nightly*. The defendants, in whose favour judgment had gone in the Court below, carried on business as makers of and dealers in kinematographs and films and accessories, and they had made and sold kinematograph film which, when worked on a screen, substantially produced a representation of the incidents on which *The Mumming Birds* was founded as to be an infringement of the plaintiff's copyright in that piece, if the piece was capable of being the subject of copyright. Whatever might be the legal position of the piece, it certainly was a very paying property.

The defendants, it seemed, said Mr. Scruton, had seen the plaintiff's troupe act this piece, and they got together a similar troupe in France, and after many rehearsals took a kinematograph film 330 ft. long of a performance. This film they included in their catalogue, drawing the special attention of public entertainers to it as being one of their most amusing productions. This announcement proved to be correct, and it was sought after by many music hall managers and produced all over the country at various places of public amusement. This fact greatly diminished the value of the piece to the plaintiff, because either by accident or design the films had often been exhibited the week or so before at the halls at which the plaintiff desired to give his sketch, and it was told that his sketch would not draw because there had been a kinematograph production of it quite recently, and people did not care to pay to see the same thing twice.

Lord Justice Farwell asked if the defendants called their piece by the same name as the plaintiff advertised his under.

Mr. Scruton replied that the defendants called it under the name of At the Music Hall. The defendants by their defence raised three points, each of which their lordships would have to decide. First they said that the depicting by means of a kinematograph of the gestures of actors on a screen was not a "representation" of a dramatic piece within the meaning of the Copyright Act, 1883. The learned judge found that point in favour of the plaintiff. He attended at the Oxford Music Hall a special private performance. The plaintiff first presented his piece, and then the kinematograph "representation" was given, and the judge, to make quite sure that the film representation really represented what the plaintiff's company had acted, encored it.

The second point was this, assuming that to be an infringing representation, the defendants said they had not made the representation or caused it to be made, and that the plaintiff's suit, if any, was against the "showman." At first His lordship was inclined to decide against the defendants, but, finally, following a decision of this Court, he held that the defendants would be liable for the acts of the showman as being their acts. There was difficulty, because the plaintiff could hardly rush all over the country, taking proceedings against this man and that, and it may be he would be entitled to stop the original offender.

Mr. Mackinnon said: "Assume we are wrong on both the first and the second

defences, nevertheless you cannot restrain us from continuing to exhibit these films, because the representation by kinematograph cannot be a 'dramatic piece' within the meaning of Section 1 of the Act of 1883, since the term 'dramatic piece' means a composition which is capable of being printed and published. It cannot consist of scenic effects and dramatic situations without words. And that is all that this representation is."

That, continued counsel, was the decision in "Tate v. Fullbrook," which was decided in 1903 by this Court, consisting of Lords Justices Vaughan Williams, Farwell, and Kennedy. "If that case is held by your lordships as governing this case," added counsel, "argument from me is useless, and the matter must go before a higher tribunal. My submission is that Mr. Justice Jelf misunderstood your lordships' decision, and carried it further than your lordships intended. It is to get a ruling on that point that I so gladly came before this Court of Appeal, as I thought it would be better than that of the other division of the Appeal Court on it."

Mr. Mackinnon followed on the same side.

JUDGMENT.

Lord Justice Vaughan Williams said they would not require to hear Sir Robert Finlay, K.C., and Mr. E. A. Bennett for the respondents.

The Court dismissed the appeal.

Lord Justice Vaughan Williams said that the point really was whether the defendants were responsible for those who put the sketch on the stage. As Mr. Justice Jelf said, he was bound by the decision of the Court of Appeal and the Court of Appeal could not undo that decision. He entirely agreed with what Mr. Justice Jelf had said:—"But on further consideration, and after perusing the case of *Russell v. Brian* (8 C.B., 836), and comparing it with *Marsh v. Conquest* (17 C.B., N.S., 418). I have come to the opposite conclusion, and I think there is no evidence on which I could properly hold the defendants liable. In the former case Chief Justice Wilde says:—'No one can be considered as an offender against the provisions of the Act so as to subject himself to an action of this nature unless by himself or his agent he actually takes part in a representation which is a violation of copyright,' and the same view is taken in *Lyon v. Knowles* (3 B. and S., 556). It might, indeed, be plausibly argued that the defendants who make and sell the infringing instrument without which the infringement could not take place, and do so with the knowledge and intention that it will and shall be used for that purpose, do take an important part in the infringement itself, but I think on the whole the inference would be held to be too remote and too far-reaching in its consequences to be accepted. If this view is correct, then, even if the action were otherwise maintainable, it ought to have been brought, not against the defendants, but against the actual proprietors of the piratical performance impugned. He only wished to add that in *Marsh v. Conquest* (17 C.B., N.S., 418) the case turned on the question whether those who put the representation on the stage were the agents of the defendant. That case was distinguished from the two prior cases of *Russell v. Brian* (8 C.B., 836) and *Lyon v. Knowles* (3 B. and S., 556) by the fact that the actors and actresses who went on the stage were paid by the defendant, and could only go on the stage by his orders and directions. In those circumstances he was of opinion that the appeal failed.

Lord Justice Farwell and Lord Justice Kennedy delivered judgments to the same effect.
[See report of the King's Bench action, p. 272, STAGE YEAR BOOK, 1908.]

RUSHBROOK v. GRIMSBY PALACE.—WHEN IS A STAGE MANAGER A "WORKMAN?"

In the Court of Appeal, before the Master of the Rolls, Sir Gorell Barnes, and Lord Justice Buckley, came on the case of Rushbrook v. Grimsby Palace Theatre and Buffet, Limited, which was an appeal by the defendant company against an order of the Divisional Court.

The plaintiff was Mrs. Sarah Rushbrook, and she sought to recover damages under the Employers' Liability Act, 1880, for the loss of her son, Frank Rushbrook, who was killed by the fall of the counter weight to the fireproof curtain at the defendants' theatre while he was working the lever by which the curtain was controlled. The action was brought in the Grimsby County Court in July, 1907. The jury awarded £150 damages, but the county court judge held that the deceased man was not a "workman," and therefore that the action was not maintainable under the Act of 1880, and gave judgment for the defendants with costs.

The plaintiff appealed, and on May 14, 1908, in the King's Bench, Mr. Justice Darling and Mr. Justice Phillimore held that he was a workman, and entered judgment for the plaintiff with £150 damages, and costs.

The defendants now appealed, and argued that whether the deceased man was a workman or not was not the only ground on which the appeal must be decided. The liability of the employer only arose if negligence was proved, and here there was no evidence that there was any defect in the machinery. It was suggested that the accident was wholly due to the man's own carelessness.

Mr. Atherley Jones, K.C., and Mr. W. H. Owen appeared in support of the appeal, Mr. H. M. Giveen for the respondent.

JUDGMENT.

The Master of the Rolls, in giving his judgment, referred to the agreement the deceased had with the defendants, from which, he said, it appeared that the deceased was employed as a stage manager, to shift scenery, to do rough carpentering, some billing, and certain work with the electric lighting. Deceased was nothing more than a foreman carpenter or scene shifter, earning 25s. per week. He was almost entirely engaged in manual labour, and was a "workman" within the meaning of the Act. The deceased met his death from the fall of the counter-weight to the curtain. Appellants argued that there was no evidence of any defect in the machinery or negligence on the part of the Grimsby Palace Company. But the jury in the original action had seen the machinery before giving their verdict, and he therefore held that the decision of the Divisional Court in this respect could not be interfered with. The appeal, therefore, failed.

Judgment was given dismissing the appeal. [Reports of the cases in the County Court and the Divisional Court are to be found in THE STAGE Year Books, 1908, page 199, and 1909, page 280, respectively.]

DAVIES v. TULLOCH.

At Northants County Court, Mr. Coleman Davies sued Miss Augusta Tulloch for the recovery of manuscripts, music, scenery, and properties, relating to the play *The End Crown's All*, or their value, estimated at £5, together with £1 commission due. Judgment was given for plaintiff, with costs,

and delivery of goods ordered to take place within seven days.

LONDON AND PROVINCIAL ADVERTISING AGENCY v. COOK.—ADVERTISING ON THEATRE CURTAINS.

In the Westminster County Court, before his Honour Judge Woodfall, the case of **29** the London and Provincial Advertising Co. v. Cook sought to recover a balance of £3 18s., which they alleged to be due to them from the defendant, Mr. Stan' y Cook, in respect of an advertisement on the curtain at the Shepherd's Bush Empire.

Plaintiffs' representative was called, and said the defendant signed a contract in the usual way, and had paid money on account, but he refused to pay the balance due.

The defendant appeared in person, and said the reason why he refused to pay was because his advertisement was placed in such a position on the curtain that the audience could not see it, and consequently it was quite useless to him. As a matter of fact, he had paid a visit to the hall, and could not see the advertisement from the second row of the stalls.

In the result, his Honour said it was clear that defendant was liable on the contract, but he should reduce the amount and give the plaintiffs judgment for three guineas, with costs.

FEBRUARY.

LONDON MUSIC HALL v. KITTS AND WINDRUM—LONDON COLISEUM GARNISHEE.—ATTACHING A SALARY.

The case of the London Music Hall v. Kitts and Windrum, London Coliseum garnishee, which was before Deputy Judge

Bevan in the Westminster County Court, was a dispute with reference to the right to salary earned by defendants at the London Coliseum, the London Music Hall having obtained judgment against Messrs. Kitts and Windrum for £10 damages for breach of agreement in October last. That was not satisfied, and they sought to garnishee their salary at the London Coliseum.

The evidence of a witness from the Coliseum was taken to the effect that Kitts and Windrum performed at the Coliseum for one week, starting November 30 last, the salary being £22 10s. for twelve performances. The money would be due after the twelfth performance.

Mr. Martin O'Connor, counsel for the judgment debtors, cited several cases in support of his contention that the evidence before the Court proved his case, that the judgment debtors were entitled to their salary, the notice having been served on the Thursday, which was a date at which the salary had not been earned. Salary could not be garnished before it was due.

Having heard Mr. Chisman, counsel for the judgment creditors, the deputy judge found in favour of the judgment debtors, with costs.

WALFORD v. HANS ALTMAN.

In the Basingstoke County Court Mr. S. E. Walford, lessee of the Basingstoke Corn

1 Exchange, sued Hans Altman and Company of 445, Strand, London, proprietors of a variety entertainment which was carried on at the Corn Exchange from December 7 to December 13, 1908, under the name of "The Palace," to recover the sum of £28 6s. 9d. being a month's rental of the hall and com-

pensation for engagements which the plaintiff had had to cancel in order to let the defendants have the hall. The defendants engaged the hall for three months, but plaintiff only claimed for a month. At the end of a fortnight, Mr. Walford said, the defendants disappeared, leaving the artists unpaid.

A solicitor applied for an adjournment on behalf of Hans Altman and Co., but this his Honour would not allow unless the amount claimed was paid into court.

Eventually judgment was entered for the plaintiff for the full amount, with costs.

COHEN v. SMITH.—QUESTION OF LIABILITY.

In the Westminster County Court his Honour Judge Woodfall tried the case of Cohen v. Smith, in which the plaintiff, Mr.

4 Michael Cohen, a costumier, carrying on business at 30, Shaftesbury Avenue, sued the defendant, Mr. H. R. Smith, in his capacity of manager of the Waldorf Productions Limited, to recover the sum of £14 3s. ad. in respect of two costumes supplied by him to Miss Jose Collins, engaged in *The Antelope*, produced at the Waldorf in November.

Mr. Martin O'Connor was counsel for the plaintiff, and Mr. G. R. Sharman (barrister) appeared for the defence.

Mr. O'Connor said Miss Collins objected to the costumes which were supplied to her, and appealed to Mr. Smith, the defendant. He told her to get others made and send in the account to him, and he would pay it. Acting upon those instructions, Miss Collins went to the plaintiff firm and ordered the dresses in the name of Mr. H. R. Smith, and they were duly delivered to her at the Waldorf, together with an invoice made out to Mr. Smith, but upon being pressed for payment he disputed his liability.

Miss Collins bore out counsel's statement.

Mr. H. R. Smith admitted that when Miss Collins complained of her dresses he gave her authority to have others made, but said he only did so in his capacity of manager of the Waldorf Productions Syndicate, and not on his own responsibility.

After hearing the evidence of several other witnesses, his Honour said there was a great conflict of testimony, but he must find a verdict for the plaintiff. The whole question was as to whether or not the defendant had pledged his own credit, and after hearing the evidence of Miss Collins he (the judge) was satisfied that he had done so by saying that he would pay. There would be judgment for the plaintiff for the amount claimed, with costs.

WHYE v. WATTS.—QUESTION OF BALLET SHOES.

In the Shoreditch County Court, before his Honour Judge Smyly, K.C., Messrs. P.

4 Whye and Sons, of 346, Bethnal Green Road, E., theatrical boot manufacturers, sued Messrs. S. B. Watts and Co., Limited, of 37 and 39, Oxford Road, Manchester, boot dealers, to recover £14 9s. for goods supplied. Mr. Farleigh, barrister, appeared on behalf of the plaintiffs and Mr. Samson was counsel for the defence. In opening the case for the plaintiff, Mr. Farleigh said that there was no bad reference to the supply of theatrical ballet shoes. The claim had been reduced to £8 8s., the other amount having been paid, the £8 8s. being the amount for one pair of pairs of ballet shoes at 1s. 2d. a pair. The defendants admitted that the

price was all right, but had written to say that the goods were wrong.

Mr. Whye said the order was executed according to the sample supplied. The shoes were sent in, and they got a letter complaining of the quality of the shoes, but not rejecting them. The complaint was that the shoes were "too stiff on the top of the toes, as instead of the stiffening being an inch only above the top of the toes, it comes up 2½ to 3 ins. Please cancel all orders you have in hand of ours."

Mrs. Mabel Brooks said she was a ballet dancer, and considered she was an expert. The two sorts of shoes were handed to her for inspection, and she said she had danced in one sort just as often as she had in the other. The three inches deep of stiffening across the toe did not make the slightest difference to a girl who knew how to dance.

Mr. Samuel Godfrey Watts, managing director of the defendant company, said that the girls who did ballet dancing danced on the tip of their toes, and the little stiffening, about an inch, was to protect the toes. Those sent with about three inches of stiffening were absolutely no use to them. He heard Mrs. Brooks give her evidence, and doubted her ability to do any proper dancing in the shoes.

Mr. Henry Boggis, a shoe maker, was called as an expert. He said dancing shoes had to be made round and smooth at the toe, with a little stiffening, but it was very necessary to see that the stiffening did not come too high.

In giving judgment, Judge Smyly said he had listened very carefully to the evidence of the ballet dancer Mrs. Brooks, and heard her say that she could dance in either shoes, but he could not help thinking that dancing in the stiffened shoe, one stiffened almost to the top of the cap, would be a most painful and trying experience. Taking into consideration the probabilities as to the difficulties in the way of easy and comfortable dancing with these highly stiffened shoes, he had come to the conclusion that the defendants were entitled to refuse the shoes, and on that account he would enter a verdict for the defendants on the £8 8s. claim. He would enter a verdict for the plaintiffs on the balance of the claim, as it had not been paid into court, which would carry costs. Judgment was entered accordingly.

JOHNSON v. CAMBERWELL PALACE OF VARIETIES.

In the Lambeth County Court, before his Honour Judge Emden, Mr. Fredk.

4 Thomas William Johnson, an insurance inspector, of 24, Bird-in-Bush Road, Peckham, sued the Camberwell Palace of Varieties Limited, for £1 1s. being for the return of 4s. for four seats to the stalls, and loss of time, trouble, and inconvenience.

The plaintiff said he, on January 14, 1909, went with his wife and two friends to the theatre and took four 1s. seats, and on presenting the same at the entrance to the stalls he was informed that there were no vacant seats. He then went to the box office for the return of his money, but that was refused, the cashier saying that he would be able to use them on another night during that week. Plaintiff then interviewed the manager, who informed him that he could not return the money, but that he could have seats during the remainder of that week, or, if he cared, on the next week. Witness not being satisfied, sent for a constable, who advised him to bring the present action.

The case was adjourned for a week as the

secretary of the defendant company stated that they were not the owners of the hall at the time. It had been taken over by the London Theatre of Varieties, though by a mistake that name, the Camberwell Palace of Varieties, appeared on the bill. It was stated on the 16th that the case had been settled, the defendants paying the plaintiff the amount claimed, £1 1s., and all costs.

ROBEY v. WALDON.—QUESTION OF SENDING IN BILLING MATTER.

In the Glasgow Court the Division gave judgment in this case.

4 The Lord President said that in 1907 George Robey entered into a contract with Richard Waldon, whereby he agreed to perform in the year 1908 for a week from March 16 at a certain salary in theatres in Glasgow. A week before the performance was to take place Robey noticed that his name was not in the bills, and he telephoned to Waldon. To that telegram he got an answer, "You never sent bill matter or notification, consequently contract broken. See Rule 6 of contract." The attitude taken up by the defender in these telegrams was perfectly clear. He said that Robey had broken the stipulation in Rule 6, which was as follows:—"The artists engaged at the Palace Theatre, Glasgow, must give fourteen days' notice prior to such engagement, such notice to be accompanied by bill matter. The whole point was whether that was a stipulation a breach of which would entitle the defender without more ado to declare the contract at an end. His Lordship was of opinion very clearly that this was a stipulation which did not go to the root of the contract, and he thought that the Lord Ordinary had come to a right conclusion in giving judgment for Robey. [See report January 12.]

DANKS v. SHEREK AND BRAFF.—AN ENGAGEMENT IN BUENOS AIRES.

In the King's Bench Division, before the Lord Chief Justice and a jury, was commenced an action brought by Mrs. Mamie Danks (Miss Mamie Stuart) against Messrs. Sherek and Braff, agents of Leicester Square, for damages for alleged breach of warranty, misrepresentation, and breach of duty.

Mr. McCall, K.C., for the plaintiff, said that Miss Stuart entered into a contract through Messrs. Sherek and Braff, which was drawn up in French, a language she did not understand. In fact, counsel continued, it was not until she returned to England after her adventure at Buenos Aires that she understood the exact terms of the agreement.

There was a clause in the agreement by which M. Seguin, the proprietor of the theatre in Buenos Aires, had absolute power over her, and if the money she had had advanced to her for the purpose of enabling her to go out to Buenos Aires was not paid back she was liable to be arrested, and also she was bound to go anywhere in South America. Mr. Seguin chose to send her. Miss Stuart journeyed to Buenos Aires in August, 1907. Her first look at the Casino convinced her that it was by no means the place she had been led to believe it was. In fact, said Mr. McCall, it could not be described as a decent theatre at all. She was requested to give one of her songs and dances, and the first she sang was a composition which had been very popular in England, but Mr. Seguin said that it was not suggestive enough. She could not agree to a suggestion he made with regard to another song.

Miss Stuart was put into communication with the British Consul, who gave her an introduction to a solicitor, the result of which being that, upon her taking legal action and paying a sum of money into court, she was allowed to leave the country. The plaintiff claimed damages, consisting of the money paid into court at Buenos Ayres (£124) and other amounts.

Miss Stuart said that she was given to understand that Miss Ada Reeve, Miss Kittie Gordon, and Mme. Tetrazzini had performed at the Casino in Buenos Ayres, and Mr. Wolf told her that it was a first-class place, and was on a level with the Palace in London.

Mr. James Savill Foster stated that he had visited the Casino at Buenos Ayres, and was of the opinion that the performance was absolutely disgusting.

Mr. Lennard said there were a substantial number of items in the performance at the Casino which could be called respectable, but there were other items quite the opposite.

DEFENCE.

Mr. Rawlinson, K.C., for the defence, said the Casino was one which held a high reputation, and Mr. Seguin, who was a manager and owner of the theatre, as well as the Royal Opera House in Buenos Ayres, was a gentleman of good standing. He would call evidence which would refute the statements made by witnesses as to the "turns" given at the Casino.

Mr. Harold Braff, one of the defendants, said none of the artists had complained to him of the character of the performances.

Mr. Bernard Sherek said the Seguin tours were recognised as being of first-class order.

The hearing was continued on the next day, when Mr. Ernst Rosenberg, Mr. Seguin's European representative, said he read over to Miss Mamie Stuart the contract, which was in French. He translated it.—In answer to Mr. McCall, witness explained that the clause which referred to the passage money was translated as, "If you do not give the money back you will be a thief."—Mr. McCall: And did you advise defendants to have Miss Mamie Stuart arrested on her return to London, and that you would take the responsibility?—After some explanation witness replied in the affirmative.—Mr. Woodfield, director of the orchestra in connection with Mr. Seymour Hicks's South American tours, said he visited the Casino Theatre on Sunday nights and saw nothing indecent.

Miss Ethel Morden, one of the Five Broadway Girls, said she was at the Casino for six weeks, and nearly always saw the other turns from the front. She considered the Casino a first-class house. She did not see anything that an artist in her position could object to.

The Lord Chief Justice: Or any person?

Miss Morden: No. She also visited the other halls on the Seguin tour in South America, and the same statement applied to them.

Evidence to the same effect was given by other artists.

Mr. Wilson, theatrical agent, informed the Court that he had acted for Mr. Seguin for nine years, and had sent quite a hundred music-hall artists on the Seguin tours. Some of them were expensive. He had received no complaint from any of them as to the performances at the Buenos Ayres Casino.

His Lordship said he should leave to the jury the questions:

Did the defendants warrant the contract they offered to be one that an artist of her standing and reputation could accept?

Did the defendants make any fraudulent re-

position of the Casino, as to the class of building that it was, and as to the class of entertainment.

Mr. Rawlinson urged that there was not a single fact which could be stated of an artist or of an agent to the defendants as to the improper character of the performance at the Casino, and he intimated that defendants acted with perfect honesty and belief that the hall was a first-class one. The fact that the hall was a first-class one had been spoken to without hesitation by a great number of witnesses who had performed in the place. He put it to the jury that Miss Stuart was prejudiced against the Casino before she reached Buenos Aires, because of statements made to her on her voyage out.

Mr. McCall spoke of the remuneration and prospect which the plaintiff sacrificed by leaving Buenos Aires. On being asked if she had, for her, "My learned friend," continued counsel, "said she had performed at Stratford and Islington, and also that it was not possible for a woman to be so squeamish; but I wish to emphasise the fact that although she has appeared at these halls, which bear good reputations, she gave up money and, what was more valuable, her future prospects, because in the Casino there were things happening which she could not stand."

THE SUMMING UP.

In summing up, the Lord Chief Justice said he thought the plaintiff acted with the best possible motive when she left Buenos Aires, because she was of the opinion that the Casino was not a place in which she could appear. They could honour a lady who so respected her reputation as to put herself into a difficult position; but at the same time they would have to deal with the case as it had been put before them: "A great deal that is too light," continued his lordship, "is said about the position of these professional people, who have to earn their own living, and who cultivate their voices and their powers for the purpose of entertaining the public. They are exposed to a very great deal of temptation, but there is no reason to suppose that the standard of morality is lower than is generally found. Just because they appear in an atmosphere to which, as we know, some people object, and things go on which perhaps you would not like to have go on in your own homes, yet this does not prevent these people telling the truth. A music hall is a music hall, and ladies do appear there in light costumes and make gestures which we should not like among our daughters. It was almost impossible, if Mr. Braff's evidence were true that he had sent out hundreds of respectable artists to the Casino, to believe that all these were so fallen or blind as not to notice indecencies and to protest against them." Dealing with the half-caste gentleman Miss Stuart was accused of at the Buenos Aires Casino, his Lordship said it would be idle for them to shut their eyes to the fact that "flash" people did hang about theatres and wait for girls for the purpose of corrupting them. It had become a craze among young men, and they must assume that it was fashionable in Buenos Aires for young men to do this. The plaintiff, if these things were true, had not acted prudishly. She had acted with proper caution. They could not, however, dismiss the evidence on the other side as untrue.

JUDGMENT.

After deliberating an hour and a-half, the jury found that the defendants did warrant the contract, and that the contract was not one with a lady of plaintiff's standing and

reputation could accept; that there was false representation as to the position of the Casino, but not as to the artists; that there was false representation as to the class of entertainment, but not false to the knowledge of the defendants; that the representations were recklessly and carelessly made. They assessed damages at £250.

Mr. Rawlinson asked for a stay of execution, and on the application of Mr. Edwards his Lordship directed that the case should be mentioned to him on Friday.

On the second day, Mr. McCall applied for judgment for the plaintiff upon the findings of the jury.

Mr. Rawlinson, for the defendants, asked for judgment on the issue of fraud, which had been left to the jury, and on which they had found in favour of the defendants. Further, he argued that his clients were entitled to be put into the position of the plaintiff as against Mr. Seguin in respect of the £124 paid by her to the ~~lady~~ ^{lady} at Buenos Aires, and that she should give them a letter of renunciation of her claim to that amount. Mr. Rawlinson also asked for a stay of execution on payment of damages into court.

His Lordship said he must decline to consider questions which were not within the case. If defendants had any rights by virtue of paying damages, they must have recourse to those who had the matter before them. The case had been one of great difficulty, and was extremely doubtful, both as to the law and the facts. There was, in his opinion, no evidence of fraud, but it was not possible to withdraw the issue from the jury. The evidence also as to recklessness was very slight. The jury had, however, found that there was warranty, and he could not give judgment for the defendants, although he thought the case merited further consideration. He granted a stay of execution on payment of damages into court and on payment over of costs, with leave to give notice of appeal within fourteen days.

[See Report of Appeal, July 14.]

THEATRE QUEUES.—LEGALITY QUESTIONED.—MANCHESTER PROSECUTION FAILS.

At Manchester, Mr. John Hart, of the Prince's, Manchester, was proceeded **11** against on two informations alleging the committal of an obstruction and a public nuisance outside the theatre.

The prosecution was instituted by Mr. A. E. Wachter, on behalf of the Theatre Reform League, and it was stated by counsel that the complaint in this case was that there had been continual obstruction to the footway on that side of the road. That had been brought about in this way. The defendant had advertised certain plays for representation, and admission by certain doors at certain prices. Of course, it was perfectly lawful to have a theatre, and no one would contend that it was unlawful to advertise the performances. In order to constitute a nuisance it was not necessary to show that the act in itself was unlawful, but if the doing of that act resulted in an obstruction, and that result was known to the defendant, then he was guilty of the commission of a nuisance whether or not his original act was lawful or not.

Mr. Wachter (complainant) in his evidence said he had had occasion to observe the numbers of people outside the Prince's, and on January 18, at a quarter to six in the evening, he counted sixty-five persons waiting in a line to go in at the half-a-crown door. There were also eight waiting outside the two-shilling

door, which opened at seven o'clock. All these people were standing in twos along the kerb, and he noticed persons coming from the opposite side of Oxford Street who could not get on to the footpath at the point they crossed. He also noticed especially two persons who had to cross over the road from the theatre because they could not continue along the path. Ladies in evening dress coming from the Central Station and going to the Prince's had to go on to the road where the queues were moving into the theatre, and the policemen had to stop the people going into the theatre while the ladies passed.

Cross-examined, Mr. Wachter said he belonged to a society which desired to alter the methods of the theatre, and he went on the days complained of so that he might get evidence.

Other evidence having been given, counsel for the defence urged that the witnesses had proved conclusively that, except on infrequent occasions, there was space through which the general public might pass.

The Stipendiary declined to send the case for trial, holding that the state of things that had been proved was not a nuisance.

WALTER WRIGHT.—THE IRVING MEMORIAL CLUB.

Before the Liverpool Stipendiary Magistrate, Walter Wright (51), pleaded guilty to 11 the charge of obtaining by false pretences one guinea from Mr. Stafford Hall, the scenic artist at the Royal Court, Liverpool, and to attempting to obtain one guinea from Mr. Frank Joseph, a member of the City Council. The prosecuting solicitor said Wright, who had appeared in the comic opera *Falko* no fewer than 1,440 times in one particular part, had been engaged for the past eighteen months appealing to leading people interested in the theatrical profession for subscriptions to aid him in founding at Liverpool an Irving Memorial Club. The Duchess of Sutherland's name appeared on his circular as patroness, and Sir Frederick Pollock and other distinguished persons also. It was true that they had given their consent to that course, as well as subscribing handsomely to the fund. The false pretence was as to the formation of the club, for there was no such thing, and the prisoner admitted to the police that he had spent all the money he had received, including ten guineas from Mr. J. M. Barrie.

Dealing with the prisoner, the magistrate said it was a mean fraud. In consideration of his previous good character and the plea of guilty, the prisoner would be merely bound over to come up for judgment when called upon.

BRAYNE v. BATTY.—BREACH OF CONTRACT.

In the Westminster County Court, his Honour Judge Woodfall had before him 11 the case of Brayne v. Batty, in which the plaintiff, Mr. Henry Francis Brayne, the owner of a sketch, sued the defendant, proprietor of the Grand, Stockton-on-Tees, to recover damages for breach of contract.

The defence was that the plaintiff's contract was put an end to in consequence of the music hall strike, and that in any event the plaintiff could not recover the full salary of £20, as he filled in that particular week by appearing at another hall at a salary of £10.

In giving judgment, his Honour said it was upon the defendant to show that he was entitled to put an end to the plaintiff's contract,

and that he had failed to do. It was admitted, however, that the plaintiff fulfilled another engagement for the same week at a lower salary, and, taking that into consideration, he (the judge) should give him a verdict for the sum of £7, but he would not make any order as to costs.

MICHEL v. COLLINS AND BRITNA. STORAGE OF "PROPS."

In the Lancashire County Court, before his Honour Judge Emden, Mr. John Michel, 11 a warehouseman and contractor, of 11, Denmark Hill, Camberwell, S.E., sued Mr. Stanley Collins, of 15, Clifton Crescent, Asylum Road, Peckham, and Mr. Bert Britna, of the Beeches, Herbert Road, Hornchurch, Essex, music-hall artists, for the recovery of £2 12s. for storing their "props," etc., for twenty-six weeks at 2s., and 12s. for removing the same with horse and van.

His Honour found that the defendants had not proved the damage alleged to have been done to their property while at the plaintiff's warehouse, and gave judgment for the plaintiff, with costs, for £2 4s., and dismissed the counter-claim.

ROBERTSON v. GRUGGEN.—AN ILLUSION SKETCH.

In the King's Bench Division, before Mr. Justice Sutton and a common jury, was 12 concluded the hearing of the case in which Mr. John Fergusson Robertson sued Mr. Frederick William E. Gruggen, a solicitor, for misrepresentation.

Plaintiff stated that he was induced to enter into an agreement with a Mr. John Wellesley Lynn in regard to the production of an illusion sketch entitled *Tharsis; or, The Doctor's Experiment*, on the strength of the defendant's recommendation, and that he had lost £480. Misrepresentation was denied by the defendant, who pleaded that if he did induce the plaintiff to enter into the agreement he did so *bond-fide*, believing that the statements he made were true.

Mr. H. E. Duke, K.C., Mr. Holloway, and Mr. Quicke represented the plaintiff, while Mr. Lewis Thomas, K.C., and Mr. Thorn Drury appeared for the defendant.

In his summing up, his Lordship stated that it was for the jury to say whether or not the plaintiff had, in their opinion, been induced to enter into the agreement by misrepresentation. If they came to the conclusion that he had been so induced by misrepresentation, they must assess the damages. The claim was for £479 9s. 8d., being £350 paid in respect of the agreement with Mr. Lynn and the balance of travelling expenses and odd payments connected with the exhibition of the illusion. If they came to the conclusion that there had been no misrepresentation, then there was no necessity to consider any portion of the plaintiff's claim, as that would be a verdict for the defendant.

After an absence of thirty-five minutes, the jury returned into court, and gave a verdict for the plaintiff, with £400 damages. Judgment was entered accordingly.

UNITED COUNTY THEATRES v. DURRANT AND OTHERS.—ALLEGED LIBEL.

Before Mr. Justice Lawrence and a special jury, in the King's Bench Division, the 15 hearing was commenced of an action brought by the United County Theatres to recover from Messrs. William Durrant, A. A. Sennington, John Curle, F. Jenkins, and Jo-

eph B. Williams, who desired us for the publication of certain defamatory statements. By their defense the defendants denied publication, but said if they were published the statements were not defamatory, but they were true in substance, and in fact; that they were published on privileged occasions, and the defendants also relied on the Trade Disputes Act, 1906.

Mr. Lush, K.C., and Mr. Henn Collins appeared for the plaintiffs, and the defendants were represented by Mr. Roskill, K.C., and Mr. Clement Edwards, M.P.

Mr. Lush, in opening the case, said the plaintiffs were a limited company, incorporated about ten years ago to acquire music halls in various parts of the country, and the defendants were five in number, two of them being officials of the Amalgamated Musicians' Union, two officials of the Bristol Trades Council, and the fifth the printer of the documents complained of. The music halls that the Court had now to deal with were two—at Plymouth and Bristol. Between the musicians and the company there was absolute accord and satisfaction (said counsel) until the trade union officials chose to interfere and create what they called "a labour dispute."

The trade union at Bristol thought they had the power to compel the plaintiffs to pay a bigger salary to the musicians than the musicians were asking for themselves. Because the plaintiffs, after consulting their musicians, would not be dictated to by the trade union officials, the defendants made up their minds they would do what they called "hit" the plaintiffs—or, in plain English, would punish them for not submissively acquiescing in the commands of the trade union—and boycott the plaintiffs' halls. To do this the defendants had handbills printed and distributed outside the plaintiffs' halls, and these handbills contained most libellous and untrue statements for the purpose of injuring the plaintiffs. In the year 1905 the plaintiffs acquired the music halls at Plymouth and Bristol, and changed the method of management, turning the houses into what were known as "two houses a night." For the extra work put upon the musicians all but three received an extra 2s. 6d. each to the usual payment, and with this the musicians were perfectly well satisfied. The trade union, however, took the matter up, and made demands on the plaintiffs to alter the rate of pay. This was resisted by the plaintiffs. Considerable correspondence took place between the plaintiffs and the defendants, which culminated, however, in the issue of the statements complained of.

The first (continued counsel) was a document issued to the trades unionists of Bristol by the Bristol Trades Council, and signed by Mr. A. A. Sennington, the president, and Mr. J. Curle, the secretary. In that statement appeared the following:—"We ask our fellow unionists to assist the Musicians' Union in their claim for the payment of the union rates and the full and free rights of the musicians to combine and protect themselves. If a trade unionist wishes an evening's enjoyment in a music hall we recommend him to patronise the Empire. All the musicians are union men, and all are paid the union rate. It will help to speed the victory for the union if all the branches of organised labour and other bodies pass the enclosed resolution."

After that a handbill was distributed. It ran:—"Music Hall Dispute.—To the Trade Unionists of Bristol.—Fellow Unionists.—We desire to call your attention to the dispute at the People's Palace, Baldwin Street, Bristol.

About two years ago the Palace changed to a two-show-a-night house, and we asked them to pay the union rate. Negotiations continued until a few months ago, when a definite demand was made and a refusal made by the management to recognise the union or its rates. The musicians were informed that any dissatisfaction on the part of the men would be considered by the management direct, and not through any officials of the Musicians' Union. All possible efforts were made to obtain the payment of the union rates. The assistance of the Bristol Trades Council was called in, but as they also failed to effect any peaceful settlement the, recommended the trade unionists of Bristol to take united action in the matter to assist the Musicians' Union. Just recently a sample of the consideration individuals generally receive when they express dissatisfaction has occurred. The managing director of the Palace called two members of the orchestra before him. No explanations or discussions were allowed. They were simply told to answer 'Yes' or 'No' to his questions as to whether they were satisfied. The first one (who receives the union rate) answered that he was satisfied. The other one (who does not receive the union rate) said he was not. The following week he received his notice. We leave these facts to speak for themselves, and confidently appeal to the trade unionists of Bristol to help the Musicians' Union to win the dispute, to establish their very modest union rates at the Palace, and retain the elementary right of combination to protect their interests and occupation. We recommend our fellow-unionists to patronise the following places of amusement, which pay the union rate, and are therefore on the fair list of the Musicians' Union:—Empire, Theatre Royal, Prince's Theatre."

At the close of Mr. Lush's opening,

Mr. Roskill submitted that the officials, acting as the executive of the union, came within the Trades Disputes Act of 1906, and that an action against them could not be maintained.

Mr. Lush submitted that the Act of 1906 did not apply to a case of this kind, and therefore the defendants could be sued.

Mr. Justice Lawrence said there was very great doubt upon the matter, but as this was an important case he thought it would be better for the evidence to be taken.

Mr. Alfred Moul, managing director of the plaintiff company, stated that when the Palace at Bristol was taken over the performances were changed to two a night, and on that occasion some of the orchestral performers were paid extra. His orchestra was satisfied with their payments, and at no time had he ever had a dispute with any orchestra at any of his halls. When he saw the first document he went to both Plymouth and Bristol and inquired into the matter, when he found that the only member of the orchestra who was dissatisfied with the pay and conditions of his employment was a man named Ford. After he discovered that the handbill complained of was being delivered he at once instituted these proceedings.

In cross-examination by Mr. Roskill, the witness said he did not answer any letters from the Musicians' Union, as he resented all interference between his band and himself.

On the 16th Mr. Moul was cross-examined with regard to his refusal to have any communication with the union or its officials respecting extra payment to members of the orchestra at the People's Palace, Bristol.

Letters which had passed between Mr. Moul and his managers at Bristol and Plymouth were read. On December 13, 1907, Mr. Liver-

more, manager at Bristol, wrote to Mr. Moul:—"We have two members of the union in the orchestra now, and my advice is to now discharge all union men. They cannot do us one shilling's worth of harm here; they over-rate their power, and boast of having 8,000 or 10,000 workpeople here, but even if they have we have only to reckon the population of Bristol 8,000 or 10,000 less."

Mr. Moul replied to Mr. Livermore:—"I have this morning received from Plymouth two letters, one sent by the whole of the members of my orchestra there, in which they inform me that they wish to express their entire satisfaction with the conditions under which they are at present employed."

Asked who drafted the letter from Plymouth, the witness said he went down to Plymouth, was told there was no dissatisfaction, though the union circular had said there was, and he made a suggestion to his Plymouth manager as to what he wanted put into writing. He had approved of "good-bye" being said to a man named Ford, a flautist at Bristol, because that man had stated he was not satisfied with the payment. The fact that Ford was a union man had nothing to do with his discharge.

Mr. Horace Livermore, manager of the Palace, Bristol, gave evidence. All the other theatres and music halls in Bristol, he said, paid less to musicians than was paid at the People's Palace. It was not true that he ever tried to induce the manager of the Empire to reduce the salaries of the orchestra.

Cross-examined: The letter from the Bristol Palace orchestra to Mr. Moul was written voluntarily. At first he formed the opinion that the boycott was doing no damage, but it was afterwards shown that it did no end of damage. In one of his reports to Mr. Moul he accounted for the bad takings of the week by the fact that Tommy Burns was at the Empire. His report was a "white lie," told because he did not wish to make things look too bad.

Re-examined: The boycott had partly ruined the business at the Palace.

Mr. George Harding, a member of the orchestra at the Palace, Bristol, said he had been a member of the union and had agreed to accept the extra 2s. 6d. given by the plaintiffs on the theatre being converted into a "two-shows-a-night" house. Subsequently the union reconsidered the matter, and he and other members were expelled from the union, which he had not since rejoined.

Mr. J. H. Grigg, conductor at the Palace, Plymouth, denied that he had coerced any member of the orchestra into signing the document which said they were satisfied with their rates of payment. He had simply placed the paper before them.

On the 17th Mr. J. H. Grigg, musical director of the company's hall at Plymouth, cross-examined by Mr. Roskill, K.C., said that some time after the members of his orchestra signed statements expressing satisfaction with their conditions of employment, their salaries were increased, but this had nothing whatever to do with the fact that they signed the statements. He denied threatening them to the effect they would have to choose between the Union and the company.

Similar evidence was given by Mr. John Field, the company's manager at Plymouth.

THE DEFENCE.

On the 18th, Mr. Durrant, giving evidence, said some time in November a meeting was called to consider what action should be taken regarding the boycotting of the Palace in con-

sequence of the action of the management. It was about this time the man named Ford was discharged, and he wrote to Williams regarding it. Ford was the only one who frankly said to Mr. Moul that he was not satisfied with the terms of his employment. After the orchestra had signed a letter of satisfaction and sent it to Mr. Moul he wrote to Mr. Williams a letter, in which he said, "The — would sign anything."

Mr. John Curle, J.P., another defendant, was called. He said he was present at a meeting in Bristol at which Mr. Williams stated that the musicians had settled the dispute without reference to the union. He denied that at an interview with Mr. Livermore they threatened to boycott the Palace if half-a-crown all round was not paid. The copies of the circular which were sent out by Mr. Durrant were sent out on behalf of the Bristol Trades Council.

Cross-examined, witness said he would certainly have disapproved of the circular if he thought it was untrue; but he did not take the responsibility of issuing it. No doubt the defendants' bill which was claimed was a libel did suggest there was a dispute between the management and the orchestra. They thought the discharge of a man named Ford was a high-handed proceeding. It was not intended that the circular should hurt the plaintiffs in their business.

On the 19th Mr. Alfred Arthur Sennington, an ex-President of the Bristol Trades Council, a member of the Bristol Corporation, and one of the defendants, stated that he believed the statements in the circulars to be true.

Mr. Clement Edwards: What was your object?

Witness: Well, evidently to injure the profits of the Palace. He explained that the Trades Council were asked to help the Musicians' Union.

Cross-examined by Mr. Henn Collins, witness said that two solicitors had assured the Trades Council that the circular they issued was not libellous.

Mr. Joseph B. Williams, General Secretary of the Amalgamated Musicians' Union, stated that he drafted the circular containing the alleged libels, and issued it with the approval of the Union's solicitor, who, however, added in his letter:—

Of course, there is always some risk in issuing circulars of this kind, in view of the opinions of some judges and juries concerning trade unions.

Mr. Roskill: What was the object of issuing the circular?—To bring legitimate pressure to induce plaintiffs, or compel them, if you like, to observe our trade union rates. Mr. Williams admitted that he thought the circulars would injure the plaintiffs' business.

Louis Francis Ford, flautist at the Bristol Palace till January 4, 1908, when he was dismissed, spoke of the dissatisfaction among the orchestra at being required to give two shows a night instead of seven performances a week for the same money. He stated that he was dismissed because he refused to say he was satisfied with the terms.

On the 22nd Mr. Rawlinson, one of the band of the Plymouth orchestra, said he remembered Mr. Grigg, the conductor of the orchestra, complaining early in October, 1907, of someone having given away the salaries of the orchestra, and remarking that he did not care who did it, whether it was one, two, or three, he would sack them. Just before the second performance that night Mr. Grigg asked who belonged to the Musicians' Union. Two men said they did, and nothing further occurred

until a few days afterwards, when Mr. Grigg said, "We have been having trouble with the Bristol men at Bristol, and we will have none of them." Mr. Grigg also said they would have to choose between the Union and the Palace. The witness asked why he was so particular about the Union, as they could be loyal both to the Union and the Palace, and Mr. Grigg replied, "That cannot be. You must decide between one or the other." In December, 1907, the orchestra were asked if they would sign a letter to the effect that they were satisfied with the terms of employment. They considered the matter, and the next day they signed the letter. When they were asked to sign it, Mr. Field, the manager, said, "You will not be losers by it." At the time he signed it the witness said they were stabbing the Bristol men in the back, and Mr. Grigg replied, "There it is, and it has got to be signed."

In further examination, the witness said that after he signed the document Mr. Field whispered to him that at the commencement of the year he would have an increase of 2s. od. a week, and he was glad to say that was done.

In cross-examination, the witness said he felt in this matter in an awkward position, as he was going against his firm. Though he signed voluntarily, he did so because he was afraid of the consequences if he refused. Mr. Field told them the letter was only wanted to show to Mr. Mead, and not for any legal purpose.

Mr. Ernest Bryant, a member of the Plymouth Branch of the Musicians' Union, said that some of the men in the Palace orchestra told him they were "rushed" into signing the letter of satisfaction.

Mr. J. Perry, clarinetist in the Plymouth orchestra, said he was engaged at the Palace. He had heard the evidence of Mr. Rawlinson, and agreed with what he had sworn as to what Mr. Grigg had said. Mr. Grigg had said to the witness, "I want to know by tomorrow night—the Palace or the Union?" He also heard Mr. Grigg say, "If I find out who it is—one, two, or three—I will sack him." This referred to the question who had given away the salaries of the orchestra.

On the 21st, Mr. Charles Mutton, secretary of the Plymouth Branch of the Amalgamated Musicians' Union up to 1908, said he remembered the four men who were members of the Plymouth Palace orchestra and the Musicians' Union coming to him at the end of 1907 and reporting they had been threatened with dismissal unless they gave up being members of the union. He (witness) had heard the evidence given by Rawlinson and others, and said it accurately represented what occurred.

Other witnesses having given corroborative evidence,

Mr. Henn Collins submitted that the Trades Disputes Act did not apply, on the ground that the members of a musicians' union were not workmen, and, therefore, the Act could not apply.

Mr. Roskill contended that the Musicians' Union came within the definition clause of the Act of 1871, and as that Act was not repealed by the Trades Disputes Act the Musicians' Union was included.

JUDGMENT.

Counsel then addressed the jury.

On the 23rd, in reply to Mr. Montagu Lush, K.C., his Lordship said he would leave to the jury the question of fact. As to the point of law, he said he would, if called upon, give a

In his summing up, his Lordship described the Trade Disputes Act, 1906, as the most ill-drawn, inartistic, and ungrammatical Act of Parliament that he had ever come across.

The jury returned a verdict for the plaintiffs, with £10 damages. Judgment was entered for plaintiffs on the following day, when a day of execution was allowed pending an appeal.

[See Report of Appeal, June 29.]

JAMES CAMERON.—FRAUD ON THE V.A.F.

At Bow Street, before Mr. Marsham, James Cameron was charged with fraud.

15 Mr. C. J. Doughty, who prosecuted on behalf of the Variety Artists' Federation, said that during the recent dispute between variety artists and certain agents in the first week in December the prisoner was performing at the Royal, Shrewsbury, and he got a friend in London to send him a telegram purporting to come from Feltz's Agency offering him £24 for two weeks' work. He sent this telegram to the Variety Artists' Federation, and at the same time wrote to say that he had declined the offer, and was short of money. The V.A.F. sent him £6, and on receiving a similar letter in the following week they forwarded him another £6. They afterwards found that the prisoner had received no such offers from the agency named, and the prisoner was arrested in Manchester.

Mr. Marsham said it was a grave offence to send a bogus telegram, and he could not overlook it. The prisoner would be sentenced to two months in the second division.

"NORMAN CRAIG"—ALLEGED FRAUD.

At Westminster Police Court before Mr. Francis, Frederick John Morgan, alias

15 "Norman Craig," was brought up in custody on remand charged with obtaining money by fraud and false pretences. Mr. T. Duerdin Dutton appeared for the prisoner.

Ida Mary Steele, of 168, Dover Road, Folkestone, young lady formerly in employment as a cashier, deposed that in October last she advertised in *THE STAGE* for a theatrical engagement. In reply she received a letter signed "Norman Craig," offering her a situation in his touring company. She was requested to pay a premium for a part in *The Sorrows of Satan*. She was promised a salary of £1 a week. She sent £1—all she could afford—to Craig. She came to town from Folkestone on November 9 with Mr. William Standley, a young man who had also been in communication with the accused for a stage part. The accused met them, and said that they were to "open" at Enfield on the 16th. They rehearsed on several days at St. George's Hall, Westminster Bridge Road. On the day she came to London the accused drew 5s. from her as part payment for an evening dress which was destined to be required for her part in *The Bondman*. The accused was absent from the final rehearsal, and she never saw him afterwards.

Evidence was also given by William Standley, who said prisoner had various small amounts from him.

Mr. Victor Hugo Chrisfield said he replied to an advertisement in a daily paper on November 5, and was thus placed in communication with the accused, who asked for a "cash security of £10." The accused said he would pay a salary of 30s. a week, and all money for expenses would be paid.

deposit of £2 at once. According to an arrangement made by letter, the witness went to St. George's Hall, Westminster Bridge Road, and had an interview with the accused. The accused spoke about his bank account and his advance bookings, but as there was nothing definite he got no money from the witness.

Evidence was given that the accused received letters at a fee of 1d. each at a newsagent's shop at Chelsea.

Mr. Edwards, lessee of St. George's Hall, Westminster, proved that the accused hired that stage on one or two occasions for rehearsals at a shilling an hour, and failed to pay for the final hiring when some young people were waiting by appointment to see him.

Detective-inspector Draper said the accused was formerly employed at Harrod's Stores. There were many complaints from young people who had parted with money to go on the stage. On one occasion the accused got a number of young people to perform at Harrods. There had some sort of a performance on one occasion, and then it was alleged that he left the company in the lurch, and they waited all day at the railway station. The police would like another remand to further investigate this matter and other complaints.

Mr. Francis said he thought it very desirable. The prisoner was remanded for a week when further evidence was offered by John Fotheringham, a clerk, who deposed that in March, 1908, he parted with sums amounting to 22s. 6d. to prisoner, understanding that he was engaged for a part at a salary of £1 a week. The rehearsals took place at the Bay Malton, Great Portland Street. Finally, prisoner deserted the "company," and nothing more was seen of him.

Prisoner was committed for trial, Mr. Francis offering to accept bail.

[Report of trial March 10.]

MACKNEY v. FRED KARNO.

In the Lambeth County Court, before his Honour Judge Eddison, Tom and Emily 16 Mackney, music-hall artists, of 16a, Regency Road, Croydon, sued Fred Karno. They claimed £10 damages for breach of an agreement, and in the alternative a claim for their wages at the rate of 15 per cent from December 19, 1908, and the sum of £C, being two weeks' wages due to them in lieu of notice.

Mr. Martin O'Connor, barrister, appeared on behalf of the plaintiffs, and Mr. Storrey Deans appeared for the defendant.

Mr. O'Connor said the plaintiffs agreed with the defendant to join the sketch, *The Yap Yaps*, and tour the country, and according to the agreement, two weeks' notice was to be given to terminate the agreement. Everything was right until December 11, when the plaintiff received a letter terminating his engagement in the sketch. Counsel contended that the defendant had no right to discharge them without the fortnight's notice.

Mr. Storrey Deans, for the defendant: They were intoxicated, and I gather Clause 3 is in the agreement. The question for the judge and jury is whether they were drunk while in the theatre.

Mr. Tom Mackney said that before the present engagement he worked for defendant for six months. On November 13, 1908, he was engaged by defendant for *The Yap Yaps*. The tour began on November 13 at Margate, and he went through the week without a complaint, and then they went to the Paragon, Mile End, for a week, and every-

thing went on well until Friday, December 11, when he heard that an accusation of drunkenness had been made against him to Mr. Karno. Later in the evening of that day he received his salary and realized that his engagement ceased on the next day (Saturday), but that Mr. Karno would give him another engagement before long. He worked his part on the Saturday, and after the show Mr. Rickards, manager of the troupe, said to him, "You have notice to leave the troupe, but you may appear at the Canterbury next week," which was up to December 18.

In reply to Mr. O'Connor, the plaintiff said that Mr. Rickards had never suggested to him during the whole of the tour that he had ever been drunk while in the theatre. He had never been drunk on the stage. He was dismissed because Mr. Karno wanted to cut down expenses.

Mrs. Emily Mackney said she assisted in the piece, and took the part of the fish-wife. She always did her duty so far as she knew. There was never a complaint made against her, and she had never been drunk in the theatre at any town where the piece was performed.

Mr. Frank Rickards, manager of *The Yap Yaps* company, Mme. Grace, Margaret Cecil, May Hefford, and Nellie Nevin of the same company, gave evidence that they had seen the plaintiffs drunk at the theatre on more than one occasion.

The jury retired, and in a few minutes returned stating that they all agreed but one.

His Honour: What, disagree on the evidence before you? All the witnesses for the defence have not been shaken in the least, and not inspired to give false evidence. I can't understand it.

Eventually counsel on both sides decided to take the majority.

The jury gave a verdict for the plaintiffs for nine weeks' salary at £3 a week, as contrast and for a fortnight's wages in lieu of notice.

Mr. Storrey Deans gave notice of appeal for a new trial, as the verdict was against the weight of evidence. The appeal was allowed. [See report of new trial, March 25.]

COCHRAN AND ANOTHER v. LONDON PAVILION.

In the Court of Appeal, before the Master of the Rolls and Lords Justices Moulton 18 and Buckley, came the case of Cochran and Amery-Parkes v. London Pavilion Company, Limited, which was an appeal by Mr. Amery-Parkes from a judgment of Mr. Justice Ridley.

In January, 1907, Mr. C. B. Cochran, an undischarged bankrupt, entered into an agreement with the defendants to produce a number of wrestlers. His wife, Mrs. Evelyn Cochran, entered into a contract with Zbysco for his appearance at the music hall between certain dates whenever she chose to direct. A deed was entered into between Mr. and Mrs. Cochran, which recited that Mr. Cochran had acted as agent for his wife, and that he assigned the benefit of the contract to her. On January 2, 1908, being in need of money, Mr. and Mrs. Cochran obtained an advance of £115 from Mr. Amery-Parkes, their solicitor, and mortgaged to him their rights under the contract. Mr. Amery-Parkes at that time did not give notice of the assignment to the defendants.

On January 3, 1908, a special wrestling match was held at the London Pavilion, and Zbysco and Mrs. Evelyn Cochran were the combatants. The combatants were unable to finish in the time limited by Mr. Cochran, and at this the audience got angry, and threw elec-

the light of it, and whatever else they could find on to the stage.

The management of the London Pavilion refused to allow Zbysse to go on again, and terminated the contract with the Cobhrans.

The action was brought by Mrs. Cobhran and Mr. Annesley-Parkes for an alleged breach of the contract for the appearance of Zbysse. Defendants pleaded in mitigation, and also said that the contract had been made with Mr. Cobhran and not with the plaintiff. The jury found that the contract was not made with Mrs. Cobhran, but with her husband. They also found that the defendants had no right to terminate the performance, and they assessed the damages at £170. Mr. Justice Ridley, however, set aside the verdict, and entered judgment for the defendants.

Mr. Rawlinson, E.C., and Mr. Tindal Davis appeared in support of the appeal; Mr. Horridge, K.C., and Mr. Greer for the respondent company.

Without hearing counsel for the respondents, the Master of the Rolls, in giving judgment, described the appeal as "baseless," and said he entirely agreed with the decision appealed from.

The Lord Justice concurred, and the appeal was dismissed with costs.

(See report of King's Bench Division case, STAGE YEAR BOOK, 1909, pp. 310-311.)

CHILDREN AND THE STAGE.

At Preston, Louisa Schlesel was summoned for allowing her daughter, a child of 19 seven to take part in the performance of *Madame Butterfly*, at the Royal, Preston; and J. St. Clair, the manager of the Moody-Manners company, was summoned for procuring the child for that purpose.

The accused were fined 5s. each, with costs. Mr. St. Clair, in the course of his defence, said the child had been playing with the company since August, 1908, and they had not been interfered with except at Birkenhead, where the case was dismissed.

The Chairman (Sir W. Ashurst) said the law was perfectly clear. A child under ten years of age could not perform, and the defendants ought to know it. They must take care the offence did not occur again.

STOREY v. CAMERON - BREACH OF CONTRACT.

Before Mr. Justice Hamilton, in the King's Bench Division, Mr. Fred Storey sued 19 Mrs. Wilkie, professionally known as Miss Inf. Cameron, to recover damages for an alleged breach of contract. The defendant denied liability, and alleged that the contract was rescinded by mutual consent.

Mr. Barrington Ward appeared for the plaintiff, and Mr. Boydell Houghton for the defendant.

Mr. Barrington Ward said in January, 1908, the defendant engaged the plaintiff to take part in a tour at a salary of £15 a week, from February 17 to June 30, with 20 per cent of the profits. The plaintiff had also to provide certain scenery and costumes, and to supply new scenery to be obtained, the defendant undertook to advance to the plaintiff the sum of £50, which was to be repaid by the plaintiff out of his salary. The agreement came into force on February 17, and the tour began on the 19th at Oxford. On February 23, at Brillington, the defendant posted up a fourteen days' notice terminating the tour. At Harrogate, on February 28, the climax

came. At the suggestion of the defendant the plaintiff and some of the artists went to Blackpool, the defendant saying she would go to London and see if she could raise any money for the tour. The defendant now said that the contract was terminated by mutual consent when the plaintiff undertook to carry out the engagement at Blackpool. The plaintiff denied that anything was said to lead the defendant to believe that he would abandon his claim under the contract. If the contract had been carried out plaintiff would have received £255 in salary. The defendant advanced the plaintiff £25 out of the £50 for scenery, and paid him £7 10s. on account of salary while on tour.

Mr. Storey gave evidence. He said that at her request he took the company on to Blackpool, where she had a date booked. He did not, however, agree to terminate this contract. He only received £22 10s. under the contract.

The defendant said that when the company was at Harrogate she received a letter from her solicitors, stating that a reversion on which she had raised money could not be sold immediately. She had an interview with the plaintiff, who agreed to take some of the members of the company on to Blackpool, and she understood that the contract with the plaintiff was rescinded. The plaintiff told her not to worry about his contract. She had advanced the plaintiff £35 for scenery.

Mr. Justice Hamilton, in giving judgment, said the action was practically undefended. The plaintiff was engaged for a specified period at £15 a week, and that contract had been broken. The defendant had been unfortunate, and it might be that the plaintiff was exacting his pound of flesh, but he (his Lordship) had nothing to do with that. It was simply a question of damages. Certain deductions would be made from the amount Mr. Storey would have received had the contract been carried out, and judgment would be for the plaintiff for £198 10s., with costs.

CADBURY v. BEARDMORE AND OTHERS.

In the King's Bench, before Mr. Justice Hamilton, was commenced the hearing of 23 an action brought by Miss Violet Cadbury (Mlle. Sahara) against John P. Beardmore and Miss Violet Hope for an injunction to restrain them from using the name of Mlle. Sahara in such a way as to lead the public to suppose that Miss Hope was the plaintiff, also for the return of dresses, scenery, "properties," and music score, or their value, and damages for the detention and conversion of the goods. She further claimed £8 10s. and £2 10s., as sums due to her from Beardmore, and an additional sum of £2, which he is alleged to have received to settle a debt due to an agent. Damages were also claimed. Mr. Vaughan Williams appeared for the plaintiff, and Mr. Beardmore appeared in person.

Mr. Vaughan Williams said that his client was a well-known dancer. She had first performed in the employment of a Mr. Peterman, who also employed the defendant, Mr. Beardmore. After she left the services of Mr. Peterman she decided to start touring on her own account, with her own costumes and scenery, the defendant Mr. Beardmore to act as her manager. At South Shields she met with an accident, injuring one of her knees, and was unable to appear at Hastings. An understudy was engaged in the person of Miss Violet Hope, and after she had been taught she used the costumes and scenery of Miss Cadbury. Cor-

tain arrangements were made with Mr. Beardmore to fit two dates at Dublin and Belfast, but he ignored the arrangements, and after playing at those towns went on tour with Miss Hope, and her (Miss Cadbury's) scenery and properties as though they were his own, and Mr. Beardmore paid her nothing. At Gloucester, Porth, Edinburgh, and Rotherham Miss Hope was advertised as Sahara and as a pupil of Mine. Cavallazzi, which statement was untrue. Poole's Theatres, Limited, were joined in the action as defendants, but they had behaved properly and had submitted to an injunction. Plaintiff's prospects were injured by this use of her name, and she was unable to take engagements without her scenery and properties, and in particular a valuable snake.

Miss Cadbury gave evidence bearing out her counsel's statements. When she made the arrangement for her understudy, Miss Hope, to take her place in the Dublin and Belfast engagements, Mr. Beardmore had promised to write to the managers of the halls in those towns and obtain their consent to the arrangement.—Cross-examined by Mr. Beardmore, she said she might have heard of a dancer named Ayesha Hara who gave a Salome dance. She (plaintiff) took her name of Mlle. Sahara from a picture.

On the following day Mr. Beardmore, in his evidence, said that he was in partnership with Miss Cadbury from the time of the Hull engagement in July to the time he and Miss Hope went to Belfast. At first the arrangement was that each should have an equal share of the salary received, but afterwards, when the plaintiff began the snake dance, she wanted rather more, and he agreed. When he and Miss Hope went to Belfast, he said, he intended to pay Miss Cadbury the £8 10s. a week for that and the Dublin engagement, and probably would have continued to pay her £5 a week to stop out of it, because Miss Hope had so improved the "show." He claimed a proprietary interest in the scenery, and said the dresses had been returned in good condition. He also claimed a right to conduct his entertainments under the name of Mlle. Sahara.

In cross-examination, he denied that partnership with Miss Cadbury was to be contingent on his paying £50.

Miss Hope said she was receiving £5 a week from Mr. Beardmore now, and did not want to be known as Mlle. Sahara, preferring her own name.

His Lordship gave judgment for the plaintiff for £119 and costs, and ordered that the injunction against Mr. Beardmore's use of the name Mlle. Sahara should be made perpetual.

[See report, injunction, STAGE YEAR BOOK, 1909, p. 207.]

E. A. ESMONDE.—ALLEGED FALSE PRETENCES.

At Runcorn. Ernest A. Esmonde was charged on a warrant with obtaining £5 2s. 6d. **24** from Norman Bott Williams by false pretences with intent to defraud. Mr. H. A. Linaker defended.

Mr. Williams said in January he saw an advertisement in THE STAGE—"Wanted, an assistant manager, resident, for an important theatre in the Midlands; previous experience not absolutely essential.—Address, Mackenzie, Running Horse, Winchester." He interviewed the prisoner at the Running Horse Hotel, and it was arranged that he should be engaged as assistant manager at £2 per week at the Grand, Runcorn, and pay a premium of £10. He paid £5 2s. 6d. down, and was to pay the

balance in three weeks. He received an agreement on these terms. The agreement was signed "E. A. Esmonde, per pro Mackenzie," on January 10 the prisoner and he travelled to Runcorn, and the theatre was opened on January 25. From the commencement he found that prisoner and Mackenzie were very short of money. The next week the advertisement he had replied to was repeated in THE STAGE. A number of applications were received and referred to, and one applicant, named Morris, deposited £10 with the prisoner. After this he (witness) was called advertising manager without his consent. He had never acted as assistant manager, because nothing was left to him except the advertising. He complained of this, and the prisoner said advertising manager was a better position than assistant manager. He refused to pay the rest of the premium, because someone else was put in as assistant manager. The first three weeks he received £1 a week as wages, paid in odd sums. Knowing that there were a number of creditors, and seeing he had a very poor chance of getting any money, and hearing that they intended to remove out of the town suddenly, he issued a warrant. The false pretence was that prisoner obtained his money upon the condition that he would have an engagement at £2 a week for twelve months. There was no prospect of that coming off.

Mr. Linaker submitted that no case of false pretences was disclosed. The prosecutor was assistant manager, and as he was or absolutely no experience the premium of £10 was to teach him his business. It was paid, and it was arranged that £1 a week should be deducted from his wages. There was £2 still owing—the prosecutor refused to pay it.

The magistrates dismissed the case, saying it was one for a civil court.

MARINELLI v. SELBINI. A CLAIM FOR COMMISSION.

In the Westminster County Court the case of **25** Marinelli v. Selbini came before Deputy Judge Bevan as a claim by Messrs. Marinelli, agents, Charing Cross Road, against Miss Lorna Selbini for £35 less 4d. for commission on an engagement at the Empire, Leicester Square.

Mr. R. Storry Deans was counsel for the plaintiffs and Mr. Cranstoun for the defendant.

Mr. Arthur Aldin, acting-manager of the Empire, produced two forms of contract between the Empire and defendant, and said that one contract was a prolongation of the other. The salary was £35 a week.

Mr. Watheim, London manager of Marinelli, Limited, said that plaintiffs had a general contract with defendant for three years for 10 per cent. commission on all her engagements. He saw Miss Selbini in Paris about an engagement at the Empire, and the matter was fixed up and defendant performed.

The case was adjourned till the 27th for defendant's attendance.

Mr. Cranstoun said that the claim was on two contracts which plaintiffs declared were made at their office in Charing Cross Road. That was incorrect, and an agreement was now set up to pay plaintiffs 10 per cent. on all engagements. That agreement had only been stamped a few days ago, after relying hitherto on the two contracts between defendant and the Empire. Plaintiffs approached the Empire for a contract for June next, but defendant's mother got her the engagement now in dispute direct from the Empire, without any assistance of the plaintiffs.

Her mother had come to see the wife of Mr. Marinelli, and she had seen Miss Selbini perform at the Empire, and her mother had said, "I will not let you go to Berlin." Her mother had written to Mr. Marinelli, and he had written back to her, saying, "Don't worry about me. In May last I am performing in the States. I will be at Boston, Paris, and Vienna. So you can go to possibly Vienna, and appear in Paris, after that was performed, and August. Mr. Marinelli said, "Have you signed your life away? If so I am going to give you trouble. The only way is to sign with us. You are signing out of a contract or free choice, however, not at Vienna because you have failed to perform there for a certain four years' term." He said, "If you don't sign what is when you get to Germany a man will seize you in the street and take the very clothes off you. We are the only people who can settle for you." Mr. Marinelli said, "You are right in such this. It's a mere matter of form." She signed for three weeks and then came to Paris, fearing what might happen to her when she got to Germany. Passing on to the matter in dispute, she stated that she had failed to sign any contract with plaintiffs with reference to the Empire engagement. Her mother got the contract for three weeks, and it was prolonged for a further five weeks.

Cross-examined by Mr. Macauskie, who now appeared for the plaintiffs, she said that she had been performing a good many years, but did not know a great deal about the business side of the profession. The agreement proposed was to pay plaintiffs commission on all engagements, she said they obtained them or not. When she signed she did not think what she was doing. She could not explain how her mother came to refer to plaintiffs in a letter to the Empire as "her agents." She could not remember receiving an offer for the Empire through plaintiffs at Dresden in September.

Documents were put to defendant with a view to showing that she had regarded plaintiffs as her agents, but she denied signing one dated at Leipzig, and stated that she had never been there.

The Deputy Judge pointed out that if she signed one of the documents she had made a mistake in the spelling of her own name.

Mr. Cranstoun: She denies signing it.

In further cross-examination, defendant said that she broke some contracts four years ago because she had to stay with her husband in America. In Vienna two men broke into her room at 7 a.m. without any sort of notice she heard of or proceeding, and stripped it because she broke a contract in Berlin—not a contract in Vienna. It was about those broken contracts Marinelli were to avert all unpleasantness if she signed the agreement. She complained to her mother that undue influence had been brought to bear upon her to make her sign the agreement in Paris.

In 1908, she got her things back by paying for them in Vienna. The signing of Marinelli's agreement did not end the bother at all.

In 1908, as April 14, and March 12, when the suit was instituted by the defendant, said she arranged the engagement with Mr. D.

Miss Misipha Selbini, a sister of the defendant, said in July, 1908, she and her sister were appearing in Vienna, and on the 17th of that month, and in the early morning, two men broke into their room and searched the whole place. They took her sister's money and

silver. They came under a judgment of the Court in respect of a breach of contract. She and her sister then went on to Paris and called at the plaintiffs' office, and saw Mr. Fisher and Mr. C. J. D., and told them what had happened. Mr. Fisher pressed her sister to sign a contract to make them her sole agents for three years. Her sister objected at first to sign such a contract, and Mr. Fisher said that if she did not do so she would have worse trouble when she went to Germany. At the same interview Mr. Marinelli came upon the scene, and said that if she signed the contract appointing them as sole agents she would have no more trouble. He also said that it was only a matter of form and that all artists did it. After some further discussion her sister agreed to sign the contract on the assurance of Mr. Fisher that he would obtain engagements for them both to appear at the same theatres, and it was upon that promise that they relied. In cross-examination the witness said she was aware of the fact that her sister had broken engagements in Germany.

At this point of the case Mr. Marinelli was called. He said he told Miss Selbini that he could not do business for her unless she gave him a contract to act as her sole agent.

In giving judgment the Deputy Judge said the case turned upon what took place at the interview between the plaintiff, the defendant, and Mr. Fisher in Paris. He (the judge) had no doubt that the defendant did not wish to sign the contract to make the plaintiffs her sole agents, but she did so for the purpose of obtaining engagements, and in order that her sister might be employed at the same halls as she was. As to the Empire contract, he had no doubt that it was procured by the plaintiffs, and that they were entitled to be paid, in spite of the fact that Mrs. Selbini might have taken a part in it. He did not think for a moment that the defendant when she signed the contract with the plaintiffs did so under feelings of terror or duress. It followed, therefore, that there would be judgment for the plaintiffs for the full amount of their claim of £23 18s. 4d. on the Empire contract, with full costs.

MARCH.

HOWARD v. MACNAUGHTEN—BREACH OF CONTRACT.

At the Bloomsbury County Court, before Judge Bacon, Aines Howard, a coloured comedian, sued Frank Macnaghten to recover £10 16s. 8d. alleged to be due in respect of an engagement at the Palace, Bradford. There was a counter-claim for damages amounting to £10 though the plaintiff not appearing at the defendant's music hall, the Palace, West Hartlepool.

Mr. C. J. Doughty, barrister, represented the plaintiff, and Mr. Martin O'Connor the defendant. The plaintiff's claim was admitted, and it was in respect of the counter-claim that the case came before the judge.

Mr. O'Connor explained the circumstances of Howard's agreement. He had accepted an engagement at Bradford, and a telegram was received to appear at Hartlepool. To this there was the acceptance: "Hartlepool accepted; please send me other date." It is said Mr. O'Connor, was a distinct acceptance of the Hartlepool engagement. The defendant was billed and advertised, but on the Friday at Bradford, when Mr. Macnaghten's manager and the agent of the plaintiff were

there, the plaintiff said he did not intend going to Hartlepool. The defendants were put to considerable inconvenience. There was fresh printing and another artist had to be engaged at a salary of £16. Mr. Maenaghten, however, only claimed £10, the amount to be paid to the plaintiff.

Mr. Frederick Baugh said he was manager for Mr. Maenaghten. No one had any right to make an offer of payment to artists except Mr. Maenaghten or himself. He was at Bradford on January 29 when he heard a conversation between Howard and the agent. He heard Howard say to the agent that he would not go to Hartlepool. Howard was already billed for Hartlepool and duly advertised. When he knew that Howard would not go to Hartlepool, he refused to pay him the salary for that week.

Amos Howard, the plaintiff, said he understood there was to be an arrangement for the tour. He had contracts for more. At Portsmouth, for instance, £12 to £15.

His Honour interposed, and said that the question of damages was to his mind covered by the rules. The plaintiff was billed and advertised to appear. The manager had to keep faith with his public, and to pay for a substitute. Could it be contended that the measure of damages of forty shillings was enough?

Mr. Doughty said the agreement was only entered into on the Monday previous, and broken on the Friday. There was ample time to get someone else. Forty shillings as the measure of damages was quite enough.

His Honour gave judgment for the amount claimed on the counter-claim, and a discussion ensued as to costs to be awarded. Eventually his Honour decided that the costs must go to the defendant.

WARREN v. NATION.—ACTION FOR WRITING A PLAY.

In the Westminster County Court, before the deputy-judge, Mr. Thomas Gideon

4 Warren sued to recover the sum of £25, balance of account for translating and adapting a French novel into a play to the instructions of the defendant, Mr. W. H. C. Nation, manager of the New Royalty.

The defence was that the play was not completed to the satisfaction of the defendant, and that as the plaintiff declined to make certain alterations which were suggested to him, he was not entitled to be paid for it.

Plaintiff said he agreed to do the work for £30. He in due course delivered it to the defendant, and was paid a sum of £5 on account, but when he pressed for the payment of the balance of £25 the defendant returned the MS. to him and suggested certain alterations, and at the same time suggested that he (plaintiff) should consult the works of Shakespeare, Dickens, Thackeray, and Douglas Jerrold in order to find inspiration. He made what alterations he considered were reasonable or necessary, but it was quite impossible for him to consult the works of the authors whose names the defendant had mentioned and import their work into the play. He absolutely denied that he undertook to write the play in question on approval, or that he ever did his work on those terms.

The defendant was called, and said he employed the plaintiff to adapt the play in question, and he did so, but after reading it he (witness) desired certain alterations to be made, and as the plaintiff declined to comply with his wishes he returned the play to him, and got it written by someone else. It was true the plaintiff had been paid £5 on account,

but that was done as a personal favour, as he said he was short of money.

His Honour found that the plaintiff had not completed his contract to prepare a play which would be approved of, and gave judgment in the defendant's favour, with costs.

HESSE v. POPPLEWELL AND ANOTHER.—NOTICE OF CLOSURE.

Before his Honour Judge Emden, in the Lambeth County Court, an action was

4 heard in which Mr. Paul Hesse, head of the Hesse Trio of acrobats and knockabouts, sued Messrs. Benjamin Popplewell and Robert Illingworth of the Queen's Palace, Briggate, Shipley, Yorkshire, for £12, one week's salary, according to contract. The defendants denied liability, stating that they considered they had given the plaintiff due notice.

Mr. C. J. Doughty, barrister, appeared on behalf of the plaintiff and the defendants were represented by Mr. Freeman, solicitor.

Mr. Doughty said the engagement was entered into in January, 1908. The defendants disposed of the theatre at Shipley and, therefore, the contract was never entered upon by the plaintiff at all. According to the agreement the plaintiff was prevented from appearing at another hall within ten miles of the defendants' place during a period of fifteen months previous.

Mr. Paul Hesse said that he did not sign the agreement. It was his agent, Mr. Leo Fritz, and it was he that did all his business. His agent entered into the agreement, and there were over twelve months to elapse before he was to appear at the Queen's for one week commencing on January 25 of this year. He sent, according to the terms, his bill matter two weeks before he had to turn up on the stage, and as he heard nothing from the defendants he presumed that he was going on at the stated date. Some time after the contract was made the witness went abroad and was away some considerable time. During the whole of that time and for months afterwards the witness did not hear anything from the defendants about closing the theatre. He added that he lost that week's work because he did not have any intimation from the defendants that they were going to or had closed the theatre.

His Honour: There are unreasonable clauses in the agreement. Fancy barring a man from appearing at another hall for fifteen months before the engagement within ten miles, and beside not allowing him to perform nearer than the ten miles. It is to me absurd. Do people in the North of England go over ten miles to a music hall?

Mr. Doughty: I cannot tell you, your Honour, but that is the agreement.

DEFENCE.

Mr. Benjamin Popplewell said he lived at 49, St. Mary's Road, Bradford, and was one of the defendants. He and his partner decided to close down in May of 1908. When the contract was entered into the plaintiff did not put his address to the document, and it was owing to the witness not knowing his private address that he could not communicate with him to inform him what action he (witness) was about to take with regard to closing the music hall. The only way that witness could let the plaintiff know was to advertise the shutting up in a trade paper, which he did. After the house was shut up he put it into the hands of an agent to dispose of, and it was only closed for a week, and then it was let to a firm with animated pictures. Later

and went to a Mr Griffiths, and then to Miss Minnie Letta, and Cawley, Ltd., of 18, Great Marlborough Street, London, W.C., A Great Pictures Company, Ltd., New York.

In reply to his Honour the defendant said his object was that to put a notice in a trade paper was quite enough to let anyone know what was going to happen.

His Honour: You think that is enough, do you? Well, I do not—that's the difference. What you should have done was to send a letter to the plaintiff's agent if you could not get hold of the plaintiff.

Mr. Popplewell, continuing his evidence, said that the hall was a large coffee house, that he turned it into a music hall, which cost £100 a week to run. Trade was bad in the district, and they lost between £40 and £50 a week. The money that he had lost was his own's savings.

His Honour: I am sorry for you. You know that the plaintiff should have had a written notice from you.

Mr. Freeman was about to refer to a case tried at Stockport and reported in THE STAGE YEAR-BOOK, but his Honour said that the decision in that case would not influence him in any way.

Mr. Freeman: If this case goes against my client he may have a great number of actions brought against him. It is very hard on my client, considering the money he has lost over the theatre.

Mr. Freeman informed his Honour that the action was brought by the Variety Artists' Federation.

JUDGMENT.

The judge said that the only notice given by the defendants about the hall being closed was an advertisement inserted twice in a newspaper. No notice was given by word of mouth or in writing. As it was, the plaintiff did neither see the advertisement nor get any other indication, and as some notice should have been given of the closing of the hall other than the newspaper one, or even a notification sent to the plaintiff's agent, Mr. Leo Fritz, saying that the music hall was being shut up, the defence must fail. It was not sufficient to advertise in the Press of what was going to take place, and, therefore, he must give judgment for the full amount claimed, with costs.

Mr. Freeman: I give notice of appeal.

His Honour: Yes, if you lodge the costs up to date, and a reasonable sum towards the appeal.

Mr. Doughty: I think that should be done, because my clients who have taken the matter up with the Variety Artists' Federation—want to see some of their costs back.

His Honour: Oh, yes; I think that is only fair. To Mr. Freeman the judge said: Will you pay the costs up to the present and some reasonable amount towards the appeal within a week?

Mr. Freeman: I cannot say that for certain, but I will see what can be done, and then inform the Court.

SMITH v. DANGERFIELD.—ALLEGED LIBEL.

In the Westminster County Court his Honour Judge Woodfall had before him the case of Smith v. Wm. Dangerfield Printing Company, in which the plaintiff, known as the "New Girl," as Miss Minnie Letta, sued the defendants, a firm of theatrical printers, to recover damages for libel in having exhibited or sold for that purpose a poster bearing her photograph without having obtained her consent, and in connection with a performance with which she was not

associated. It appeared from the opening statement of counsel that in 1904 the husband of the plaintiff, Mr. Albert Smith, was approached by the defendant firm with a view to their producing a poster bearing a photograph of his wife, which was to be supplied to the managers of all the halls where she was engaged. The suggestion was agreed to, and Mr. Smith paid the defendants a sum of £10 on the understanding that the posters were to be sold to the managers at one shilling each, and that when a thousand of them had been sold the deposit of £10 was to be returned. It came to the knowledge of the plaintiff some time ago, however, that the poster bearing her picture was being exhibited at the Hammersmith Palace in connection with a show known as the New York Walking Girls, and although her name did not appear upon it she considered it was detrimental to her reputation, as she was known in connection with a production called the "Sporting Girls," and that was the libel of which she now complained.

The defence was that the poster in question was produced at the plaintiff's request, but that it was the property of the defendants.

Miss Minnie Letta said when she gave the order for the posters in question she did so on the distinct understanding that they were to be supplied only to the managers of the halls where she was to appear. In cross-examination the witness said that what she complained of was that posters bearing her picture should be used in connection with another performance, and with another title printed on the top of them.

The Judge: Have you suffered any loss of salary in consequence of the posters being exhibited as you say.

The Witness: I cannot say, because I have had a new production since then.

In further cross-examination the plaintiff said she considered her reputation was damaged by the use which had been made of the posters.

Mr. Albert Smith, husband of Miss Letta, corroborated what she had stated in evidence.

The hearing was adjourned until the 15th, when Mr. Smith in cross examination said he did not know to whose inception the idea of "The New York Girls" was due, but it was certainly not his nor his wife's, as they had never been associated with "The New York Girls" in any way.

Counsel for defendant: Do you contend that you have a copyright in this poster?

The Witness: Yes, I do; inasmuch as it was taken from a photograph; and Miss Letta has suffered, to my knowledge, in her reputation and obtained less engagements in consequence of it having been exhibited for other performances.

The Judge: How have you been damaged by the use of the posters?

The Witness: Well, your Honour, we have lost engagements in consequence.

The Judge: How do you show that that is so.

The Witness: I say that the defendants had no right to sell or make use of my wife's picture at halls where she did not appear.

The Judge: Do you know of any case where you have lost engagements in consequence of the sale of the posters?

The Witness: Well, as we knew that our reputation was damaged we did not try so many halls.

Judge Woodfall said that as the evidence stood it was perfectly clear that there was a publication of a libel, and that the plaintiff had suffered a very serious wrong, but there was no evidence of a farthing of damage. He

(the Judge) thought the plaintiff had misconceived her right of action, and therefore judgment must be for the defendants with costs. A stay of execution would be granted for a month with leave to apply in case of an appeal.

[See Reports of Appeals, October 25 and October 30.]

LAW AND ANOTHER v. PEPI.—MUSIC HALL ARTISTS' CONTRACTS.—A SUCCESSFUL APPEAL.

Mr. Justice Walton and Mr. Justice Coleridge had before them, in the King's Bench Division the case of Law and another v. Pepi, on appeal by the plaintiffs from a decision of his Honour Judge Lempier at the Middlesbrough County Court. Mr. Montagu Lush, K.C., for the appellants, said the plaintiffs, music hall artists, sued for salary due to them under a contract with the defendant, who was the proprietor of the New Hippodrome at Middlesbrough. By the contract the defendant Pepi agreed to pay the plaintiffs, whose professional names are Otto and Olga, £18 a week for one week. Plaintiffs were to give performances twice nightly, and at matinees if required, subject to certain conditions, of which the following was the important one in this case:—"In the event of the hall closing from any cause whatever, it is distinctly understood that this agreement shall be immediately cancelled, and the management absolved of liability in respect of salary due or prospective." The engagement of the plaintiffs was to commence on August 3, and they were bound not to perform in Middlesbrough, or within a radius of ten miles, prior to or during this engagement, or within six months after finishing the engagement, without certain permission. The answer to the case was that the Hippodrome, which was in course of construction when the contract was made, was not finished in time for this engagement to be performed, and consequently there was no theatre in which to allow the plaintiffs to perform. He (Mr. Lush) submitted that that was no defence at all. The fact that the Hippodrome was not finished was the fault of the defendant, who was responsible for what his contractor did or did not do.

Mr. Barnett said it was well understood by plaintiffs' agent that if the hall was not finished the agreement came to an end. It was absurd to suggest that the defendant warranted that the building should be ready by August 3.

Mr. Justice Walton: Why? He chose to enter into this contract, and the plaintiffs by it were prevented for a time from earning their living in this place, or within a given radius of it, from the moment the contract was made.

Mr. Barnett contended that to decide otherwise than the County Court judge had done would be to impose a serious burden on the providers of entertainments.

Mr. Justice Walton, in giving judgment, said he could find no sufficient evidence in the case to support the finding of the County Court judge that it was known to plaintiffs' agent that the contract was not to be binding if the Hippodrome was not finished by August 3. He did not think the performance was rendered impossible owing to causes over which the management had no control. The Hippodrome was not ready by August 3, but, in view of this contract, it was the duty of the defendant to have it ready, and there was nothing to show that he could not have had

it ready. The appeal must be allowed, and judgment entered for the plaintiffs for the amount claimed, with costs in that court and in the County Court.

Mr. Justice Coleridge concurred.

Mr. Barnett, in view of the importance of the case to music hall proprietors, asked for leave to appeal.

The Court refused leave.

NORMAN CRAIG SENTENCED.

At the London Sessions Court before Mr. Wallace, K.C., Frederick John Morgan

10 (otherwise Norman Craig) was found guilty of having obtained money from various stage aspirants under false pretences, and was sentenced to six months' imprisonment in the second division. [For report of Police Court proceedings see February 15.]

ROSS v. FIONI.—ACTION FOR DAMAGES.

At the Liverpool Assizes before Mr. Justice Sutton and a special jury, an action was

11 brought by James Ross, an acrobatic performer, against James Fioni, proprietor of the Stalybridge Hippodrome, to recover damages for injuries said to be due to the defendant's negligence.

The case for the plaintiff was that he had entered into an agreement with the defendant for himself and his troupe to perform twice nightly in defendant's Hippodrome in December last. The allegation was that the structure of the stage was defective, and that as a result during the first performance plaintiff in descending from a jump struck with his foot an obstruction to the stage in the form of a staple which had not been driven home, in consequence of which he sustained a dislocation of the ankle of his right foot, and severe laceration and strain of the ligaments. In consequence he was laid up for three weeks, losing engagements during that time, and the effect of the accident still materially affected his business.

Evidence was then called to show the existence of the staple or bent nail.

The defence was a denial that such an obstruction existed.

Two witnesses for the defence had been examined when the foreman of the jury interposed, and said that the jury were satisfied that the nail existed.

Mr. Acton, who appeared for the defence, said this announcement placed him in a very difficult position, as he had still evidence to call. After this intimation he could not possibly proceed before the present jury.

His Lordship pointed out the expense and inconvenience of a retrial, and invited counsel to a conference.

In the result Mr. Acton said the record would be withdrawn on terms which his Lordship had been good enough to suggest.

FOX v. ROOKE.—WRONGFUL DISMISSAL.

At the Sessions in Dublin, Miss Lilian Fox,

sued Mr. Henry L. Rooke for £50 for

16 alleged wrongful dismissal, breach of

agreement, and wages due.

Plaintiff's case was that she was engaged as a ballet dancer by the defendant for *Robinson Crusoe* pantomime, at the Gaiety, Dublin. In the course of the performance on New Year's night one of the garlands in the ballet got entangled with another. It was difficult to separate them, and eventually they were parted rather violently. Plaintiff, as a consequence, was dismissed on a charge of drunk-

cances. She was engaged at a salary of 18s. a week.

Miss Nedda, also a ballet dancer, gave evidence to the court that Miss Fox was not intoxicated. She said she was in the bar with her after the performance on that night.

The Recorder enquired what bar it was, and, being answered that it was the Gaiety, pointed out to Mr. M'Grath, who appeared for the defence, that if this woman was drunk on the stage the proprietor of the bar had no right to give her drink after the performance. That would have to be explained to him (continued the Recorder) if this case was true. Did Mr. M'Grath not see the importance of the fact that in the house itself, where, if she had been drunk, it must have been observed, drink was supplied to Miss Fox? Was not that a very material matter for Mr. M'Grath to consider? He (the Recorder) must assume that the persons behind the bar would not supply drunken people with drink.

Mr. M'Grath said he had no doubt the bar was properly conducted, but, at the same time, he did not appear for the Gaiety.

His Lordship: It may be my incapacity to make myself intelligible or your own desire not to follow what I am saying. It is a very material point. You may think differently. However, I will act on my own view.

For the defence, Mr. M'Grath, who said Mr. Rooke was too ill to be present, called Miss M'Quern, who said plaintiff was "a bit jolly," and others, including Miss Carew, who said plaintiff was competent enough to go through her work.

The Recorder, in giving his decision, said in his opinion the dismissal was wrong, and, in addition, it was cruel. The plaintiff had been trained for the work for which she was engaged, and even if she did take some drink, it was very plain to everyone, including the stage-manager, that she was perfectly capable and competent to do her work. The fact that these two garlands got intertwined was, in his opinion, no ground on which the lady should be dismissed and her livelihood taken away from her. The man who dismissed her should have been there to tell the Court what was in his mind, or the stage-manager should have been there. "I think this woman has been wrongfully and cruelly dismissed," continued the Recorder, "and, having regard to the facts of the case, I give a decree for the wages due for the period during which the pantomime ran—£7 4s.—and costs."

CROSLAND v. DAVIES. BREACH OF CONTRACT.

In the Lambeth County Court, Edward Crosland was awarded 40 ls. less damages
18 with costs against Cadaver Davies for breach of contract. Davies, it was stated, gave plaintiff three days' notice and went off "to better himself." The case was adjourned.

POOLE'S THEATRES, LIMITED v. GROGAN.

In the Bristol County Court, Poole's Theatres, Limited, sued Sam Grogan for the sum of £100 as liquidated damages. The case had been remitted from the High Court.

Mr. Weatherly, who appeared for the plaintiffs, said the action was brought against Sam Grogan, who was engaged to appear in the Glenroy Troupe, under a contract by which it was stipulated that any artist failing to fulfil his engagement forfeited twice the amount of

salary. No excuse of illness would be accepted unless accompanied by the certificate of a medical practitioner. The contract was for an engagement to begin on April 6, 1908, at the Tivoli, Pentre. At the rehearsal, instead of the troupe coming in altogether, two ladies of the company entered, and it was said that Mr. Grogan was not well. It was suggested that he was suffering from influenza, but the suggestion was also made that he was suffering from nothing less than drink. As he did not come, the two ladies retired. The week's performance went through, and, as a result, the takings were seriously diminished, for instead of taking £200 or £300, Mr. Poole took £140, and there were £169 expenses.

Mr. Gouldsmith stated that during the whole of March, 1908, the defendant was suffering from influenza, and the after-effects produced weakness and deafness.

Defendant said on April 5 he went from Barry to Pentre. He felt very weak when he arrived at Pentre, and his deafness had become more severe. It was not true that he was drunk when he reached the station at Pentre. He was not drunk. All the week he felt ill.

Ellen Grogan, sister of the defendant, spoke to her having been ill with influenza.

Mrs. Baxter, another sister of the defendant, and a member of the Glenroy Troupe, spoke of his suffering from influenza. There was no suggestion at the theatre made to her about his drunkenness.

His Honour, in giving his decision, said by the terms of the contract, however ill a man might be, he would be liable for damages unless he produced a medical certificate. But he had to inquire if that was an absence from illness or something which supervened upon the illness. He was of opinion that the defendant was the worse for liquor when he got to Pentre. He broke his contract without reasonable excuse, and there must be a verdict for the plaintiff for 40s. and costs.

GIBBONS AND OTHERS v. BRITISH CINEMA COMPANY, LIMITED.

In the King's Bench Division, before Mr. Justice Coleridge and a common jury.

19 Mr. Walter Gibbons, of the London Theatre of Varieties, Limited, proprietors of the Balham Hippodrome, claimed an injunction and damages against the British Cinema Company, Limited, proprietors of the Balham Empire. The plaintiffs' case was that in May, 1908, when Mr. Harry Lauder was due to appear at their hall, the defendants advertised Mr. Lauder on posters on the auxetophone in such a manner as to mislead the public that Mr. Lauder was appearing at the Balham Empire.

The jury found for the plaintiffs with £50 damages. His lordship gave judgment accordingly and granted an injunction.

C. V. HOSKINS.—EMBEZZLEMENT CHARGE.

At Tunbridge Wells, C. V. Hoskins, for some time business manager at the

22 Opera House, Tunbridge Wells, during the de Frece "Hippodrome" season, was charged with embezzling the sum of £8, the money of his employer, John Egginton, professionally known as Welton Due, at the Opera House on February 27. Prisoner was remanded until March 25, when he was sentenced to three months hard labour.

CADLE v. JUNO.—CLAIM FOR COMMISSION.

In the Westminster County Court his Honour Judge Woodfall had before him **24** the case of Cadle v. Juno, in which the plaintiffs, a firm of dramatic agents, sued the defendant, Peter Juno, a music hall artist, to recover payment of commission for procuring an engagement for him.

Plaintiff's solicitor said the defendant had written a letter to his clients promising to pay the debt, and therefore he did not see what possible defence he could have to the claim.

The defendant appeared in person, and said that when he wrote the letter he was not referring to the matter which was the subject of this action.

Plaintiff's solicitor said that in consequence of the defendant's letter he had no evidence in court by which he could prove his case.

His Honour: The defendant puts you to strict proof of your claim, and as you are not prepared to go on you must be non-suited with costs.

HINTON v. LYNN.—A STAGE ILLUSION.

In the Westminster County Court, before his Honour Judge Woodfall, Mr. Arthur **25** Hinton, an actor, brought an action to recover the sum of £12 10s. paid to the defendant, Mr. Wellesley Lynn, of 119, Fielding Road, Bedford Park, Chiswick, as part payment in respect of a stage illusion which he now alleged was useless.

His Honour, in giving judgment, said defendant had admitted having agreed to return the plaintiff's money if the illusion was not a success. It was quite clear on the evidence that it was not satisfactory, and therefore it appeared to him that the action was really undefended on the defendant's own evidence. It therefore followed that there would be judgment for the plaintiff for the return of the £12 10s., with costs.

MACKNEY AND KARNO.—A NEW TRIAL.—VERDICT FOR DEFENDANT.

In the Lambeth County Court, before his Honour Judge Einden, the case of Tom **25** and Emily Mackney v. Karno, in which the plaintiffs sought to recover £50 damages for breach of agreement, and in the alternative a claim for their salaries at the rate of £8 per week, against Mr. Fred Karno, was re-tried.

At the first trial the jury found for the plaintiffs, and on the application of Mr. Storry Deans, counsel for the defendant, a new trial was granted by his Honour, on the ground that the verdict was against the weight of evidence.

Mr. Martin O'Connor, barrister, instructed by Messrs. Blackwell and Co., appeared for the plaintiffs, and Mr. Storry Deans, barrister, represented the defendants.

Mr. Tom Mackney said that he and his wife were engaged by the defendant to play in *The Yip-Yaps*. They commenced their duties at the Hippodrome, Margate. No complaint was made by anyone until December 11, when he received a letter terminating the engagement on the following day. No one ever suggested that he or his wife were drunk at any time.

Cross-examined by Mr. Storry Deans, the witness denied absolutely that he and his wife were drunk on the last night of the show at Margate.

Witness later said he was discharged—that they wanted to cut down the expenses—that was the sole reason.

Miss Jane Edwards, dresser at the Canterbury, said that she saw the Mackneys during the week they were there, and to her recollection never noticed them the worse for drink.

Mr. John Lawrence and Mr. H. J. Brown, members of the company, gave similar evidence.

Mr. Frank Rickards, the manager of the company; Miss G. Hawthorne, Mme. Greer, the wardrobe mistress; Miss Maggie Cecil, Mr. Ernest Foster, the general manager to Mr. Karno; Mr. George Chewd, the stage-manager to *The Yip-Yaps*; Miss Nellie Noble, Miss Florence Day, and Mr. Jack Winn, all gave evidence that they had seen the plaintiffs drunk at Margate, the Paragon, and the Canterbury.

Mr. Fred Karno said Mackney was not discharged in order to cut down expenses. The company cost more now than it did when he was travelling with it.

His Honour said there were only two questions for the jury to consider: Were the plaintiffs drunk in the theatres, and if so, did they break the agreement. The jury, after a few minutes' deliberation, found for the defendant.

His Honour: I quite agree. Judgment for the defendant, with costs of the two actions, was then entered.

[See report of first trial, February 16.]

FERGUSON AND ALLEN v. DRESSLER.—BREACH OF CONTRACT.

In the Westminster County Court, before his Honour Judge Woodfall, Ferguson and **29** Allen, music hall artists, brought an action to recover the sum of £100 as damages against Miss Marie Dressler for breach of contract.

Mr. C. W. Nicholson said Miss Marie Dressler signed a contract to engage what was known as This Quartet at the Aldwych for the run of her production there at a salary of £30 a week. They attended at rehearsals from February 1 to February 8, and were then told that they would not be wanted any more. As a result they had been kept out of an engagement for nine weeks.

Mr. Edward Allen and Mr. Alexander W. Ferguson gave evidence. His Honour said the defendant was not present to support her defence if she had any. The plaintiffs could take judgment for the sum of £100, with costs, payable in fourteen days, subject to leave to the defendant to apply for a stay in the event of a new trial or appeal.

DREWRY v. MACNAGHTEN.

At Bloomsbury County Court, Mrs. Ethel Winifred Drewry, professionally known as Gwenne Llewellyn, wife of Edward Gwyther Drewry, of Kendalworth Court, Putney, sued Mr. Frank Macnaghten to recover £35. The claim was for £35 due from the defendant for breach of a contract made about December 16, 1908, in respect of services as vocalist at the Palace, Southampton, for the week commencing February 15, 1909, at a salary of £35.

The plaintiff said that she attended the Palace, Southampton, and was prepared to go through the rehearsal, but for some reason or the other the rehearsal did not take place, and she did not appear. She now claimed for the week's salary.

There was no appearance on the part of the

defendant, and Judge Brougham said plaintiff could have had his let the art and claimed, he was paid £1000.

**ELLIOTT v. POPULAR PLAYHOUSES, LTD.
LYCEUM REFRESHMENT CONTRACT.**

Mr. Justice Swindon Eady, in the Chancery Division, decided that the notice given by the Popular Playhouses, Limited, to Mr. George Sanger Elliott to terminate the contract for the supply and sale of refreshments in the Lyceum was a sufficient notice.

Mr. Elliott had asked for an injunction to restrain the company from interfering with his rights under the contract. The company, having decided to take over and carry on the catering business in the theatre, gave notice to terminate the license, and the term expired on March 11.

Mr. Elliott contended that the notice given on February 26 was not sufficient.

FORREST v. SANGER.

At the Ramsgate County Court, before his Honour Judge Shattock, Mr. Dan Forrest, 31 theatrical manager, St. Mildred's Road, Ramsgate, sued Mr. George Sanger, proprietor of the Royal Palace Theatre, Ramsgate, for £58 9s. 9d., arrears of salary and commission, and amounts paid on behalf of the defendant. There was a counter-claim for £19 16s. 10d. as the balance of accounts between the parties. Mr. J. Thorn Drury appeared for the plaintiff and Mr. Whitchurch for the defendant.

Plaintiff stated that in the last week of July, 1908, defendant engaged him as manager of the Palace, Ramsgate, at £2 a week and 20 per cent. commission on the clear profits. During August and September plaintiff sent in weekly statements, showing his salary and commission, and defendant raised no objection. On October 6 defendant suggested he should pay 5 per cent. of the losses. He demurred, but eventually agreed. On October 9 he received a letter from defendant saying a mistake had been made, and that plaintiff would have to bear 20 per cent. of the losses and take 20 per cent. of the profits after all expenses had been paid. Defendant added that if there was a deficiency he would make up plaintiff's remuneration to £2 a week for the year. In reply plaintiff wrote, "I quite understand, and note your remarks respecting my salary and commission."

Plaintiff, continuing, stated that on November 28 the defendant let the theatre to Mr. Mansell for £10 a week for six weeks. Mr. Mansell had to plaintiff's services free. He claimed his salary from defendant for that period and commission on the rent paid by Mr. Mansell. There was a sum of £7 17s. 10d. which he had paid for tradesmen's bills, which he also claimed. His claim was therefore made up as follows: Commission on profits, £28 10s. 10d.; money paid on defendant's behalf, £7 17s. 10d.; commission on Mr. Mansell's rent, £9 12s.; salary during Mr. Mansell's tenancy, £12; total, £65 9s. 9d.

His Honour held that the plaintiff was entitled to £2 salary and 20 per cent. commission to October 9, as the defendant, though he might have thought the agreement was for 20 per cent. only, did not object to the weekly sheets, which showed that both salary and commission were being charged. From October 9 there was a fresh agreement that plaintiff was to be paid 20 per cent. on the net profits only, therefore during Mr. Mansell's

sell's tenancy plaintiff would be entitled only to commission on the rent and not to salary. In calculating the net profits the insurance and rates would have to be included in the expenses, and this would apply to the whole period of the engagement.

REGINALD TAYLOR SENTENCED.

At the Abberdene Police Court, Reginald Taylor, formerly manager of the Grand, 31 Abberdene, was sentenced to six months' imprisonment for embezzling money, the property of his employers, the Weash Halls, Limited.

APRIL.

**SMITH v. WILDE, WILLIE, AND WEST.—
THE ILLNESS CLAUSE.**

At Salford, before his Honour Judge Rossall, Mr. John Tyson Smith brought an action against Wilde, Willie, and West for £8 13s. commission.

It was stated that Mr. Smith obtained an engagement for Wilde, Willie, and West, at the Grand, Bolton, on May 25, 1908, at £14 a week, with an agreed agency fee of 10 per cent. commission. He also obtained them engagements at Oldham Opera House, in April, 1907, at the same salary, and a re-engagement in October, 1908, at a salary of £22 10s.

Wilde, Willie, and West did not appear at Bolton, and the reason given was that they were prevented by the illness of a child of one of the members of the troupe, who had scarlet fever. But they were offered another date at the same salary, and they afterwards refused to accept it, as in the meantime they had become better known, and were earning much larger salaries.

There was a clause in the agreement that the defendants were bound to fulfil the engagement except when prevented by illness. The defendants relied on a contention that the meaning of the clause was any illness preventing their appearance, and not necessarily the illness of any of the contracting parties.

The Judge remarked that, although the clause might operate harshly in the case of an artist called away by the illness of a relative, he held it only referred to personal illness. He gave judgment for the plaintiff.

CURZON v. BERKELEY.—"AN ENGLISHMAN'S HOME."

In the Chancery Division, before Mr. Justice Swindon Eady, an application was made

2 *ex parte* for an injunction to restrain further performance of a play already twice performed at Sherborne and advertised for April 2 at Warminster and for April 3 at Basingstoke. The bills announced that *An Englishman's Home* would be played. The play was stated to be in some measure a colourable imitation of that performed in London, the names of the principal characters and the titles of the acts being the same; and the ground for relief was that it constituted a "passing off" and a fraud on the general public.

Mr. Justice Swindon Eady granted an injunction restraining the performance advertised for April 3 at Basingstoke, continuing it over Monday, and giving leave to serve short notice of motion for that day. On the Monday it was stated that Mr. F. G. Berkeley, the defendant, had informed the plaintiff that he

did not intend to perform the play again. His Lordship continued the injunction till the hearing of the action, or further order.

[See report of judgment, May 8.]

WINDSOR v. THE WALDORF THEATRE, LIMITED.

In the Westminster County Court, before his Honour Judge Woodfall, the case of **6** Windsor v. The Waldorf Theatre, Limited, came on for hearing by way of an application for an award under the Workmen's Compensation Act.

It appeared that the applicant was engaged as a fly-man at the Waldorf, and that in the course of his duties he met with an accident which incapacitated him for a period of five weeks.

The respondents did not offer any opposition, and his Honour directed that the applicant should be awarded £1 a week for five weeks, and he also allowed counsel's fee.

SPENCER v. DARE.—COMPANY STRANDED AT BOSTON.

At Boston Borough Police Court before the Mayor and other magistrates, **6** Ernest Dare was sued by Philip Spencer, described as a baggage man, lodging in Dolphin Lane, under the Employers and Workmen's Act, for £1 18s. 6d. for services rendered and work done between March 13 and 27.

Mr. E. Waite appeared for the defendant, and disputed the jurisdiction of the Court.

Plaintiff said defendant engaged him for the position of baggage man, and to play small parts in *In the Soup*. After performing at Exeter they had a week out doing nothing, and he asked the defendant what was going to occur. Defendant said they had an engagement at Weston-super-Mare, and asked him if he was willing to go. He said he was, and they went to Weston-super-Mare for a fortnight. The first week he got his salary, but the second week he only received 5s., and he had a great deal of trouble to pay his way with his landlady, and to people he owed money to in the town. Defendant then said he was coming to Boston to a certainty, which was guaranteed by the lessees of the theatre, and in consequence of that statement the company all agreed to come with him. But for the statement the company was going to break up. When they arrived in Boston they found the statement was not true, and that there was no guarantee. They played for two nights, and on the third night some members of the company, who had a little money in their pockets, would not go any further, and went back to London. The others who joined, unfortunately, like himself, had to stop to play. At the end of the week defendant gave him 6s. 6d., and that was all he received to pay his way—11s. 6d. in a fortnight. On the Sunday he asked defendant what they were going to do, and received the reply that they were going to Kidderminster and an order to be at the railway station on Monday morning. Dare said the fares were guaranteed, but when he (plaintiff) got to the station on Monday he found that the arrangement had fallen through, and the company had to come back again.

Mr. Waite admitted that the defendant owed the plaintiff £1 18s. 6d., and said he was simply objecting to the jurisdiction of the Court.

The Clerk (to the plaintiff): All you have to

do is to show you are a workman under the Act.

Plaintiff said he was employed mainly as baggage man, and discharged the duties when he came to Boston. In addition to being baggage man he was employed to play small parts. Plaintiff was cross-examined by Mr. Waite with a view to showing that he was engaged to play small parts and to supervise the removal of the baggage, and that he was not a workman within the meaning of the Act.

The Mayor: We cannot enforce the claim. We have come to the conclusion there must be a non-suit. There can be no jurisdiction in this Court. The point rests entirely upon whether the plaintiff was engaged to do manual labour or not. We have come to the conclusion, on his own statement, that he was engaged to act in minor parts, and to look after the baggage and to see that it was transported from place to place. Any labour he did in the way of actually helping to transport the baggage was merely incidental, and was not within his engagement and was not work which was demanded of him. Under these circumstances his only remedy is in the County Court, but at the same time we feel your client does not come out of the case at all decently or well. He still persists in going on with a speculation which is a losing one. It is like a trader going on when he knows he is bankrupt. He has dresses and property and cash in hand. It is evident that the defendant has money or money's worth. He is going on with a business which is a bankrupt business. The plaintiff is in a difficult position. If he took County Court proceedings, when the case comes on we cannot know where the defendant might be, and it might be extremely difficult for the plaintiff himself to appear. We have every sympathy with the plaintiff. We think the defendant has acted extremely badly, but we are bound to say it does not come within our jurisdiction. We hope the defendant will stick to his offer and provide for the plaintiff's railway fare to London.

The Bench entered a non-suit, without costs. Defendant paid plaintiff his railway fare to London, and subsequently the plaintiff was assisted by the magistrates.

WELCH v. REDFORD.—EFFECT OF ADVERTISING ON RECEIPTS.

At Cardiff County Court, before Judge Owen and a jury, Mr. James Welch sued Mr.

15 Robert Redford, proprietor of the New, Cardiff, for damages for alleged breach of contract in not advertising the play *When Knights Were Bold* in the *South Wales Echo*. Mr. Ivor Bowen (instructed by Mr. W. B. Francis) was for the plaintiff; Mr. John Sankey (instructed by Mr. F. H. Gaskell) for the defendant.

Mr. Ivor Bowen, in opening, said the dispute was whether Mr. Redford, having contracted "to do all matters and things appertaining to local publicity," was justified in not advertising in the paper in question because its critic had had a personal squabble with Mr. Redford. Mr. Welch complained that the effect was to reduce the receipts during the first nights and to affect adversely the general run of the piece during the week. Mr. Welch was taking this up as a test case, to have it determined whether a local manager could do as he liked and not advertise in a particular paper in which it had been his custom to advertise.

His Honour asked if plaintiff had a personal interest in the takings.

Mr. Ivor Bowen read the contract, accord-

ing to the terms of which Mr. Welch was entitled to one part of the gross takings. The gross receipts were more than £100, and Mr. Welch took £100 rent.

The plaintiff then gave evidence, and in reply to Mr. Ivatt Brown said he had been damaged by the non-insertion of the advertisement in the *Echo*. Witness said the takings on Monday, £678; Tuesday, £87; Wednesday, when Mr. Welch himself advertised the play, £141; Thursday, £146; Friday, £147; matinée on Saturday, £102; Saturday night, £10.

How much do you say you suffered? I think the receipts would have been another £100 if the play had been advertised.

Cross-examined. Mr. Welch said that the takings for the week were £867, and his share at 10 per cent was £87. The theatre was not full on Monday and Tuesday. The piece, he admitted, was advertised all over Cardiff, but he took exception to that it was not advertised in the particular paper referred to. That no other company had complained was no business of his.

Mr. Arthur Whittaker, Mr. Welch's general manager, said Mr. Redford, upon being asked by witness his reason for not advertising, replied that he had "quarrelled with a reporter." Witness calculated that the general loss in the gross takings would be "anything between £100 and £100."

Mr. Sankey said this was a matter which was left to the discretion of Mr. Redford. Mr. Redford thought to put pressure upon the paper because of the unfavourable notices. If Mr. Redford had thought an advertisement would have been any good to him if it would have been to his interests to have inserted it, because he also shared in the profits.

Mr. Redford, in his evidence, said he considered he had treated Mr. Welch's company exceptionally well.

Addressing the jury, his Honour pointed out that the agreement did not bind the theatre manager as to the way in which he should advertise.

The jury found for the defendant.

His Honour: I agree with you, gentlemen. I don't think you could have returned any other verdict. Judgment for defendant, with costs.

THE WATER BOARD AND A THEATRE'S HYDRANTS.—A TEST CASE.

Before his Honour Judge Woodfall, in the Westminster County Court, the Metropolitan Water Board claimed from a Mr. J. B. Muth, landlord and tenant, a sum of £100 for two fire hydrants at defendant's premises, the King's, Hammersmith.

Mr. A. B. Shaw, for the Board, said that the London County Council was at the bottom of the whole matter. To get the lease from the L.C.C., landlords had to be fixed at the theatre and they were fixed under an agreement with the West Middlesex Waterworks, one of the water supply boards by the plaintiffs. Under the Board's new Act notice was given that the old agreement would terminate on a specified date and the charge would be made under the Act. There was a voluminous correspondence, and the Board informed the defendant that all theatres and music halls were to be rated under Sections 8 and 9 of the Act of 1907. There were two supplies, the ordinary one for dressing-rooms and other purposes and a supply from special high-pressure mains for hydrants. There were two agreements, and the Board intended to terminate the one

concerning the ordinary supply, the hydrant agreement remaining in operation. That agreement, entered upon in 1902, was still in force, and was now sued upon.

Formal evidence was given.

Mr. Druequer called no evidence for the defence, submitting that the Board's Act of 1907 determined all theatre agreements. That Act provided for uniform charges for all consumers and abolished agreements. Under the Act of 1907 the Board must supply water for fire extinction. Theatre proprietors had objected to pay for hydrants, water from which was never used. The hydrants were all sealed, and the proprietors were under a penalty if the water was used for any purpose except fire extinguishing. Very little water was used in theatres, but the charges were now based on the high rateable value of the building, and, in addition to having to pay in that way for the ordinary supply, was this charge of a guinea a year for every hydrant. The demand note was for water supply, not for the mere instrument through which it would be supplied if required. The Board could not charge for a bath, or for garden hose, all they could charge for having water. Defendant was obliged to leave the hydrants, and the Board was obliged to supply water in case of fire.

His Honour held that the agreement was still alive, and found for the Board, with costs amounting to a stay, in view of a possible appeal.

(See Report of Appeal, October 29.)

BRUCCIANI v. SMITH.

At Clerkenwell County Court, Messrs. D. Bruciani and Co., Limited, of Regent's 22 E.C. 1, E.C. 1, sued Mr. Henry P. Smith, managing director of the Waller Productions, Limited, for £6 6s. as the price of a statue of Venus de Milo supplied to order and 7s. 6d. in respect of work done to the statue.

His Honour gave a verdict for plaintiffs for the amount claimed, with costs.

PIRATED MUSIC. GOTTFRIED MARTIN AND HORACE TAYLOR SENTENCED.

At the Old Bailey, before the Common Sergeant, Gottfried Martin, aged 22, a 22 waste paper merchant, of Barentess Buildings, Barentess Road, Shoreditch, and John Horace Taylor, painter, of Red Lion Passage, Hackney, were indicted for conspiring to produce and distribute pirated music. Martin, who pleaded guilty, was also accused of having in his possession 22,173 pirated copies of various musical works.

Taylor was found guilty, and was sentenced to six months' imprisonment with hard labour. Martin, who had been twice previously convicted, was sent to prison with hard labour for twelve months.

SHIELS v. HACKNEY AND SHEPHERD'S BUSH EMPIRES COMPANY.—THE BANANA FALL.

Before Judge Woodfall and a jury in the Westminster County Court Mrs. Sarah 22 Shiel, an elderly widow, sued the Hackney and Shepherd's Bush Empire Palace Company for damages for personal injuries sustained through slipping on a banana skin in the Hackney Empire.

Mr. Coumbe, counsel for the plaintiff, said that she met with the accident on October 6, 1905, and since that date her husband, a

scavenger in the employ of the Hackney Borough Council, had died. She witnessed a performance from the balcony, and on leaving had only got to the second step of the staircase when she slipped on a banana skin and went down several steps, cutting her knee. She was taken home, and had to remain in bed for fifteen months. The claim was based on the negligence of the defendants in permitting their premises to be in a condition that made them a trap for the people they invited there, it being contended that defendants were bound to keep their premises in a reasonably safe condition during the time they were open and for a reasonable period before and after the time they were open, so far as reasonable care and skill could make them safe.

Mr. E. F. Lever, counsel for the defence, submitted, at the close of plaintiff's case, there was no evidence of negligence to go to the jury.

Judge Woodfall upheld the objection and non-suited the plaintiff.

(See Report of Appeal, October 29.)

ZAHL v. SYLVESTER. BREACH OF CONTRACT.

Before his Honour Judge Woodfall, in the Westminster County Court, Mr. Harry 27 Zahl, proprietor of a troupe known as the "Russian Whirlwind Dancers," brought an action to recover a week's salary from the defendant, Mr. Thos. Sylvester, proprietor of the Watford Hippodrome.

Mr. C. Doughty for the plaintiff said his client entered into and signed a contract to appear at the Watford Hippodrome for one week, commencing on November 30, 1908, but he subsequently found, by a notice that appeared in the professional papers, that the Watford Hippodrome would not be open in that particular week. He thereupon did his best to procure another engagement for that week, but failed to do so, and he now claimed to recover the week's salary from Mr. Sylvester.

Mr. Walter Payne for the defence argued that the plaintiff was not entitled to recover on the ground that under the contract which he had signed he could only claim payment of salary if he actually performed, and as the hall in question was closed for that particular week it was, of course, impossible for him to do so.

His Honour, without hearing any evidence for the defence, said the case was not even open to argument. The plaintiff had signed a contract to appear for a certain week, and it was now contended that because the defendant closed the theatre for that particular week the plaintiff was not entitled to his salary. In his opinion there was no defence of any kind to the action, and therefore judgment would be for the plaintiff for the amount claimed with costs.

BICKHAM v. RICHARDS—"A FORT-NIGHT'S NOTICE."

Miss Ethyle Mary Bickham, singer and dancer, of New Street, Kennington, sued 28 Mr. Sam Richards, of 27a. Electric Avenue, Brixton, at the Lambeth County Court for £1 5s. the amount of one week's wages.

Plaintiff said she was engaged by defendant, who ran sketches, and worked till the time she left the company and was paid till the time she left. She had no agreement.

Defendant said in the music hall profession the rule was "no play, no pay." The troupe

did not play for the week plaintiff was claiming. Plaintiff received two weeks' notice and the troupe only played for the first week.

His honour said the rule no play no pay would not help defendant if he had given plaintiff a fortnight's notice.

Defendant said he gave plaintiff two weeks' notice although she was only entitled to one week.

His Honour: You fixed your own time by giving her a fortnight's notice when a week's notice would have been sufficient. You have been over-cautious in giving her a fortnight.

Judgment was given for the plaintiff.

HAYWOOD v. RUFFELL.—CLAIM FOR WRONGFUL DISMISSAL.

The case of Haywood v. Russell's Imperial Bioscope Syndicate was tried at the 28 Westminster County Court, and was a claim by a cinematograph operator for damages for wrongful dismissal.

The plaintiff was given judgment for one week's money, 30s., with costs.

OCEAN ACCIDENT AND GUARANTEE CORPORATION, LTD., v. J. KIERNAN.—IRVING, SEACOMBE, FIRE.

Before Mr. Justice Hamilton and a special jury at the Liverpool Assizes, an action 28 brought by the Ocean Accident and Guarantee Corporation, Limited, against Mr. James Kiernan, proprietor of the Irving Theatre, Seacombe, for fraudulent representation, was commenced.

Mr. Horridge, K.C., M.P., and Mr. Cuthbert Smith (instructed by Messrs. Ayerton Radcliffe and Wright) appeared for the plaintiffs, and the defendant's case was conducted by Mr. E. G. Herrmerde, K.C., M.P., and Mr. Lindon Riley (instructed by Messrs. Donnison and Edwards).

Mr. Horridge said the plaintiffs contended that Mr. Kiernan obtained a sum of money from them by deliberate and wicked fraud. On March 6, 1908, about one o'clock in the day, the plaintiffs received a message through the telephone to say there had been a slight fire at the Irving, Seacombe, and that message undoubtedly came from Mr. Kiernan. A representative of the insurance company named Mr. Don went and saw Mr. Kiernan, who explained that the engineer's assistant, Jones, had noticed that some oil waste near the exhaust of the engine had caught fire. He had got some water to put the flames out, and in his hurry a spanner which he placed by the side of the engine was washed into the crank case. Consequently the action of the shaft was arrested and the machinery of the engine was thrown out of gear and broken. In corroboration of the story some oil waste was pointed out on the floor near the engine. A formal fire claim was sent in by Mr. Kiernan for £150, and the company settled it for £108. In December of the same year a very much larger fire occurred, and the company began to make inquiries, and in consequence of those inquiries they came upon information which led them to take these proceedings, and which led them to the conclusion that there had never been a fire on March 6—that what happened was that the engine broke down naturally, that Mr. Kiernan had no insurance against accident to the engine, and for the purpose of recovering the damage he suffered by that accident he put forward a fraudulent story. The real facts were,

counsel stated, the youth Jones was in the engine room when suddenly he heard

a bad knocking in the engine, and shortly after that the engine got adrift. The head of the connecting rod came apart from the crank shaft, and carrying it round caused it to dash against the end of the connecting rod to the cylinder, with the result that the water running down the cylinder poured out on the floor of the room, and the light in the theatre went out. Mr. Kiernan himself was not there at the time, but came back about half past nine, was very angry, and said that these things did not happen without carelessness. On the following morning Jones went to work as usual, and Mr. Kiernan saw him. Mr. Kiernan told Jones he could not afford to lose the money that the engine would cost him, that he was only insured against fire, and asked Jones to light a fire round the damaged engine with waste or any other rubbish that would burn, so as to get something from the insurance company. Some waste was put near the exhaust pipe and lighted. Mr. Kiernan told the boy to spread the waste out a bit and make it appear more natural and to get a spanner. The boy took a spanner off the wall, and one end of this implement was broken. He then told him to put this in the engine, which the boy did, and the burnt waste and the broken spanner were then shown to the company's representative as evidences of the alleged fire.

The case was continued on April 29, 30, and May 3. Arthur Henry Jones bore out counsel's statements as to the accident, and said that Mr. Kiernan told him to light a fire around the engine to make it appear as though the engine had been broken through fire, and witness did so.

Herbert Harrison, John Hay, Harold Helme, William Harrison, T. E. Cavanagh, and Wilkinson, gave evidence for the plaintiffs, bearing out counsel's statements.

DEFENCE.

For the defence Mr. James Kiernan said on the night of March 5 he was in Liverpool when he had a telephone message in respect of the fire. When he got to the theatre it was explained to him by Jones and Harrison how the fire had happened. There was no truth in the statement that he had conspired with Jones and Harrison to make up the appearance of a fire.

Dominic Peeney related the scene in the engine-room on the night of March 5, and said he asked Jones what had caused the accident. The boy replied that some waste had caught fire, and he threw some water on the flames and the engine smashed up. Later on that night he saw Harrison, who told him a telephone message had been sent to Mr. Kiernan with reference to the accident, and that a spanner had been found in the engine. George Gibson also gave evidence of a similar character.

His Lordship, in summing up, remarked that there had been some uncommon hard swearing. He advised the jury not to allow the question of the effect the verdict might have upon the character of Kiernan, or what cost it would be to Harrison, to weigh with them, but to scrutinise the evidence and the demeanour of the witnesses with the utmost care. Whether there was a fire or not they would have to estimate and weigh as well as they could these witnesses one with another. If the fire was an invention it was an invention of an amateur rather than an engineer, and was very clumsily invented. If Jones had invented this story about the plot, what was his motive for inventing it? There was plenty of motive if Mr. Kiernan was wicked enough

to entertain the scheme, in the clear fact that he was not insured against accident. It might, on the other hand, appear improbable to the jury that a man would be likely to sell his honesty and good name for a matter of £150. The jury must also bear in mind that Harrison and Jones were tainted witnesses, and in going into that box to tell a story that was false they would be undergoing a serious risk. The jury must find no verdict against Mr. Kiernan upon surmise, suspicion, doubt, or prejudice. They would first have to have it brought home to their minds as business men with reasonable satisfaction that he was guilty of fraud which was alleged against him. On the other hand, if they were satisfied that the story of Harrison and Jones was false, it was their duty to act upon their convictions and think no more of the consequences.

After an absence of three hours the jury returned into court and announced that they were unable to agree.

The jury were then discharged.

THE DELEVINES v. MARINELLI, LTD.

In the Westminster County Court, the Two Delevines sued to recover the sum of **29** £4 19s., which they alleged to be due to them from Messrs. Marinelli, Limited, agents, of Charing Cross Road, in respect of an engagement at the Olympia, Paris. It appeared that the claim was in respect of a day when the house was closed down for some reason which did not transpire.

Mr. John E. Fowle (secretary to Messrs. H. B. Marinelli) said that if the plaintiffs had any claim they had sued the wrong party. Messrs. Marinelli, Limited, were not the proprietors of the Paris Olympia, which was conducted by Messrs. De Calton and Marinelli quite apart from the firm of Marinelli, Limited.

The plaintiffs did not appear, and after hearing the evidence of Mr. Fowle the case was struck out, with costs.

MAY.

GEORGE GRAY AND THE WATER RATS.

In the King's Bench Division, before Mr. Justice Lawrence and a special jury, was commenced an action brought by George Gray against James Allison, Joe O'Gorman, W. H. Clemart, and W. H. McCarthy, members of the committee of the Grand Order of Water Rats, for a declaration that a resolution expelling him from the Order was null and void, and for an injunction restraining the defendants from interfering with the use and enjoyment by the plaintiff of the Vaudeville Club and its premises as a member of the Order of Water Rats, also for damages. The defendants pleaded that the resolution come to was in accordance with the rules of the club; that plaintiff had not been wrongfully excluded; that his conduct was injurious to and brought discredit upon the Order, and in expelling the plaintiff they had only acted in accordance with natural justice.

Mr. M. Shearman, K.C., and Mr. Walter Payne (instructed by Messrs. Morris and Rickards) appeared for the plaintiff, and Mr. Marshall Hall, K.C., and Mr. Charles Doughty (instructed by Messrs. Judge and Priestley) were for the defence.

The hearing occupied two days. In the end his Lordship intimated to the jury that the case would be settled on a point of law, the consideration of which would take place later. All they (the jury) were to do was to assume that the verdict was for the plaintiff and assess the damages. The jury gave 100 guineas damages.

Counsel then addressed the judge, and his Lordship, in giving judgment, said he had come to the conclusion that the plaintiff was entitled to judgment. The question was whether what was done when the plaintiff was expelled from the club was contrary to natural justice. He decided that no notice was given to the plaintiff of the charges against him. The plaintiff's letter of June 12 was to the effect that the plaintiff would not be in town till July, and the plaintiff stated that if they would let him know the business he would make strenuous endeavours to be present. According to that letter no charges had at that time been brought to his notice. The plaintiff then wrote asking to know what the important business was. The plaintiff pointed out that he was not told what it was, but that he had heard that it was connected with the V.A.F. The plaintiff said that as that had nothing to do with the Water Rats he declined to discuss it. Up to that time he had no intimation of a charge being brought against him. [His Lordship read the minutes of June 23.] From the minutes it appeared no notice was given that a charge was preferred against him, but instead it was decided that he should be expelled. In conclusion, he wished to say to the Water Rats that it was not in his judgment in accordance with natural justice to say that the person expelled had the right to appeal to Mr. Clement and Mr. O'Gorman, the persons who had already decided the case against him. Judgment was given for plaintiff for a declaration and injunction and costs, with liberty to apply as regards the damages.

[Mr. Gray subsequently applied for the damages which we understand he gave to theatrical charities.]

EDDLESTEN v. TUBB.—CLAIM FOR COMMISSION.

In the Westminster County Court his Honour Judge Woodfall had before him the case of Eddlesten v. Tubb, in which the plaintiff, a dramatic agent, of Charing Cross Road, sued the defendant, a variety artist, to recover the sum of £12, being 10 per cent. commission for procuring him a ten weeks' engagement at the Royal, Leeds, with Mr. John Tiller.

The plaintiff was called, and gave evidence as to having procured the engagement in question for the defendant to appear at Leeds and give his performance for the run of the piece. He never carried out the contract, however, but took another engagement with Mr. Fred Karno in London.

For the defence it was contended that there was really no contract as between plaintiff and defendant.

His Honour said he was of the same opinion, and the case was so simple to him that his only surprise was that the plaintiff had been advised to bring it into court. The plaintiff had totally failed to prove any contract between the defendant and John Tiller, and therefore judgment would be for the defendant, with costs.

DAY v COTTON—CLAIM FOR COMMISSION. JURY DISAGREE.

In the King's Bench Division, before Mr. Justice Grantham and a special jury, Mr. Harry Day sued Miss Ada Reeve to recover the sum of £76 1s. commission on engagements obtained by his agency.

Mr. W. J. Waugh, K.C., Mr. Charles Mellor, and Mr. E. F. Lever (instructed by Messrs. Roberts, Seyd, and Co.) appeared for the plaintiff; and Mr. R. J. Atkin, K.C., and Mr. J. D. Crawford (instructed by Messrs. Cohen and Cohen) defended.

Mr. Waugh explained that in 1906 Mr. Day agreed that he should act on behalf of Miss Reeve for 5 per cent. commission. He obtained many contracts for her, commission on which was duly paid. Subsequently a dispute arose. The amount he claimed was made up as follows:—Eastbourne, £4 5s.; Southampton, £15; Warrington, £10; Edinburgh, £7 10s.; Cardiff, £10; Sheffield, £10; Leeds, £10; Brighton, £10.

His Lordship: I understand two of the engagements were cancelled.

Mr. Waugh said that the facts in regard to the cancelled engagements were: On December 31 Mr. Macnaghten telephoned to Mr. Day asking if Miss Reeve would cancel her engagements for Warrington and Cardiff, and was told to wire direct to Miss Reeve, as at such short notice Mr. Day could not cancel. Miss Reeve wired cancelling the engagements. Plaintiff had obtained the contracts, and was entitled to the commission, as far as those places were concerned. With reference to Eastbourne, Miss Reeve was to be paid by a percentage on the receipts. Her share for the whole week amounted to £85 8s. 11d. She made certain allegations against the management at Eastbourne. But, so far as Mr. Day was concerned, he had nothing to do with those disputes. There appeared to be an allegation that plaintiff had an interest in the Eastbourne hall, but there was not a shadow of foundation for such a suggestion. He had no interest whatever in the finances at the music hall at Eastbourne.

Mr. Day then gave evidence supporting counsel's statements. Cross-examined by Mr. Atkin, Mr. Day admitted that at the time of the engagement he was described on the bills of the Eastbourne Hippodrome as "general manager," but in fact he was nothing of the kind, and had only power to make arrangements for the hall. He had been manager under the receiver.

Counsel produced a letter to Mr. Cotton in which plaintiff said: "I am writing by this post to my manager at Eastbourne." Why, asked Mr. Atkin, did you call him "your" manager?—Taking a little kudos, I suppose.

Had Miss Reeve complained bitterly that she was being robbed at Eastbourne by proper (ticket) returns not being made?—I believe so.

Another letter, written by Mr. Cotton to plaintiff on December 30, 1907, was then read. Mr. Cotton wrote:—

"My wife asks me to send you enclosed cheque for £21 5s., settling your commission account, and to say she will not pay another commission falling due from that day until you have thoroughly investigated the various breaches of agreement on the part of the resident manager at your Eastbourne house."

The letter proceeded:—

"Who was responsible for the dishonesty that was rampant in the matter of receipts for payment? I quote three well authenticated instances. At the first house on the

26th inst. The Glasgow door returns were £60 short of the actual number of people who went in. Mr. Day said that he made ready for this was for all to test that a witness had been wrongly 'tapped.' At the second house on the 27th inst., about forty-five were returned short of the full sum. The excuse made by Mr. Waugh was that he passed them in race from the city, and he had a perfect right to do so if he wished. At the second house on the 27th inst., there were 190 seats in the stalls, and only 175 were 'taken up.'

To this plaintiff said he replied as follows:

"I have handed your letter to Mr. Winter, and he will take the matter up. I have explained to you my connection does not carry me far enough to interfere with him."

Witness said he was acquainted with Mr. Valentine, a director of the Kings, Edinburgh, who was also connected with the management of the Glasgow Pavilion.

Dad you say to Mr. Valentine, "Why do you book Miss Ada Reeve through other agencies?" No.

Or, "I have booked her for my own hall for £200, and can get her for £150?"—Certainly not.

Did you say, "Let me do your booking, and you will get her or others on better terms?"—The suggestion is ridiculous.

THE DEFENCE.

Mr. Atkin, for the defendant, said the complaint made with regard to Edinburgh was first in order to get the engagement the plaintiff had given the defendant's interests away, that he had said to the management, "I will get Miss Reeve cheap if you will do your bookings through me." Under these circumstances the defendant contended that the commission charged by the plaintiff was not due to him.

Mr. Alfred W. Cotton, husband of the defendant, was called, and said that he attended to his wife's business affairs, and arranged with the plaintiff that no commission should be paid upon any engagement that was cancelled. In regard to the engagement at Eastbourne, where the defendant was to receive a proportion of the receipts, he relied on the plaintiff to see to the checking of the number of persons who were admitted. He estimated the loss on the takings through bad checking at from 50 to 60 per cent. Though the house was packed, his wife complained that the takings were abominable.

Mr. Matthew Valentine said that he had been a director of the company which owned the Edinburgh Theatre, and was chairman of the Glasgow Pavilion. One day when Mr. Day was speaking of artists on his books he said: "Why don't you book Miss Reeve through me?" Mr. Day said he could secure Miss Reeve for £150.

Counsel: Was the Glasgow Pavilion engagement at £150 a week a success? The best answer to that is that we re-engaged her at the same price.

Mr. Waugh: And it was after Mr. Day's offer that you considered the matter of engaging her for Edinburgh?—Yes.

Cross-examined, witness said it was through Mr. Day's influence that he considered the matter. It was true that Mr. Day tried to get a guaranteed salary of £250 and a share for Miss Reeve, but witness said it was absurd. Ultimately witness asked Mr. Day to try and get Miss Reeve for £150 and 50 per cent. of gross receipts over £500. All his contracts with Mr. Day were for two performances a night at Glasgow. They wanted to ensure that they could get the artists for two per-

formances if they wanted them. Artists would go to the provinces for two performances at the same price as they would go for one. While Miss Reeve was at Glasgow, however, the best plan was to have only one performance.

Mr. Justice Grantham: I can't help commenting on the carelessnesses with which these things are done. I have had an agreement handed up to me which says:—

"Each week's engagement to consist of twelve performances nightly." (Loud laughter.)

Miss Ada Reeve, in the witness-box, said it was clearly understood at the first interview that Mr. Day was only to receive commission on salary paid, and not on unfulfilled engagements.

In summing up, his Lordship said the defendant could not find a charge of negligence on what took place at the Glasgow theatre. But the defendant made a most serious charge against Mr. Day as a theatrical agent. It was that he deliberately sold his client, and it was founded on what took place between him and Mr. Ballantyne. Mr. Ballantyne, in his evidence, however, explained the whole thing. He knew that Miss Reeve would command a high figure in Glasgow, but not in Edinburgh. So far as his Lordship could see Mr. Day did what he should have done for his client. He could not see how the defendant could claim damages with regard to that. With regard to the engagements at Warrington and Cardiff, the question was not easy. It was whether the payment was on "engagement" or on receipts. Upon the whole, however, he thought that the defendant's construction was correct.

The jury, after an absence of more than an hour, informed the judge that they could not agree. They were accordingly discharged.

CUNNINGHAM v. WARDEN, LTD., AND OTHERS.—SHORT DRESSES IN PANTOMIME.

In the Dublin Nisi Prius Court before the Lord Chief Justice and a city special 6 jury, the trial of the action, Cunningham v. Warden, Ltd., was heard. The plaintiff, Miss Minnie Cunningham, claimed £10 damages against the defendants for breach of agreement, by which she was engaged to take the part of principal girl in the pantomime of *Jack and Jill* for an eight weeks' season, or longer, beginning on Christmas Eve, at the Opera House, Belfast, and subsequently at the Royal Dublin. She was to be paid £20 per week, and attended rehearsals at a remuneration of £15, and she was to provide wigs, tights, and boots or shoes. The defendants were to provide dresses.

Sergeant Moriarty, who appeared for the plaintiff, said the contract was entered into on April 29, 1908. The question for the jury was whether defendants were willing to provide proper, decent dresses.

Miss Minnie Cunningham, the plaintiff, said the engagement was made through Mr. George Brooks. She sent measurements for her dresses on in advance to Mr. Warden. She had rehearsed for two days when the dresses were given her, and she took them home and tried them on in the presence of her mother. Some of them were too short. She saw Mr. Warden the next day and told him that they were indecently short.

The Lord Chief Justice: Are the dresses of columbine shorter or longer than the dresses you objected to?—About the same length.

According to you, they would be indecent on a columbine?—No. Ballet dancers wear

those short dresses. I was not in any part like that.

Witness, in further evidence, said that the wardrobe mistress offered to lengthen the dresses, but Mr. Warden would not allow her.

The Lord Chief Justice: Did Mr. Warden suggest at any time that indecency was not your real ground—that you were at something else?—No, my Lord.

Cross-examined by Mr. Healy, K.C., M.P. for the defendants, the witness said the agreement was that she was to give ten clear days to rehearsals, for which she was to receive £15. She admitted that she was late in arriving at Belfast to commence rehearsals. Miss Fink, who took her part in the pantomime, wore the dresses she objected to, but Miss Fink was much shorter.

Mr. Healy: Miss Fink is a married woman—the wife of Mr. George Lashwood. Do you suggest she wore indecent dresses before five thousand persons?

The witness said they were not indecent on her. She would be greatly surprised to hear that Miss Fink was taller than herself.

Lord Chief Justice: Do you believe Mr. Warden wanted to get rid of you?—Yes.

And that in order to get rid of you he tried to get you to wear an indecent dress?—Yes.

Lord Chief Justice: Why did he want to get rid of you?—Because of its being too much expense to the pantomime.

Mrs. Cunningham, mother of the plaintiff, said three of the dresses were indecently short. They did not reach to the knee.

Mr. George Herbert Marsh, manager of the Empire, Dublin, examined by Sergeant Moriarty, said that Miss Cunningham had just closed an engagement at his theatre at 45 guineas a week and extra for matinée.

In case of such an artist, if her services are suddenly dispensed with, is it calculated to injure her reputation?—Yes, in the absence of explanation.

This closed the case for the plaintiff.

CASE FOR THE DEFENCE.

Mr. Hanna, in opening the case for the defence, said the pantomime had been produced in 1907 at Bristol by Mr. Chute. Miss Mabel Russell wore these particular costumes which were in question. The Belfast and Dublin joint proprietors arranged for the production of the same pantomime in their respective cities. When Miss Cunningham's contract was signed, Miss Cunningham said that if Miss Dorothy Ward appeared in the same pantomime with her that Miss Ward would outshine her. Mr. Warden said that that was all nonsense. The case really was that the plaintiff had at the back of her mind an idea that the part did not suit her, and that the company did not suit her. She did not attend the rehearsals as she should have done. The part of Jill was that of a young girl and not that of a grown woman—a part for a short dress and not long skirts. The whole of Mr. Warden's conduct was only consistent with his being anxious to please her in every way. Mr. Warden in the end was obliged to engage another lady, Miss Fink, at £16 a week.

Mr. Hart said he was a theatrical manager for nearly twenty years in Leeds, Birmingham, and other cities. He had also had charge of the Gailey theatre under Michael Gunn, Limited. In the matter of costumes, unless the manager had control there would be confusion.

Lord Chief Justice: You would not force

anyone to wear an indecent dress?—Certainly not.

You saw the dresses used in Bristol in the pantomime *Jack and Jill*?—Yes.

Was the dress of Jill indecent?—No.

Mr. James Elliston said he saw the pantomime at Bristol. The costume of Jill was quite decent.

The case was continued on May 7, when, on the suggestion of the Lord Chief Justice, Miss Cunningham retired to a room adjoining the court and put on the shortest of the dresses and the judge, counsel, and jury later retired to view the dress.

Miss Scott, wardrobe mistress to Warden, Limited, Belfast, stated, in reply to Mr. Healy, that since she saw the dress, which had just been fitted on Miss Cunningham, in Belfast it was not altered or shortened in any way. She was quite clear about that. The dresses had come from the Bristol pantomime, and she had altered them to suit Miss Cunningham. Witness further stated that when Miss Cunningham complained that the dresses were too short she (witness) said they were not, and that she had made them according to her own measurement. Miss Cunningham tried on the dresses again, and Mr. Warden came in and he failed to see anything the matter with them. Witness did not remember Miss Cunningham using the word indecent at any time in respect of the dresses. Miss Cunningham was 54 ins. from shoulder to the ground and Miss Fink 55½ ins. The dress would not therefore be shorter on Miss Fink than on Miss Cunningham, as the former had a longer body.

As a result of further discussion Miss Cunningham and Miss Fink, minus boots and hats, stood up on counsels' table, when the foreman of the jury stated that Miss Cunningham was undoubtedly the taller of the two.

Mr. F. W. Warden was then examined by Mr. Healy, and he stated that he had been in the theatre business all his life, and he never had a case like this before. It was usual in his company for the actors to attend rehearsals free, but Miss Cunningham would not, and he gave way. The plaintiff said to him, "I don't think I would like to be in the same pantomime as Miss Ward. She would outshine me." He said, "Nonsense." At a subsequent interview he asked her what she intended to do—was she going to carry out her threat not to appear in the pantomime? She replied, "If I have to wear these dresses I do not intend to play the part." He told her he would not alter them, and Miss Cunningham said, "I don't want you or your part either," and she handed him the book part.

Cross-examined: Miss Cunningham had never said the dresses were indecent.

Mr. Thomas Hill, assistant stage manager during the production, also gave evidence corroborating Mr. Warden's. Mr. John McMahon also gave evidence.

Miss Fink, in her evidence, said the only alterations to the dresses were to make them smaller in the waist.

Mr. George Miller and Mr. W. A. Salmon were also examined.

The Lord Chief Justice, in summing up, said the only question the jury had to consider was whether the dresses were so short as to be indecent. If a theatrical manager insisted on indecent dresses he would, independently of all questions of high morality, ruin the play.

The jury, after an absence of thirty-five minutes, returned to court and announced that they could not agree.

They were then discharged.

STAGE PLAYS IN MUSIC HALLS—COLISEUM FINED £10—AN APPEAL ENTERED.

At the Law Courts, Piccadilly, Mr. Mats
ham, counsel for the Plaintiff, said the
6 action against the Coliseum Syndicate,
Ltd., for producing two stage plays
without the authority of letters patent or the
license of the Lord Chamberlain,

Mr. A. H. Bodkin supported the summons on
behalf of the Theatrical Managers' Association;
Mr. C. F. Gill, K.C., appeared for the
defence.

The proceedings were taken under Section
2 of the Theatres Act of 1843. The plays or
sketches complained of were *The Queen of
the Fairies* and *Papa's Wife*. It was stated,
when the summons was first heard, that the
former play was in two scenes, with thirteen
characters, and occupied the stage for thirty-
seven minutes. *Papa's Wife*, it was said, took
thirty-two minutes to perform, and counsel
for the Theatrical Managers' Association re-
marked that the two plays occupied more than
one-third of the time devoted to the whole
of the entertainment. This, it was said, was
both a breach of the law and a breach of
the arrangement arrived at in 1906 between
the Theatrical Managers' Association and the
representatives of the music-halls.

The magistrate said he had no doubt the
sketches complained of were stage plays. The
music hall proprietors reaped the benefit of
such productions, which lent variety to their
programmes and attracted the public, and he
(the magistrate) did not see why the theatrical
managers should be blamed for taking pro-
ceedings. The Act was still on the Statute-
book, and he thought it ought to be carried
out. He ordered the payment of fines
amounting to £40, costs for the prosecution to
be allowed out of that amount.

Mr. Gill gave notice of appeal to Quarter
Sessions, which was allowed. In consequence
of this application a similar summons against
the London Hippodrome was adjourned *sine
die*.

[See Report of Appeal, October 14.]

**CURZON v. BERKELEY—"AN ENGLISH-
MAN'S HOME."**

In the Chancery Division, an action by Mr.
Frank Curzon against Mr. F. G. Berke-
8 ley came before Mr. Justice Neville.—Mr
Magazine stated that it was a motion
for judgment in default of appearance, and it
asked for relief against the defendant, who
had infringed Mr. Curzon's rights in *An Englishman's Home*. Under the same title the
defendant had produced a colourable imitation
of the characters and incidents of *An Englishman's Home*, and in his advertisements
described the author as a patriot, and the
company as a London company, leading the
public to believe, said counsel, that the play
was that of Mr. Curzon. This constituted
piracy and infringement, and Mr. Curzon
asked for the usual judgment to an inquiry as
to damages and costs.

Mr. Justice Neville made the orders asked
for.

[See report of injunction granted April 2.]

**WRIGHT v. STEWART.—A FORTNIGHT'S
NOTICE.**

In the Edinburgh Sheriff Court, before
Sheriff Guy, the case of Wright v.
10 Stewart was tried. It was an action by
Mr. Stewart Duncan Wright, theatrical
manager and agent, of 87, Overdale Street,
Lanark, Glasgow, to recover one week's

salary, namely £2 5s. The pursuer said
that he was engaged by Mr. Walter J. Bay-
liss, general manager for Mr. H. Hamilton
Stewart's *Sherlock Holmes* company to act as
advance manager for tour of above, as per
letters produced in Court dated December 23
and 25 respectively, with the usual fortnight's
notice on either side to terminate the engage-
ment. He also said that as the company
finished the tour at Greenock on February 6
he should have got his notice on or about
January 18, which he did not; but that he
received a letter (also produced in Court,
along with the envelope showing post mark)
from Mr. Bayliss, dated January 25, intimat-
ing the finish of the tour, thus only allow-
ing pursuer one week's notice. Defender's
agent explained that pursuer had received the
usual notice that the company were finishing
the tour at Greenock, and that there was
nothing for an advance manager to do on the
last week.

His Lordship, in giving judgment, said
it was clear that defender's general manager
had not given pursuer the full fortnight's
notice contracted for in the letter of Decem-
ber 23, and that he had no difficulty in giving
decree for the amount claimed with expenses.
Agent for pursuer, Mr. Frank J. Trotter (of
Hampton and Trotter). Agent for defender,
Mr. J. Ferguson Keekie.

**SCHOLZ v. AMASIS, LIMITED.—APPEAL
ALLOWED.**

In the Court of Appeal, before the Lord
Chief Justice and Lords Justices Moulton
17 and Farwell, was commenced the hear-
ing of the appeal in the case of Scholz v.
Amasis, Limited, in which the defendant ap-
pealed from a verdict and judgment for £200
damages entered by Mr. Justice Jeff in the
King's Bench Division.

Mr. Eldon Banke, K.C., stated that Mr.
Spence appeared for the appellants; Mr. Mon-
tagu Shearman, K.C., Mr. Hales, and Mr.
Hayes represented the respondent.

Mr. J. Eldon Banke, K.C., stated that Mr.
Scholz was the author of a musical comedy
called *The Son of a Sun*, and the defendant
was a company formed to perform a play
called *Amasis*, written by Mr. Fenn. There
were two versions of Mr. Scholz's play, and
both were registered. The second version
came out in 1901. In 1900 and 1901 a Mr.
Pritchard wrote *The Mystic Cat*, Mr. Farrad-
ay supplying the music and inducing a
friend to write the lyrics. It was not sug-
gested that Mr. Pritchard copied Mr. Scholz's
play. After a time Mr. Pritchard and Mr.
Farraday "fell out." Their play was not then
completed, and Mr. Farraday claimed to have
an assignment from the writer of the lyrics,
who was dead. Mr. Farraday then suggested
to Mr. Fenn writing a play, and Egypt was
agreed upon as the scene. Mr. Fenn began
his work in 1904, and the first stageright per-
formance took place at the St. James's in that
year. The piece was at first called *Pharaoh*;
afterwards the name *Amasis* was adopted.
During 1905, and down to 1906, Mr. Fenn was
engaged in revising the play. The Amasis
Company was registered in June, 1906, and the
play was actually produced for the first time
on August 9, 1906. Mr. Pritchard started an
action against Mr. Fenn and Mr. Farraday for
copying his play, but the action was settled.

Mr. Farraday made a payment in the action,
and Mr. Fenn contributed towards the pay-
ment, it being part of the terms of
settlement that Mr. Pritchard acknowledged
that Mr. Fenn did not copy any portion

of the play. The present action was commenced on August 2, 1907, being in respect of scenic similarities, and similarities in plots and words in the two plays above-mentioned. Counsel, before proceeding to read in detail the plots of the respective plays, submitted that there was no copying. There was no similarity between the plays when they were taken as a whole, and, that being so, questions of similarity in details here and there did not arise.

The case was continued on May 18, when Mr. Bankes said there were four witnesses called for the plaintiff at the trial. The plaintiff was called, and his sister was called to speak to the part she had taken in helping the plaintiff to write the play, and two persons were called to say that in their opinion the two plays were similar. The only importance of the plaintiff's evidence was that he told the judge that he had sent his play round to different people to induce them to take it. There was a difficult question which the plaintiff had to get over—viz., as to how it was that anybody could possibly have got the materials in which to copy from the first and second editions of the plaintiff's play? The correspondence showed that in 1897 the plaintiff sent the first edition of his play to Mr. Lowenfeld, of the Prince of Wales's, and in 1898 to Mr. Greet, of the Lyric, and to Mr. George Edwardes, of the Gailey. The plaintiff, in 1900, sent it to Mr. Musgrave and to a Mr. Nightingale. The plaintiff did not write the second edition until 1901, and sent it round to some of the same people. Not one of these persons was called at the trial to say that Mr. Fenn had had any opportunity of seeing the plaintiff's play while it was in their possession. Mr. Fenn was called, and said most positively that he did not know one of those persons, and had had no communication with any one of them, directly or indirectly, except Mr. George Edwardes, to whom he wrote asking for his permission to have the services of a certain actress for the first performance of his play. Counsel contended that the appeal should be allowed, and judgment entered in the defendants' favour.

The Lord Chief Justice: I am not in the least impressed with what are called verbal similarities, but was it your case that Mr. Fenn had never seen *The Son of the Sun*?

Mr. Bankes: Absolutely.

The Lord Chief Justice: Has the learned Judge found that Mr. Fenn had seen it?

Mr. Bankes: The learned judge said that Mr. Fenn was called and denied having seen plaintiff's composition. He added that this made his difficulty greater, but looking at the verbal similarities in the particulars, he was forced to the conclusion that the person who wrote *Amasis* must have seen the other piece.

Mr. Shearman, on behalf of the respondent, contended that the judgment of Mr. Jelf was right and should be affirmed. The serious and important part of the case which the defendants had to answer was the allegation as to the taking of the plot from the plaintiff's play. The books which Mr. Fenn had vouched as the source of his play were taken home by the learned judge, who read them carefully, and he arrived at the conclusion that there had been a deliberate copying by Mr. Fenn.

JUDGMENT.

In giving judgment, the Lord Chief Justice said that it was clearly established by the series of cases that in order that there might be protection the thing which was the subject of the copyright must be embodied in the words. This doctrine had been recognised by many decisions, and more

particular in "Tate v. Fullbrook," which was a case which came before the Court of Appeal. The plaintiff's particulars were divided into four heads, the first group being as to the similarities in plot, the second as to the similarity of the principal characters, the third as to the similarity of ideas, and the fourth as to the scenic similarities. For the purposes of infringement only the third group—and possibly the second—had to be considered. The first and fourth only became material on the question if an *animus furandi* was established. Both points had been dealt with in "Tate v. Fullbrook," and he would refer to the judgment of his brother Farwell in that case, where he said:—"It follows, therefore, that scenic effects, taken by themselves, and apart from the words and incidents of the piece, are not the subject of copyright, because they cannot be the subject of printing and publication. I am far, however, from saying that, in dealing with the question of infringement of copyright in the case of two pieces the words of which are more or less alike, similarity of scenic effects and the make-up of the actors, and such-like matters, may not be regarded, though not by themselves subjects of protection under the Act, as being evidence of an *animus furandi* on the part of the defendant, which, though it is not a necessary element in such cases, may have an important bearing on the view taken by a Court on the question whether the defendant has been guilty of plagiarism and has thereby infringed the rights of the plaintiff. Nor do I say that scenic effects may not be protected as part and parcel of the drama. . . ." It was necessary to refer to that judgment because reference had been made by the plaintiff to the particulars in supporting both points which the plaintiff had to prove to show infringement. It seemed to him that, assuming there was an amount of similarities sufficient to establish copying, scenic incidents might be taken into consideration as being of importance to show an *animus furandi*. In the case before the Court he was unable to agree with Mr. Justice Jelf that there was an infringement by copying any material or substantial part of Mr. Scholz's play by Mr. Fenn. His lordship was also unable to agree with Mr. Justice Jelf that because there was identity of certain portions and similarity of plot and scenes, Mr. Fenn was not telling the truth when he said he had never seen or heard of the plaintiff's play before he wrote his play. Taken by themselves, similarity in the principal characters was not sufficient proof of copying, quite apart from coincidences. His lordship came to the conclusion that there was no such imitation of the plaintiff's play as would amount to infringement of copyright. He thought there was no more similarity than would occur where people dealing with a plot, which in its leading features were very much the same, had intentionally described in common language the incidents of the play they put upon the stage. He saw no reason to doubt that Mr. Fenn told the truth when he said he got his ideas from the books he had mentioned. He was of opinion that the evidence was insufficient to establish infringement, and that the appeal should be allowed and judgment entered for the defendant with costs there and below.

Lord Justice Moulton concurred. He saw no similarity between the plots, except that the plaintiff and Mr. Fenn used common ideas which had been published before. There was not the slightest ground for saying that there had been any infringement by Mr. Fenn whatever.

Lord Justice Farwell concurred, and the appeal was accordingly allowed, with costs.
 (See Report of Trial, January 14.)

STROEMAN AND WILDMAN v. MACNAUGHTEN.—TRANSFERRING ARTISTS.

In the Lancashire County Court, before Judge Bacon, Carl Stroeman and 17 Louis Wildman, described as "leading artists of the stage," sued Mr. Frank Macnaughten, of Liverpool, with whom they claimed as damages in respect of the non-fulfilment of a contract.

Mr. Doughty was counsel for plaintiffs, and Mr. Martin O'Connor was counsel for the defendant.

It was explained in the opening statement by counsel that the plaintiffs were Germans, and they were suing upon a contract which was made out by Mr. Baugh in March, 1908. It was agreed that they should go to several provincial towns. The terms were to be £15 per week for provincial halls and £9 per week for London halls. According to their contract they went to Lincoln, where they were to open, but upon arrival they found that they would not be allowed to appear, the manager at the Lincoln hall stating that according to instructions which he had received he had not billed them. They were informed that they could go to Gateshead instead of Lincoln, but, as that was a place not stipulated in the contract, and was a hall not belonging to the syndicate for which they were working, they decided not to go, and they hung about Lincoln all the week. Then they had a telegram that they were to go to Bristol instead of to Cardiff, and further complications in regard to their engagement ensuing they decided to give up altogether and to sue the defendant for damages.

Mr. Baugh, defendant's manager, was called, and he gave evidence and made statements as to why it had been proposed to move the plaintiffs about in the manner that had been described.

Judge Bacon: Are actors, vocalists, and theatricals generally to be regarded as mere chattels and to be transferred to any music hall regardless of their convenience or without any consideration whatever?

The witness said the business of organising programmes was a very difficult and trying experience and necessitated a lot of changes and manipulation.

Mr. O'Connor submitted that a servant in such a case as this was not entitled to damages on the ground of wrongful dismissal, if, through alterations, he had placed in his way a situation equally advantageous to the one upon which he first entered.

Judge Bacon: Surely a man, or, for the matter of that, say, any artist, has some sense of his or her position, and it is hard to suppose that artists will quietly assent to the system that if they are not considered good enough for one place they can be packed off to another.

Mr. O'Connor: You see a person may be very good regarded from the point of view of the Palace in London, but the same person might be practically useless at, say, Newquay.

Answering some questions, Mr. Baugh explained that Mr. Macnaughten's halls were associated with certain other halls, and occasionally transferred artists from one set of halls to another.

Judge Bacon: That gives you power, you might put a label on anyone—say, a lady artist, and do it? "Leave her soundly at Southampton, for instance?"

Mr. Baugh: The artists in question were asked to go to better halls—that is, better halls than those which they were originally booked for; and there is no hardship in that.

Mr. Bliss was then called and he stated that he wrote and told the plaintiffs in this action that owing to certain circumstances he had arranged to have them transferred to other places, and that for the rest of the provincial tour they would be transferred to other halls. He understood them to agree to go to the Hartlepool hall, and they said they would go to other towns, but they wanted confirmation from Mr. Baugh. Consequently he put himself in telephone communication with Mr. Baugh, who was then at Burnley, and he said it would be all right.

Mr. Martin O'Connor, addressing the judge on behalf of the defendant, submitted that the plaintiffs were not entitled to any damages, because they had practically sustained no loss, having been transferred to somewhere else. The defendants, he contended, were not entitled under the circumstances to say that they would go and open at Lincoln, and nowhere else, and all that kind of thing.

Mr. Doughty pointed out that the plaintiffs had absolutely refused to go anywhere else than the places which Mr. Baugh had stipulated, and it was the reverse of dignified for artists to be just shipped into a programme at the last moment as if they had been dug up from anywhere.

Judge Bacon said the plaintiffs were engaged for a tour plan, and to appear at three or four stipulated halls. They were to perform a certain act, but were not allowed to perform and, altogether, he thought they were entitled to their money. It had been urged that the management under which they were engaged had the right to transfer the services of these artists to someone else, but his opinion was that such changes should not be made without the consent of the artists. The artists in this case had told him why they did not consent to the proposed change. It was made to appear to them, and to himself, that they were not in every way consistent with what was regarded as necessary at Mr. Macnaughten's genteel halls. Plaintiffs decided that they were not going to be dealt with in that way. They were, in his opinion, entitled to damages. He did not think they had had a chance of finding anything else to do. He gave judgment for the plaintiffs for the £60 claimed.

[See Report of Appeal, December 8.]

FRASER v. ARTHUR AND MCCREA.—UN-AUTHORISED USE OF ARTIST'S NAME.

In the King's Bench Division, before Mr. Justice Joyce, Mrs. Amy Ruth Evans, 18 professionally known as Miss Ruth Vincent, sued Mr. Donald Arthur and Mr. Frederick McCrea, theatrical and concert agents, of London and Gloucester respectively, for an injunction to restrain the unauthorised use of her name and for damages for alleged libel. Mr. Norton, K.C., and Mr. P. F. Stokes appeared for plaintiff. Mr. Cotes-Predy for Mr. Arthur, and Mr. D. D. Robertson represented Mr. McCrea.

Mr. Norton stated that, without any authority from the lady, the defendants had advertised her to appear at Ilfracombe, Taunton, Weston-super-Mare, and Newquay during Whitsuntide of last year. Miss Vincent also complained that they had not given her the prominence and large type in their bills which

her position in the profession entitled her to. She further complained that it was libellous to connect her name with second-class companies and second-class plays; and she also asserted that by being advertised and not appearing her reputation in the eyes of the people in the West of England had suffered damage. The defendants did not deny that they had no authority to use Miss Vincent's name.

His lordship, in giving judgment, said that Miss Vincent had undoubtedly acquired considerable fame as a *prima donna* in comic opera, and what had happened must have been extremely annoying to her, and also injurious to her in her profession. The offending bills were published by Mr. McCrea, and against him, at all events, Miss Vincent was entitled to succeed. He assessed the damages against Mr. McCrea at £10, and ordered him to pay Miss Vincent's costs. He did not decide that Arthur did not authorise McCrea to publish the bills, but his order would be without prejudice to any question between the two.

Holding that Arthur was in a great degree morally responsible for what happened, he ordered him to pay his own costs.

VOKES v. PHILLIPS.—“GAGGING” ON LAST NIGHTS.

Before his Honour Sir William Selfe and a jury in the Marylebone County Court, **18** an action was brought by Mr. William Vokes and Miss Alice Vokes, variety artists, of Cartwright Gardens, W.C., who claimed £10 in respect of one week's salary from Mr. George Brydon Phillips, theatrical manager and lessor, of Brendbury. Mr. R. Moritz was counsel for the plaintiffs and Mr. Irvine Hattie, solicitor, represented the defendant.

Mr. Moritz said that towards the end of 1908 Mr. and Miss Vokes were engaged by the defendant in connection with a pantomime which he was taking on tour in the provinces. After visiting various places the company, in the first week in February, reached Maidstone, where the pantomime was to be given for six nights and for the last time. On February 4 a dispute arose between members of the company and the defendant as to the payment of their fares back to town. Mr. and Miss Vokes had been engaged at a weekly salary of £10, and in their contract it was stipulated that they were to be conveyed “by rail or steamer while on tour.” Mr. Phillips, however, objected to paying the plaintiffs their full return fares to London, and some temper was shown on both sides. Two nights later was the last night of the pantomime, and as was common on such occasions, the company indulged in a lot of “gag.” One of the members of the company was Mr. De Solla, who played the part of a lawyer, and a very successful catch phrase of his, when a question was asked him on the stage, was to reply “That will cost you six-and-eightpence.” Being the last night of the pantomime, fresh catch phrases of “gag” were freely indulged in, and Mr. Vokes, who played the part of the Squire, came on in a barrister's wig, and, addressing Mr. De Solla, said: “I shall have to charge you 6s. 8d. for two fares to town at 3s. 4d. each.” Later, when Mr. Vokes went to draw his money and that of Miss Vokes, the defendant said that he was stopping £3 from their salary. Mr. Vokes strongly objected to this and, refusing to accept less than the £10, the present action was commenced.

Mr. Vokes said that the gagging about the

two fares back to town was only an innocent bit of fun, and the name of Mr. Phillips was never mentioned.

Cross-examined, witness said that he certainly did speak strongly to male members of the company about Mr. Phillips refusing to pay full fares back to town, but he did not advise the ladies of the company not to go on the stage and, because they declined to take his advice, say: “Then you are not sports.”

Mr. H. Blackmore, secretary of the Theatrical Managers' Association, expressed the opinion that, in accordance with the terms of the agreement, there should have been no objection on the part of the defendant to pay the full return fares to town.

For the defence, it was contended that Mr. Phillips acted within the terms of the contract, as he had imposed a fine for unseemly conduct, consequent on the behaviour of the plaintiffs when on the stage.

The defendant said the fine imposed was in consequence of what he considered improper behaviour.

The jury found for the plaintiffs for £8 and costs.

CRAIG v. UNITED COUNTIES THEATRES.

Two artists sued the United Counties Theatres, Limited, in the Westminster **18** County Court in connection with the conversion of the Palace, Sunderland, into a picture show. Mr. Doughty, counsel for the plaintiffs, said that the first was Mr. Craig, a music hall artist and juggler, and he claimed £14 for breach of contract under which he was to perform at Sunderland. Whilst performing at Leeds in December he received a notice that he would not be required to start at Sunderland in February. He tried to get something else, but failed, and therefore lost the £14 salary.

Mr. A. Storry Deans, for the defence, produced a copy of the notice given by Messrs. Rosen and Bliss, agents, stating the theatre would not be in the occupancy of defendants after January 2, and he must therefore consider the date arranged for vacant. The contract contained a clause that it became void if the theatre ceased to be in the occupancy of the defendants.

Plaintiff gave evidence, and in cross-examination said that he went to Sunderland and found a picture show on—not run, he believed, by defendants. Picture shows were rather cutting into the music halls. He was a member of the V.A.F., and knew the form of contract was the one settled at the arbitration. It contained a clause that he was engaged subject to the theatres mentioned in it being in the possession of the defendants at the date mentioned for the engagement.

The defence was that the lease had been surrendered because the house was not paying. If the master could not make a place pay the workman had to sink with him.

Mr. Doughty submitted that the defendants could not enforce the clause by their own act. Had the place been burnt or the license lost it would have been different, and they would have been brothers in misfortune, but here they parted with their hall for their own benefit. He cited many cases in support of his submission, and said that the artists could have been transferred from Sunderland to any of the other theatres under the same management.

Judge Woodfall said that he found no difficulty in the case, which did not come within the facts of the cases cited. The contract

was subject to the conditions, one of which was that it should be void if the management ceased to be the occupants of the theatres for which the contract was made. Whether it was a prudent or good contract for artists to sign he was not there to inquire into. He gave judgment for the defendants, with costs.

In a second case the facts were admittedly the same, and judgment was entered for the defendants, with costs.

ROSEN AND BLISS v. THE BROS.
BRADSHAWE.

In the Westminster County Court his Honour Judge Woodfall had before him **18** the case of Rosen and Bliss v. Bradshawe, in which the plaintiffs, dramatic agents and defendants, the Bros. Bradshawe, to recover commission on engagements.

Mr. Doughty (barrister) appeared on behalf of the defendants, and said he did not think plaintiffs would proceed with their claim. The fact of the case was that there had been a good deal of friction between the plaintiffs and his clients, with the result that the latter inserted an advertisement in the professional papers to the effect that the plaintiff firm were no longer acting as their agents. That appeared to have given some annoyance to the plaintiffs, and some letters passed between the parties, in one of which the plaintiffs said they would punish his clients for what they had done. As a result this action was brought, but the plaintiffs did not appear to be in court.

His Honour said that as the plaintiffs did not appear the case would be struck out, with costs.

COHEN v. EMERALD.

In the Leeds County Court, Jacob Cohen, costumer, sued Miss Nell Emerald for **19** £9 14s. for dresses and hats supplied to Miss Emerald when she was playing principal boy at the Grand, Leeds, pantomime in December. Judgment was given for the plaintiff.

LEVINE v. CRAWFORD.

In the Westminster County Court, before his Honour Judge Woodfall, Miss Ethel Levine, **21** a costumer, carrying on business at South Molton Street, sued to recover the sum of £45 in respect of work done and materials supplied to the defendant Miss Alice Crawford, in connection with her dresses in *The Dancing Girl* at His Majesty's.

Miss Crawford said she gave the order for the costumes on the understanding that they were to be completed by February 6, and as they were not ready on that date she had to get others at very short notice in order to be ready for a dress rehearsal.

His Honour said he thought the contract was to have the dresses ready on a given date, and that the plaintiff failed to do so. Judgment, therefore, would be for the defendant, with costs.

A STAGE LICENSE REVOKED.

Before Mr. W. H. Maude and other magistrates at the Leeds West Riding Police Court, an application was made by Superintendent Knight, under Section 9 of the Theatre Act of 1843, to revoke a twelve months' stage license granted to the Mechanics' Institute, Horsford. The superin-

tendent said the place was visited by the police on the night of Saturday, April 17. A performance of a piece entitled *Phyllis, the Farmer's Daughter* was in progress, and the room was crowded to excess. The exit, a staircase with three bends in it, had doors at the bottom which opened inwards, and these, contrary to the undertaking given by the licensee, Alexander Hazley, that they should be removed, had been left on their hinges.

It was urged on behalf of the defendant that a joiner had been specially employed to remove the doors on the night in question, but, unfortunately, he failed to carry out the instructions. The Bench decided to revoke the license then in operation, and the defendant was told that in future he must make application on each separate occasion on which he proposed to use the premises for stage performances.

JUNE.

NEVILLE v. BRUCE.—AN I.O.U.

Mr. Sydney Neville, described as actor and baggage man, was the plaintiff in an action heard by Judge Willis, K.C., at the Southwark County Court. Plaintiff sought to recover £5 in respect of money said to have been lent to Mr. Harry Bruce for the purpose of taking a company of artists to Colchester and paying the initial expenses for the production of a piece he had written called *Balaclava*.

The defendant counter-claimed for £5 in respect of money lent and board and lodging and necessaries supplied. His signature on the I.O.U. produced was, he alleged, a forgery.

His Honour found that the I.O.U. was a perfectly honest document, and found for the plaintiff on claim and counter-claim, with costs.

BIRCH v. RODGERS, LIMITED.—ACCIDENT IN A THEATRE.

At the Birmingham County Court Lydia Ann Birch claimed damages from Rodgers, **7** Limited, proprietors of the Prince of Wales, Birmingham, in respect to injuries suffered by her through falling down certain stairs. It was alleged that her fall was owing to negligence of the defendants in not seeing that the theatre was properly lighted.

Mr. Maddocks, for the plaintiff, said that on February 5 the plaintiff, accompanied by her husband and children, went to an afternoon performance of the pantomime *Boy Blue*. At the entrance to the gallery a porter said, "That's the way." The performance had started, and plaintiff said, "This place is in total darkness." Her husband, stepping out, felt his feet go from under him, but saved himself by sitting down, but the plaintiff pitched forward right down the whole length of the gallery, and was only prevented from being thrown over into the pit by the fact that there were some people at the front of the gallery and some iron railing. Her arm was broken, and she was attended at the General Hospital.

For the defence it was contended that there was no negligence, and evidence was given that there were two gas lights at the back of the gallery, which were always kept on during the whole of the performance.

The jury found for the defendants, and judgment was entered accordingly.

UNITED COUNTY THEATRES v. DUPREZ.

In the King's Bench Division, before Mr. Justice Pickford, an action was brought by the United County Theatres, Limited, against Miss May Moore Duprez to recover damages for alleged breach of contract. The defendant denied liability.

Mr. Shearman, K.C., and Mr. Henn Collins appeared for the plaintiffs; while Mr. C. Doughty and Mr. L. Tyfield represented the defendant.

Mr. Shearman, in opening the case for the plaintiffs, said the defendant entered into a contract under which she was to appear for a week at the Palace, Aberdeen, in July, 1908, and for a week at the Palace, Dundee, in the following month, at a salary of £20 per week, with an extra £5 for travelling expenses. There was a clause in the contract providing that if the defendant was prevented through illness from performing on the specified dates the plaintiffs had the right to treat the engagements as postponed to later dates. There was also a duty on the defendant to send to the plaintiffs a list of her vacant dates, in order that they might determine when she should appear. The defendant was prevented from appearing on the dates stated in the contract, as she was suffering from a sore throat, and she failed to supply the plaintiffs with a list of her vacant dates. As a matter of fact, said counsel, when she was asked to supply the list the defendant repudiated the contract, and said she was booked up for some years to come. He (the learned counsel) contended that the defendant repudiated the contract because she found more lucrative engagements.

Miss Duprez, in her evidence, stated that in 1906 she entered into a contract with Messrs. Rosen and Bliss, who were proprietors of certain musical halls in the North of England and in Scotland, to appear at two of their halls. When the plaintiff company took over the halls in 1908 she was asked to sign the contract in question, and she did so under the impression that she would be bound by the terms of the contract of 1906, which did not contain a clause to postpone her engagements in case of illness.

Mr. Justice Pickford, in giving judgment, said the 1908 contract contained a statement that it was to be deemed to take the place of the earlier one. He did not suppose that the defendant took the trouble to read it all or to make out what it meant, but even if she did, she signed it. He was of opinion that the plaintiffs were entitled to succeed in the action. He awarded the plaintiffs the sum of £50, with costs on the High Court scale.

A stay of execution was granted.
[See Report of Appeal, November 26.]

THE CHILDREN ACTS.

At the Bootle Police Court, before Messrs. R. W. Hall and J. J. Metcalf, Mr. Dennis James McCarthy was summoned for allowing his daughter Winifred Lilian McCarthy, being under the age of ten years, to be in the Muncaster, Bootle, for the purpose of singing; and Mr. Harry Pennington, the licensee of the theatre, was summoned for procuring the said child for the same purpose.

Mr. J. H. Farmer, Town Clerk, who conducted the case for the police, stated that on a number of occasions, but particularly on June 2, the child, who was four years of age, was heard taking part in a song which her elder sister was singing from the stage of the Muncaster. The child herself was not upon

the stage, but was sitting in the front row of the dress circle, and at a certain part of the entertainment she stood up and sang the chorus of a song while the lights were lowered.

Mr. Berry contended that the police had failed to prove that the management of the theatre had procured the child; in fact, the management had no knowledge of it.

Mr. Young, acting-manager for Mr. Pennington, said that no arrangements whatever had been made with regard to the child.

The Bench found that there had been a breach of the Act, and McCarthy would be fined 10s. and costs and Mr. Pennington 20s. and costs.

HALE v. HICKS.—“TOUR” AND THE FORTNIGHT'S NOTICE.

Before Mr. Justice Channell and a special jury, in the King's Bench Division, Mr. John Robert Hale Munro, professionally known as John Robert Hale, claimed damages £155 10s. for alleged breach of contract against Mr. Seymour Hicks.

Mr. M. Lush, K.C., and Mr. S. A. Cohen appeared for the plaintiff, and Mr. C. F. Gill, K.C., and Mr. J. D. Crawford for the defendant.

It was explained by Mr. Lush that Mr. Hale had been engaged for an autumn tour (1907) with *My Darling*, in which Miss Marie Studholme played the principal part, and the question was whether in the middle of the tour Mr. Seymour Hicks was entitled to put an end to the engagement because he said the tour was not successful. It was arranged that Mr. Hale should play the part of Jack Hylton. Mr. Hale saw Mr. Charles Thorburn, who was the general manager under Mr. Hicks for the provincial tour, and it was then arranged that his salary should be £30 per week. The draft agreement provided that two weeks' notice could be given to terminate the engagement. Mr. Hale objected to this, and he had the two weeks' notice taken out of the agreement, Mr. Thorburn wiring “Alter contract to autumn tour. Two weeks' notice out, with our option to renew from September. Sign. Send to me. Regards.”

The tour began at Southampton, and at Nottingham a notice was posted to terminate all engagements in a fortnight, making thirteen weeks' tour. Mr. Hale then wrote to Mr. Hicks asking what it was proposed to do with him until his engagement expired. In reply he was told that his contract was for the autumn tour, which would finish on the Saturday week, due notice having been given of the termination. Mr. Hale wrote saying that the fortnight's notice had been taken out of the contract, and reminding the defendant that he (plaintiff) had left the Gaiety in order to join this tour. Mr. Hicks wrote pointing out that the contract did not stipulate for twenty weeks, and the tour was not a success.

Mr. Hale gave evidence in support of his case, and said he engaged himself to go for twenty weeks. He said the towns where he was to go were named during his interview with Mr. Thorburn, and were all No. 1 towns. By the breach of contract he lost £210, but as during the seven weeks he earned £54 10s. he was claiming only £155 10s.

In cross-examination by Mr. Gill, the witness said the tour card which members of a company got was for convenience, and it was also a sign of good faith. In London engagements for the run of the piece were common. There was a difference between the run of a piece and an engagement for a tour. The tour

of *My Darling* was not a success, but he would not say it was disastrous.

Mr. Gill: I suggest that an engagement for a tour is the same thing as for the run of the piece.

Witness: No. The very first thing to be ascertained in making an agreement and fixing the salary is the duration of the tour.

Mr. Gill said that the question for the jury was whether a person on tour must be played at every place that may be contemplated, or whether there was a custom that the tour could be terminated by a fortnight's notice if unsuccessful.

Mr. Justice Channell said that the question was what was the meaning of "tour" in theatrical circles.

Mr. Charles Thorburn, manager of the Ellaline Syndicate Limited, which ran the tour, said Mr. Mouillet had booked the tour. He (Mr. Thorburn) expected the tour would last until Christmas, and might have told the plaintiff so, but he had no authority from Mr. Hicks to stipulate the towns which were to be visited. The tour was a failure, about £6,000 being lost. A "tour" meant in the theatrical circles as long as it was successful.

Cross-examined by Mr. Lush, a proprietor could terminate a tour if it was not successful.

Witness added that he doubted whether the place would succeed on tour, as it was a "frost" in London. Each other member of the company, with the exception of the plaintiff and a French artist, had the fortnight's notice clause in his contract.

Mr. Henry Dana said a "tour" meant as long as the tour lasted.

Mr. James Welch said: "An autumn tour" was a tour beginning on a specific date, whereas "a tour in the autumn" might begin on any date.

Mr. J. H. Barnes said an autumn tour might begin and end at any time in the autumn.

Mr. Lockwood said the custom was that engagements were terminable by a fortnight's notice.

Mr. Seymour Hicks's evidence, taken on commission, Mr. Hicks being in Scotland, was then read by Mr. Gill. He said a "tour" meant fourteen days at least. He agreed with the other witnesses in regard to custom.

On the following day Mr. Gill, K.C., for the defendant, called Mr. Hayden Coffin, who had been subpoenaed. He stated that he was under an agreement with Mr. Hicks at the present time. If there was nothing specified concerning the length of a tour he thought fourteen days' notice in case of failure was permissible.

Mr. Lush, K.C. (for the plaintiff): Can you divide yourself into an actor and someone who is not an actor, and say if the word has a different meaning in your two capacities?

Mr. Coffin: I should say the tour was at the discretion of the management, unless specified that it was for a period.

Mr. Lush: Would you draw any distinction or not between the words "engagement for an autumn tour" and an "engagement for a tour in the autumn"?

His Lordship: That is a distinction which you have been able to find out, Mr. Lush, and to what purpose?

Mr. Coffin: Personally I can see very little difference.

Mr. Lennox Pawle said there was a special meaning to the word "tour" from an actor's point of view. If he were given a list of dates on an autumn tour card he would consider they indicated the length of the tour,

otherwise he would take it the tour would last until the pantomime season. Unless there was a specific clause in the contract he did not think there was any custom, as claimed by the defendant, whereby a proprietor was justified in terminating a tour by a fortnight's notice.

Under cross-examination, Mr. Pawle said he did not agree with the evidence of Mr. Coffin.

Mr. Loring Fernie said an autumn tour would finish about the second week in December. He had never been on a tour when this was not the case, except once, and then the manager ran away.

Cross-examined, he also differed from the view expressed by Mr. Hayden Coffin, who, he said, had more experience of London than the provinces.

Mr. Richard Green said he disagreed with the evidence of Mr. Hayden Coffin, because he said that gentleman was not what might be called a provincial actor. This witness also thought that a tour could not be terminated as in this case.

JUDGMENT

Counsel then addressed the jury.

His Lordship left the following questions to the jury:—

(1) Is there any special meaning long known and understood in the theatrical profession of the words "tour" or "autumn tour," or any custom long known and understood in the profession by which the tour may be terminated if a loss is sustained?

(2) If such custom does exist, was there any special contract, outside the written contract, by which such special meaning was excluded?

(3) Is there any special understanding in the profession that an autumn tour lasts until December unless it is otherwise specified in the contract?

The jury answered the first question in the negative, and the second and third in the affirmative.

On these findings his lordship entered judgment for the plaintiff for the amount claimed—£155 10s.

His lordship granted a stay of execution for eight days, pending an appeal.

BROOKS v. EMNEY.—CLAIM FOR COMMISSION.

In the Westminster County Court, before his Honour Judge Woodfall, Mr. George R.

10 Brooks, dramatic agent, sued to recover the sum of £31 2s. 6d. commission for procuring an engagement for the defendant, Mr. Fred Emney, to appear in the pantomime at the Marlborough, Holloway, at a salary of £60 a week. The defence was that the engagement was procured through Messrs. Blackmore's Agency, and that the plaintiff was not entitled to claim commission upon it.

Mr. Drucquer was counsel for the plaintiff, and Mr. Stewart Bevan appeared on behalf of Mr. Fred Emney.

The plaintiff said he saw the defendant with reference to an engagement at the Marlborough, and he (defendant) said his terms would be £60 a week. Subsequently he saw Mr. Fred Karno on the matter and he took exception to paying £60, but said he was prepared to pay £50. There was some delay in getting the matter completed, however, as Mr. Karno said he wished to retain Mr. Kitchen for the part if he could get him. In the result, however, the defendant did fulfil the engagement at a salary of £60 a week, and

it was upon that basis that this claim was brought for commission. In cross-examination the witness said he was not aware that Messrs. Blackmore's were the special agents for Mr. Fred Emney, and had been for some years, the defendant asked him at their interview if he would negotiate for him.

Mr. Fred Emney did not deny having had a conversation with the plaintiff in respect of the engagement in question, but said his case was that the contract was obtained and carried through by Messrs. Blackmore's.

At this point of the case his Honour said the plaintiff had failed to prove that the contract for the engagement in question was obtained through his agency, and therefore judgment must be for the defendant, with costs.

MARINELLI v. THE MARTINEKS.

In the Westminster County Court, before his Honour Judge Woodfall, an action was brought by Messrs. H. B. Marinelli, Limited, dramatic agents, of Charing Cross House, Charing Cross Road, to recover payment of commission in respect of engagements procured for the defendants, the Martinek Bros., under a Stoll tour at Manchester and Glasgow.

Mr. R. Storrey Deans was counsel for the plaintiff firm, and Mr. Seyds appeared for the defence.

It transpired, on behalf of the plaintiffs, that they procured the defendants an engagement at the London Hippodrome for seven weeks, and had been paid their commission on it.

Mr. Wolheim was called on behalf of the plaintiffs, and produced the office copy of the contract, under which he contended that the defendants were liable to pay commission not only in respect of the London Hippodrome, but for any engagements under the Stoll tour.

The defendants' case was that the contract to pay commission only applied to the London Hippodrome, and that the other engagements at Manchester and Glasgow were procured by another firm of agents.

His Honour, after having seen the office copy contract, said he had no doubt the plaintiffs had done a good deal of work for the defendants, and it was rather hard upon them that they should not be paid their commission in respect of the provincial engagements; but they had failed to make out their case, and, therefore, judgment must be for the defendants, but under the circumstances of the case he (the judge) should not allow any costs.

WALLIS v. RUSSELL.—COMPANY STRANDED AT PORTLAND.

At Poole County Court before the Deputy Judge (Mr. P. B. Durnford), Winifred 14 Wallis and Ruby Wallis (mother and daughter), described as actresses, of 5, Whatleigh Terrace, Poole, sued Jesse Russell, landlord of the "Harbour" Inn, Poole, and until recently proprietor of a portable theatre, for £4 8s. 1d. in respect to salary, whilst Frank Wells, the husband of Mrs. Wallis, had a claim against defendant for £3 10s. 3d. salary, in lieu of notice, for services rendered as musician. The plaintiffs conducted their own case, but defendant was represented by a solicitor.

Mrs. Wallis explained that in December last she accepted an engagement on behalf of herself and her daughter from the defendant,

through his manager, to play in a different piece nightly at a portable theatre at Upper Parkstone, near Bournemouth, at a joint salary of 35s. weekly, "money sure," they were told. The custom of the profession was a fortnight's notice, but no time was specified when the engagement was accepted. "There never is in cases of this kind," added witness. The company, numbering nine, subsequently removed to the Masonic Hall, Portland, but after playing for one week and three nights the defendant "finished," and they were all left stranded—absolutely penniless—and had to get out of it the best way they could. Business had been very bad, but up to the Saturday previous to the final performance they received their salary regularly with the exception of a reduction of 5s. each; whilst for the last three nights they were paid 2s. 2d. each, which, with the two weeks' wages sued for in lieu of notice, brought the claim to £4 18s. When they found themselves stranded the whole of the company walked from Portland to Weymouth (where the defendant was then staying) and asked him what was to be done, as they wanted to pay their landladies and get off the island. Defendant replied that they must do the best they could, and told them to tell the landladies "the tale."

Defendant declared that the arrangement to play at salaried terms ended at Portland, where the company, upon being told that the speculation was not paying, agreed to profit-sharing terms.

The Deputy Judge said he was not at all prepared to accept as entirely accurate defendant's statement that there was a profit-sharing arrangement, and he held that the plaintiffs were entitled to succeed, but as Mrs. and Miss Wallis succeeded in getting another engagement in a few days he only allowed them a week's salary (35s.) and the arrears (18s. 1d.), but as Wells was out three weeks he awarded him the whole of the amount he claimed.

BART v. WADE.—CLAIM FOR COMMISSION.

In the Westminster County Court, before his Honour Judge Woodfall, the case of 15 Hart v. Wade was tried. It was an action by the plaintiff, Harris Samuel Hart, dramatic agent, carrying on business at Bedford Street, Strand, to recover the sum of £19 0s. 3d. balance of account in respect of commission alleged to be due to him from the defendant, Mr. Walter Wade, music hall artist, for procuring him engagements.

The plaintiff said he based his claim on the fact that he had a written agreement with the defendant, under which he was appointed his sole agent, and, although he did not obtain all his engagements, his contention was that he was entitled to be paid commission upon them.

Mr. Lloyd Humphreys (solicitor) appeared for the defendant, who said he admitted the plaintiff's claim to the extent of £1 18s., in respect of Stoke, Derby, and the Camberwell Empire, but as to the other engagements he contended that they were obtained for him through another agent. His case was that the plaintiff did not procure him his engagements with the Stoll tour, but that they were obtained by another agent named Brown.

In giving judgment his Honour said it seemed to him that the plaintiff might have sued the defendant for breach of contract to employ him as his sole agent, and claimed damages for loss of commission, and he should deal with the case in that way, and award the plaintiff five guineas damages, with costs.

**CRELLIN v. FLGOD.—COLE HAMILTON.
THIRD PARTY.**

In the Westminster County Court, before his Honour Judge Woodfall, Mr. Frederick 17 Weston, solicitor, brought an action to recover eight weeks' salary at £6 a week for a theatrical tour arranged on behalf of the defendant, Mrs. Cole Hamilton by Mr. Alec Flood.

The defence was that the tour was given up owing to the illness of the defendant, and that therefore the most the plaintiff could claim would be two weeks' notice.

His Honour, after giving judgment on the following day, said he had arrived at the conclusion that the plaintiff was entitled to two weeks' salary, on the footing that the tour never started, and that therefore he could not claim for the run of a tour which never existed. He should also allow him a further sum of £5 for out-of-pocket expenses, and give him judgment for £17 6s. against the defendant Flood, but he directed that the third party should indemnify defendant Flood for the amount of judgment and costs.

WARNER v. TORTAJADA.—CLAIM FOR COMMISSION.

Before his Honour Judge Woodfall, in the Westminster County Court, Messrs. Richard 18 Warner and Company, Limited, dramatic agents, of Shaftesbury Avenue, sought to recover the sum of £400 as commission for presenting an engagement for La Tortajada at the Coliseum.

Mr. Frank Dodd was counsel for the plaintiff, and Mr. R. Storrey Deans appeared for the defence.

The defence was that the engagement in question was obtained by Messrs. Marinelli, and that the plaintiffs' offer was never accepted.

Mr. Richard Warner, managing director of the plaintiff firm, said that in July of last year he was in Paris and saw the defendant go through her act. He afterwards saw her husband and had a conversation with him as to an engagement in London. They discussed terms, and upon his return to London he (witness) through his manager communicated with a number of managers, including Mr. Alfred Butt and Mr. Oswald Stoll, and as a result he obtained an offer from Stoll's for October, 1908, for four weeks at a salary of £100 a week. The defendant never fulfilled it, however, but she took another one at the Coliseum in January of the following year, and it was upon the first introduction that he now claimed his commission.

In cross-examination the witness said he did not suggest that his firm were the sole agents for the defendant, but his contention was that the engagement in question was brought about in consequence of what they did. He agreed also that they had not got any commission note from the defendant, and said it was not customary to do so until the contract was signed.

Counsel for the defence submitted that, so far as the plaintiff were concerned, the negotiations with the defendant and her husband never went beyond the stage of discussion, and that the actual contract which the defendant did fulfil at the Coliseum was procured for her through Messrs. Marinelli, and that there was a stamp upon it.

His Honour, in giving judgment, said he

thought the plaintiffs had failed to make out their case, and he was rather surprised that they should have brought the action. Judgment, therefore, would be for the defendant, with costs.

WEST v. BELL.

In the Tenterden County Court, before his Honour Judge Short, Arthur West, of the 18 Royalty, Tenterden, sued Arthur Bell, of Borough Green, and formerly stage manager of the Royalty, Cranbrook, for the return of the manuscript copy part of Le Loup, in the copyright play *The Face at the Window*, and in the alternative for £50 damages; also for an injunction to restrain him from using the part of the play, the copyright of plaintiff.

Defendant, in reply to the judge's questions, said he played the character and had had the copy. It was a common thing for parts to become missing. He did not know whether he had lost it or not.

His Honour gave judgment for plaintiff for 5s. and costs, remarking that was all he could do.

LARDNER v. BEACH—ACCIDENT ON A TRAPEZE.

At the Marylebone County Court, before his Honour Sir William Seife, Margaret 22 Lardner, a laundrywoman, living in Blachyndon Street, Notting Hill, sought to recover £50 from William Beach, described as an amusement provider, of Uxbridge, for personal injuries sustained through the negligence of one of the defendant's servants.

Mr. Oswald Hanson, solicitor for the plaintiff, said the action arose out of an accident which occurred on Easter Monday, 1909. The defendant was the proprietor of an out-of-doors diversion which consisted of a trapeze swinging on pulleys attached to an overhead wire. The sensation of travelling through space was obtained by payment of a penny, and at the end of the "fly" were two buffers and also a man who was supposed to see that no harm came to those who indulged in the exhilarating pastime. On Easter Monday the plaintiff, when at Wormwood Scrubbs, thought to have a pennyworth of excitement, and was carried along by the trapeze in the usual way, but in consequence of the man stationed at the end of the journey not arresting her flight, and the fact that one of the buffers was inadequately padded, her left leg struck a hard substance, her knee-cap was seriously injured and her ankle sprained. Since the date of the accident she had only been able to do a few days' work.

Plaintiff said that immediately after she met with her accident a little boy fractured one of his legs through going on the trapeze.

For the defence, Walter J. Holloway said that he had managed the trapeze for the defendant for fifteen years, and had never known an accident result from the use of it. On Easter Monday he was on the ground at Wormwood Scrubbs all day, but heard nothing of the accident. The buffers used in connection with the trapeze contained straw and shavings, and, in his opinion, striking them could not result in injury. Some 600 people used the trapeze on Easter Monday without a single complaint being heard.

His Honour held that the plaintiff's case had been made out, and he awarded her £21 damages and costs.

THE "PERFORMER" v. BAILEY.

In the Westminster County Court, his Honour Judge Woodfall had before him **24** the case of the proprietors of the *Performer* v. Bailey, and on the case being called Mr. O'Kuhn, counsel for the plaintiffs, said the case was against Mr. and Mrs. Bailey, but it had been withdrawn as far as Mrs. Bailey was concerned, and Mr. Bailey had paid the amount claimed. There was a counter-claim against the three registered proprietors of the *Performer* for salary, the male defendant having been secretary of the Variety Artists' Federation, of which the *Performer* was the official organ. The employment was by the V.A.F. and by the Executive Committee of that society, which was a trade union.

Mr. Seyd (solicitor) said Mr. Bailey was a member of the V.A.F., and was appointed secretary. There was no suggestion that he did not perform his duties properly, but a dispute arose in connection with agents' commission, and there was some friction among the performers. On November 3 last the defendant tendered his resignation to the Executive Committee, which was meeting that day, about twenty members being present, and the resignation was accepted. He (Mr. Seyd) now submitted that the members present had no power to accept it, as the rules provided for a ballot of the whole of the Committee.

The defendant gave evidence in support.

The Judge said that there was nothing in the counter-claim, and dismissed it. It was clear on the rules that the members had power to do what they did, and it would be a perfect farce if every little thing was to be submitted to members all over the kingdom. By his own act the defendant gave up in the middle of the week. The claim against Mrs. Bailey was withdrawn with no order as to costs, and there was judgment with costs against Mr. Bailey.

BOOTHROYD v. MACNAGHTEN.—BADLY LIGHTED THEATRE.

At the Leeds County Court, Mrs. Boothroyd, of Sutton, near Birmingham, sought to **24** recover the sum of £50 from Mr. Frank Macnaghten, late proprietor of the Royal, Leeds. Mr. Arthur Wiley appeared for the plaintiff, and Mr. Clifford Bowling for the defendant.

Last Boxing Day plaintiff and some friends visited the theatre to witness a matinée performance of the pantomime. They paid the "early door" admission to the pit stalls, and were assured that there was plenty of room further on. The theatre, said Mr. Wiley, was improperly lighted, and plaintiff did not notice a step in the gangway, down which she tripped and sprained her ankle. The drop was some eight inches. Owing to the darkness she failed to see the step. A gentleman who followed her also tripped, but was able to save himself from a fall.

Judgment was given for the plaintiff for £25.

KINEMATOGRAPH SHOWS.

Alexander Penny, of 146, Barking Road, Canning Town, was summoned at West **24** Ham Police Court for occupying and using the premises as a place of public resort without their being substantially constructed and supplied with ample, safe, and convenient means of ingress and egress.

Mr. G. E. Hilleary prosecuted for the West Ham Town Council; Mr. Hugh V. Harraway defended.

Mr. Hilleary said the defendant was the proprietor of a kinematograph exhibition, and

in February of this year the council directed that a notice should be served upon him and eight other kinematograph proprietors calling upon them to comply with the provisions of Section 36 of the Public Health Act of 1890. Other notices were sent, and the committee visited the premises, and as the defendant did nothing to meet with the council's requirements, he was notified on June 3 that unless he did so proceedings would be taken. Nothing being done, a summons was issued on June 15, and the defendant took no steps till the next day.

Mr. Hugh V. Harraway said that his client consulted him on June 16, and he afterwards immediately applied to Mr. John Morley, the borough engineer, to ascertain the actual requirements of the council. But Mr. Morley pooh-poohed the idea that anything could be done to the premises to adapt them to the requirements of the council.

Mr. Hilleary: It is a fact that the place could not be made to meet the requirements of the council.

Mr. Harraway said his client would do anything that was wanted, but they wanted to know what was required.

Mr. Gillespie: The point is that not having satisfied the requirements of the council the defendant has kept this place open, and proof of that is all I need now. However unreasonable the requirements of the council may be the section of the Act says they must be satisfied.

Mr. Harraway said his client was willing to do what was necessary. He was not a borough engineer and did not, therefore, know what to do. This exhibition was his only means of livelihood.

Mr. Gillespie: Well, if he earns his livelihood by endangering the lives of others the sooner he loses that livelihood the better.

Mr. Harraway handed in a plan of the building and a report of his surveyor, and said the defendant had done all he could to make the place reasonably safe. The total frontage of the shop was only 18 ft., of which 8 ft. was used for exits. The place would only hold from fifty to sixty people, and the dangerous machinery was out of sight and separated from the audience by two sheet-iron doors, and it was at the rear of the people.

Eventually Mr. Gillespie said the full penalty was £20, and he thought the offence sufficiently serious to justify a fine of £5, distress, or month's imprisonment.

Arthur Burgoyne, the keeper of a kinematograph show at 137, Barking Road, was similarly summoned. Mr. Gillespie imposed a like penalty of £5.

NEILSON v. HORNIMAN, LOVEL, AND OTHERS.

Before Mr. Justice Ridley, in the King's Bench Division, Mr. Harold V. Neilson **28** sought to recover damages from Miss Annie Horniman, proprietress of the Gaiety, Manchester; Mr. Leigh Lovel, theatrical manager, and others for infringement of the plaintiff's right of the production of one of Henrik Ibsen's plays, *John Gabriel Borkman*.

Mr. C. J. Dwyer appeared for the plaintiff, and Miss Horniman was represented by Mr. Powell, K.C.

Counsel, in opening, said Mr. Heinemann, of the firm of publishers, Heinemann and Co., was owner of the copyright of most of Ibsen's plays, among them being *John Gabriel Borkman*. In June last year Mr. Heinemann assigned to the plaintiff, Mr. Neilson, the

the right of the representation of *John Gabriel Bjorkman*, with one of Ibsen's other plays, exclusive London and the suburbs. It was with great surprise that plaintiff found that in December, 1895, the various defendants were producing in Manchester that very play, *John Gabriel Bjorkman*. He went to the theatre, and told Mr. Hayes that he was the sole proprietor of the provincial rights, and wanted them to stop the play there and then. They did not choose to do so, but proceeded with the play.

His Lordship: Do you dispute the copyright?

Mr. Powell: I want them to prove it.

Mr. William Heinemann was the first witness called for the plaintiff. He said he published the play *John Gabriel Bjorkman*, which was written in Norwegian prior to its production in English. He produced the agreement between himself and the plaintiff, giving the latter the right of the production, with the exception of London and the suburbs, of Ibsen's play, *John Gabriel Bjorkman*, and another play.

Mr. Harold V. Nelson, the plaintiff, next gave evidence, and hereout his counsel's statement:

Mr. Powell submitted that the plaintiff had made out no case. There were two points. First, plaintiff had no right to sue; and, secondly, if he had a right to sue Lovell, he had no right to sue Miss Hartman. Counsel submitted that it was a mere licence that Mr. Heinemann gave; it was not an assignment, but a mere licence. It was not even a case. He would not trouble his lordship with the terms and conditions except to say that there was a certain percentage of the gross takings which was to go to Mr. Heinemann, the producer, 5 per cent. if £300 weekly, 7½ per cent. on the gross takings if over £300 weekly, 12½ per cent. if over £500 weekly. There was no power, counsel contended, to do more than have the right to produce the play.

His lordship said it seemed to him that there was an exclusive license in the hands of the plaintiff which enabled him to say he had the rights for twelve months so far as Mr. Heinemann was concerned, which enabled him to get the royalties or the profits for the purpose of the plays. The author was Dr. Ibsen, and the assignee, Mr. Heinemann. His opinion was that the plaintiff was not the assignee, but the holder of an exclusive license. The person whom one would expect would have right to receive a share of the profits upon the production of a play. But it was another thing to say that he was the person who had the right to sue in that case. The real question in the case was what was the effect of the license. The cases had been cited and entitled him to hold that plaintiff might be the rights between the parties, the plaintiff in this case was not in a position to sue. It was with some regret that he said that, for there must be justice for all defendant. As it was a question of law, added his lordship, if the plaintiff wished to raise any question upon it he ought to have liberty to do so.

[Report of Appeal, December 16.]

BROMHEAD v. CARLTON.

Before his Honour Judge Woodfall, in the ^{With the County Court,} the case of **28** B.R. 1 A. Carlton was decided, and it was held by the plaintiff, Mr. R. D. Edwards, solicitor, to recover the sum of £70 which he alleged to be due to him from the defendant, Mr. Arthur Carlton, for professional services rendered to him in

adjusting the accounts of various theatres in which the defendant was interested at Plymouth, Devonport, Worcester, and other places. Mr. Barrington Matthews was counsel for plaintiff.

The defendant conducted his case in person, and said his case was that the plaintiff had been paid all, and even more, than was due to him, and he (defendant) counterclaimed for a sum of £97 6s. 1d. in respect of a cheque paid to the plaintiff, which did not appear to have been taken into consideration.

The plaintiff said that the cheque in question had been disbursed on behalf of the defendant and his company.

After hearing the case at some length, his Honour gave judgment for the plaintiff for the £70 which he claimed, less the sum of three guineas which had been paid into court, and certified for costs.

UNITED COUNTY THEATRES, LIMITED, v. DURRANT AND OTHERS.

In the Court of Appeal, before the Master of the Rolls and Lords Justices Farwell **29** and Kennedy, the hearing of the case of the United County Theatres, Limited, v. Durrant and others was commenced on the defendants' appeal from the verdict in the action which was tried before Mr. Justice Lawrence and a special jury.

This was an action for alleged libel. The plaintiff company were the proprietors, among other places, of the Palace, Bristol, and the Palace, Plymouth. The defendants were William Durrant, A. A. Sennington, John Curle, F. Jenkins, and Joseph Williams. Durrant and Williams were the secretary and general secretary of the British Amalgamated Musicians' Union, Sennington and Curle the president and secretary of the Bristol Trades Council, and Jenkins the printer of the alleged libels. All the defendants were sued personally and not as representing the trade unions to which they respectively belonged.

The libels complained of were contained in documents circulated in Bristol after a dispute with reference to the wages of musicians at the Palace at Bristol, the disputes arising subsequent to the arrangement for two houses a night at the Palace.

The defendants denied that the alleged libels bore any defamatory meaning. They further contended that the action was not maintainable by reason of the Trades Disputes Act, 1906.

The trial resulted in a verdict for the plaintiffs for £300 damages.

The grounds of the appeal were that under the provisions of the Trades Disputes Act, 1906, the action was not maintainable; that the publication of the circular did not constitute a libel; that the learned judge ought to have withdrawn the case from the jury, and had misinformed the jury in his summing-up.

The case was adjourned until July 5, when Mr. Roskill, K.C., in support of the appeal, read from the shorthand notes of the trial in order to show that the verdict was against the weight of the evidence. The defendants, he said, took up the position that every word which appeared in the circular was justified by the evidence.

JUDGMENT.

Mr. Clement Edwards followed, and at the close of his argument, without calling on Mr. Lush, K.C., and Mr. S. O. H. Collins, for the respondents, the Master of the Rolls gave judgment dismissing the appeal. He said the defendants were sued as individuals, and the fact that they happened to be officials of trade

unions and of a trade council did not make the provisions of the Trades Disputes Acts apply to the present case and prevent the plaintiffs from seeking redress in a court of law for what was undoubtedly a libel. That was the only point of interest that this appeal raised. There was ample evidence on which the jury could find in favour of the plaintiffs. As for the plea of misdirection, he absolutely declined to criticise through a microscope every word uttered by the learned judge in his summing up of a trial lasting nine days. The learned judge was not asked to put any particular question to the jury. He could find nothing approaching misdirection, nor was anything omitted by the learned judge, which, in his lordship's opinion, would have had any weight with the jury. He was satisfied himself that there had been no miscarriage of justice here. The question of fair comment was touched on; but that could not be pleaded, because the defendants admittedly intended to injure the plaintiffs by the course they had adopted of drawing public notice to the dispute. Nor was the circular accurate, for the dispute had in fact ended, and the orchestra had expressed themselves perfectly satisfied with the treatment they were receiving at the hands of the management. The present application for a new trial must be dismissed with costs.

Lords Justices Farwell and Kennedy gave judgment to the like effect.

The appeal was accordingly dismissed with costs.

[See report of case, February 15.]

PORTER v. LAWRENCE.—A SHAKESPEARE ORCHESTRA.

In the West London County Court, Mr W. Bell Porter, musician, sued Mr. Gerald 30 Leslie Lawrence, actor manager, for £40, fees claimed for the services of an orchestra.

Mr. Ricardo, in opening the case, said that at an interview it was arranged that plaintiff should furnish an orchestra of twelve instruments for the Court at a cost of £20 per week of seven performances. The rehearsals were attended by Mr. Lawrence, who on several occasions complimented the performers and expressed approval of the music. After the performance of April 26, Mr. Langley, the business manager, told him to see Mr. Lawrence, as he wanted to "cut" the orchestra. At the subsequent interview in Mr. Lawrence's room that gentleman told him that he would not require the orchestra after Saturday. Thereupon plaintiff pointed out that his orchestra had been engaged for six weeks. On the 29th plaintiff got a letter from Mr. Langley confirming the conversation of April 26, and the amount due for salaries was paid on that date. Being dissatisfied with this sudden dismissal this action was brought.

Plaintiff, in his evidence, bore out this statement.

Mr. Thorn Drury submitted there was no case to answer. Plaintiff had obtained this appointment on false pretences. Defendant in his evidence, said that plaintiff said nothing about what notice the band would want. After the first performance on the Monday he told plaintiff that the music was execrable, and that he must arrange to go on the following Saturday.

Answering Mr. Ricardo, witness said he accepted plaintiff's statement that he had conducted under Mr. F. R. Benson in the Shake-

speare week. He had made constant complaints about the music.

In giving judgment, his Honour found that the defendant had been induced to enter into this contract by misrepresentation. It was also proved that defendant had from the first been extremely dissatisfied with this orchestra. There would be judgment for the defendant, with costs.

JULY.

FOX v. MOORE.

At the Londonderry Petty Sessions, Albert and Nellie Fox, music hall artists, sued 1 Mr. W. Moore, proprietor of the local Bijou Theatre of Varieties for salary.

Mr. Scott, who appeared for the Foxes, explained that his clients had been engaged for a week's performance at Moore's hall for £4 10s. After their first turn they were told that their business was not suitable to a Londonderry audience, and Moore said he could only pay them £2. The Foxes refused to continue the contract under the circumstances, and issued a summons for the £4 10s.

Mr. Maxwell, who defended, raised the question that as the claim was for breach of contract it was not within the jurisdiction of the magistrates to determine the matter.

It was decided to hear the case.

Albert Fox said that no complaint was made about the performance on the Monday night he opened. On Tuesday word was left at his lodgings that Mr. Moore wanted to see him that morning. At the interview which took place, Moore said witness's business did not suit a Londonderry audience, and asked that it should be changed. Witness agreed to make a change, and on Tuesday night went to work and got dressed for the performance. Moore then sent word that they were not to go on the stage unless they accepted £2, and to this witness and his wife would not agree. They had appeared in Dublin, the witness added, with the same business, and it was all right there.

In cross-examination witness admitted that he was asked to change a song entitled "Put 'em down," in which he impersonated an old lady crossing a street.

In answer to further questions, witness said the engagement had been entered upon as the result of an advertisement in THE STAGE.

Mr. Maxwell (reading the advertisement): "Fox and Fox, refined comedy duettists." (To witness): Is there anything refined in a lady in skirts singing "Put your skirts down"?

Witness: That's not in our duet.

Mr. Moore, the defendant, asked what objection there was to Fox's song, said it was scandalous.

The magistrates granted a decree for the full amount claimed.

Mr. Maxwell gave notice of appeal.

GOLD v. BEAUCHAMP.—PITCHES ON MARGATE SANDS.

In the Chancery Division, before Mr. Justices Neville, Mr. Harry Gold, of the "Dandy

2 Coons," sought an injunction to restrain Mr. R. Beauchamp from performing for the "Smart Serenaders" or any other rival entertainment on the Margate sands.

Mr. Justice Neville continued an interim injunction previously granted until the trial of the action.

LYNN v. ROBERTSON. CLAIM FOR THEATRICAL PROPERTIES.

In the W. London County Court, an action was brought by the claimant of certain theatrical properties, scenery, and theatrical articles, to the value of £100 damages. The plaintiff was Mrs. Marguerite Lynn, 119, Lansdown Road, Bedford Park, S.W., and the defendant, Mr. J. F. Robertson, Mostyn House, Hendon.

Mrs. Lynn (who was instructed by Mr. Cyril Broxburn) said the articles sued for were required for the production of the sketch "A Doctor's Experiment" (written by Mr. Lynn). She had borrowed £90 from Mr. Lowry to purchase the properties, etc., now claimed. Mr. Robertson said he had a cheaper place in which to store the goods, and they were removed to that receptacle, Mr. Lynn keeping the key. In January, 1908, Mrs. Lynn discovered that the defendant was producing a sketch at the White City, Manchester, and on her going down there she saw that the whole of her goods were being used in the production. On being applied to defendant refused to deliver up the goods, and this action was brought.

After evidence by the plaintiff, Mr. John Wansley Lynn, and Mr. H. A. Snow, and by the defendant and Mr. Conrad Franklyn, counsel for the defence submitted that whatever the plaintiff's title to the goods she was now stopped from claiming them. She was present when her husband said that they were his, in order that he might obtain money, and she did not say that the goods were hers.

H. A. Snow adopted this view, and gave judgment for the defendant with costs.

FORTUNE AND GRANVILLE v. FERNANDO. A CLAIM FOR COMMISSION.

Before His Honour Judge Woodfall, in the Westminster County Court, the case of Fortune and Granville v. Fernando was tried, and was an action by the plaintiffs, dramatic and music-hall agents, to recover the sum of £200 as commission for procuring engagements for the defendant in respect of three Steel tours.

The defendant, who was described as a ventriloquist, disputed the plaintiffs' claim on the ground that he never accepted the engagements which were offered to him, and that the dates and salaries did not meet with his approval.

Mr. Martin O'Connor was counsel for the plaintiffs, and Mr. Walter Payne appeared for the defendant.

Mr. Granville was called, and said he was a member of the plaintiff firm, and the contracts in question were made with Mr. Stoll to send the defendant's dates. The defendant wrote to them to the effect that the contracts must be as and when he wanted, and his dates were compared with as far as possible.

Mr. Payne, on behalf of the defendant, submitted that there was no case for him to answer.

His Honour said the plaintiffs had not made out a case for damages, but they might recover a sum in respect of expenses.

The defendant was then called, and said it was quite true that the plaintiffs made him contracts in respect of three Steel tours, but he declined to accept them when he found that they did not fit in with his other engagements, and that the salaries were not what he wanted.

His Honour, after a lengthy hearing, said

the case was one of very considerable importance, and it was with great reluctance that he had come to the conclusion that there must be judgment for the defendant. He thought the plaintiffs had been very hardly treated by the defendant, but their claim was for commission, and they had failed to substantiate it, and had also failed to make out any claim in respect of damages. The result therefore would be that there must be judgment for the defendant with costs.

ROBINSON v. GREAT SOUTHERN AND WESTERN RAILWAY (IRELAND).—RAILWAY COMPANY AND THEATRICAL LUGGAGE.

At Wexford Quarter Sessions, before His Honour Judge Barry, K.C., Richard 6 Robinson, otherwise known as Dicky Carr, brought an action against the Great Southern and Western Railway Company, his "properties," scenery, and company's dresses having been conveyed by an error of the defendants to Bournemouth in January, 1909, when the company were billed to appear at Wexford; £50 damages were claimed.

Mr. M. J. O'Connor, solicitor, in stating the case for the plaintiff, said that the luggage had been booked on a special truck from Limerick on January 22. The theatrical people received special rates for the carriage of their luggage at their own risk, as in this case, and the conditions laid down by the company that the consignor agreed on behalf of himself and the respective members of his company to relieve the railway company, in consideration of these special rates, and all other companies over whose lines the goods passed in the operation of transit, of all liability for loss, damage, misdelivery, detention, or delay from whatever cause arising. The goods were sent on, but, unfortunately for Mr. Robinson, at the same time there were five trucks coming from Cork for Bournemouth for Mr. F. R. Benson's company. One of Benson's trucks went on by express to Ballygeary, and the five should have gone on together, but four of them came to Wexford South Station. Mr. Robinson's separate wagon also came on from Limerick, and by a gross mistake on the part of someone in charge they took on *Lucky Liza's* company's wagon and sent it on to Ballygeary with Benson's. That meant for plaintiff that, as he had no scenery, his company were unable to appear, and the theatre was closed that night, and they had to wait until the next night when it came back.

His Honour: That is a tremendous condition that the railway company lay down. How do you get out of that, Mr. O'Connor?

Mr. O'Connor: I say that when the wagon arrived here the luggage was no longer in transit.

His Honour: That seems to cover even negligence. This, at most, was negligence—stupidity if you like.

Mr. O'Connor: They are relieved of liability only while the goods are in transit.

His Honour read the company's conditions, which were to the effect that in the case of goods not delivered the company charged for warehousing them.

Mr. O'Connor: In these cases the theatrical company do the carting, and when the goods are not delivered the company take upon themselves the obligation of warehousing them, but they did not discharge that duty on this occasion, as they sent the luggage away again.

His Honour held that as long as the goods were on the wagon they were in transit, and the plaintiff was subject to the conditions he

had signed. When the railway company gave them less than ordinary fares and carried the luggage free they made this company relieve them of all responsibility. As to the conditions being unreasonable, they were reasonable inasmuch as they afforded an advantage to the people who were in a position to make use of them. These goods were in transit as they were left on the waggon; they were sent to the wrong place; there was loss, damage, mis-delivery, detention, and delay, and although everything of that kind occurred the company, by their conditions, were not liable. The things were sent to the wrong place, and that was the thing the railway company guarded themselves against from whatever cause arising. It was very hard upon Mr. Robinson to be put to so much loss and inconvenience, but his Honour did not see that he had any way out of the contract he made, and which he (plaintiff) signed himself, and he must dismiss the case on the merits.

OVERCROWDING.—MR. JASPER REDFERN FINED.

Before Messrs. C. Taylor and R. Montgomery, at the City Police Court, Liverpool, Mr. Jasper Redfern, of the Grand Tivoli, Lime Street, was summoned for permitting a breach of the theatre rules by allowing persons to stand on the right and left back passages of the pit at the Tivoli.

The defendant admitted the offence, but said it had always been customary to allow people to stand so long as a clear passage was kept.

The Chairman pointed out that the plans showed that the only standing room allowed was two rows at the back.

Mr. Redfern was fined 40s. and costs.

UNITED COUNTY THEATRES v. FERGUSSON.—BREACH OF CONTRACT.

In the case of the United County Theatres v. Fergusson and Mack, which came before Judge Woodfall in the Westminster County Court as a claim for damages for breach of contract, Mr. Walter Payne, counsel for the plaintiffs, said that the defendants were engaged through Messrs. Rosen and Bliss, plaintiffs' booking agents, to appear at the Hippodrome, Devonport, for one week at £25, and they afterwards asked to be released, as they were engaged for the pantomime at the Camden. Defendants were told that they could be released on payment of the amount of the salary. They did not perform, and had not paid the £25.

The defence was that the salary at the pantomime was £30 a week and extra for matinées, and Mr. Bliss, in a conversation with Mr. Goodson (Day's Agency) at the Oxford, agreed to arrange a future date, so that the defendants could accept the pantomime engagement. To rebut this Mr. Bliss said that he remembered the conversation with Mr. Goodson, and he told him distinctly that the Devonport engagement could not be postponed. He most emphatically refused to discuss any alteration in the date. The turn that took the defendants' place at Devonport cost £40.

Mr. Doughty, counsel for the defence, submitted that the balance of evidence was in his favour, and referred to the correspondence, upon which he contended that the engagement of the turn to take the place of the defendants' at Devonport was immediately following the release of the defendants.

His Honour held that the defendants had failed to prove that the contract was waived. He said that he was sorry for the defendants,

but the judgment would be for the plaintiff, with costs. He would consider what the amount should be and communicate it to the Registrar.

On the 10th his Honour completed his judgment and awarded the plaintiff £20 with costs.

SMOKING IN THEATRES.—A STOCKPORT PROSECUTION.

At the Stockport Police Court, William George Gilmore, the manager of the Stockport Empire, was summoned for permitting smoking in the theatre when the premises were solely used for dramatic entertainment, contrary to the rules, on June 9, 14, 22, and 26. Mr. Hall, the Deputy Town Clerk, prosecuted, and Mr. Briggs defended.

Mr. Hall stated that one of the rules read, "No smoking shall be permitted within that part of the theatre set apart for spectators when the premises are solely used for dramatic entertainments". He had two points to establish. One that smoking was taking place and was not stopped, and secondly that whilst smoking was going on the premises were used solely for dramatic entertainments. He should prove that on the four days in question, although Mr. Gilmore had been warned and his attention drawn to the rule, smoking was not stopped.

Inspector Lee, Sergeant Brierly, and other officers gave evidence as to the smoking taking place.

For the defence Mr. Briggs pointed out that though smoking was permitted and was not stopped in the early stages, subsequently Mr. Gilmore made an attempt to prevent smoking taking place. The theatre was licensed for the performance of stage plays, and the definition of stage plays given in the Theatres Act included those entertainments which were given at the Empire Theatre. It was upon the word "solely" in the rule that everything hinged. When the matter was brought to the knowledge of Mr. R. O. Gilmore, the solicitor to the company, he wrote a letter on June 15 to the chairman of the Watch Committee, contending that "we are strictly within the rule, as the premises were not used solely for dramatic entertainments." Bioscope pictures and music-hall turns were also given. The Lord Chamberlain, it was pointed out, now allowed smoking in London theatres confined to the legitimate drama, and it was allowed under similar circumstances in Birmingham, Liverpool, and other places.

Mr. Gilmore, in the box, said smoking was permitted at Manchester theatres. The difference between the sketches produced at his theatre and those dramas known as legitimate dramas was that at his theatre the drop screen was up during the whole of the performance, and in the other cases the performance was divided into acts. He contended that the premises were not solely used for dramatic entertainments. After the letter from the Watch Committee he took steps to prevent people smoking by stopping them himself and instructing the staff to do the same. Notices were also printed on the programmes and bills.

Cross-examined: Smoking had continued since the receipt of the letter from the Watch Committee, but not with his consent, and against his wishes and best endeavours to stop it.

The magistrates retired, and after a few minutes' absence the Chairman said they had considered the case, and it would be adjourned for seven days in order to see if the manage-

ment of the theatre could stop smoking during dramatic performances.

Mr. Bagg said he might have to appeal.

The Committee added that they did not want to take any strong measures. "If you like to speak after we have given you our decision a week to stop you. It is a ticklish point. The whole thing stands on the meaning of 'smoking' and 'society.' As Mr. Gilpin has said he has done his best to stop smoking us and give him another week."

When the case again came before the Bench it was dismissed on payment of costs.

[A point worthy of note in connection with this case is that the only penalty the magistrates can impose on conviction is to order the theatre to be closed. No alternative such as a fine can be inflicted.—Editor, STAGE YEAR Book.]

KINEMATOGRAPH ENTERTAINMENTS WITH MUSIC.

At Westminster Police Court, at the instance of Mr. J. L. Graydon, hon. secretary of 9 the Entertainments Protection Association, Mr. George Washington Grant, theatrical manager, of Aldwych Mansions, W.C., appeared before Mr. Horace Smith on a summons for keeping and using the premises at Wilton Road, Victoria, S.W., for public music without a license, contrary to the 25 Geo. II, Chap. 26, sec. 2.

Mr. Walter Payne, counsel in support of the summons, said that the entertainment provided was a kinematograph show of various popular events to the accompaniment of music.

Mr. Harold Brandon, counsel for the defence, said that the real point was whether they came within the Disorderly House Act, and whether the playing of a piano in a perfectly dark room was a substantial part of the performance.

Mr. Horace Smith.—You do not dispute that the piano is played, and played during the entertainment?

Mr. Brandon.—No, but we say it is merely accessory, and therefore comes within the section of the Act which says no license will be required.

Mr. Horace Smith said that he did not think there was any case made out at all, and the summons was dismissed. He did not think the music was any essential part of the performance.

VARIETY THEATRES CONSOLIDATED v. TATE.

In the King's Bench Division, before Mr. Justice Bucknill, Mr. Storry Deans, on 10 behalf of the Variety Theatres Consolidated, moved for judgment, in default of appearance, in an action against Harry Tate, and for an injunction restraining him from performing until February, 1913, at any hall within two miles of the South London Palace. In breach of the agreement Mr. Tate appeared at the Cambridge Palace, and the plaintiffs obtained an injunction for an injunction to restrain him from committing any further breach. Mr. Tate had not put in an appearance to the action, and the plaintiffs now asked for judgment for an injunction.

An injunction was granted, with costs.

KELLY v. NEVILLE.—INFRINGEMENT OF COPYRIGHT IN "A ROYAL DIVORCE."

In the King's Bench Division, Mr. Justice Bucknill heard an action by Mr. William 10 W. Kelly for an injunction and damages against Mr. P. H. Neville for in-

fringement of his copyright in the play by W. G. Wills, *A Royal Divorce*. It was alleged that a piece called *Napoleon's Divorce* was in various respects a reproduction of the former play, and had been performed, among other places, at the Star, Liverpool, and the Royal, Stratford. The defendant had not put in an appearance to the action. The plaintiff asked for the minimum statutory damage as for one performance only—namely, 40s.

His Lordship granted the injunction, with damages for 40s. and costs.

JONES AND OTHERS v. COHEN.—STAGE CARPENTERS' NOTICES.

In the Whitechapel County Court, before Judge Bacon, Mr. Cohen, manager of the 12 Yiddish Theatres, Limited, was sued by Herbert Jones, who had been master carpenter at the Pavilion, Mile End Road, by four stage carpenters named Barnard, Sonesson, Holland, and Bachelor, and two electricians named Simmons and Jerwood, for wages in lieu of notice.

Mr. Frowd Phelps, solicitor, appeared for the defendant.

The master carpenter claimed that he was entitled to a fortnight's notice. That was the custom, he urged, throughout the trade. He was engaged by Mr. Brown on behalf of Mr. Cohen, and then was suddenly informed that his services were no longer required. He was not satisfied with that dismissal, especially as there was certain money owing to him in respect of articles which he had bought and paid for in the course of his work, and such money had not been refunded to him.

Judge Bacon intimated that he would allow the master carpenter £1 16s. 8d. in respect of the money he had expended, but he could not recognise his claim to a fortnight's notice.

The other cases were then proceeded with, and the master carpenter, giving evidence in support of these men, who had worked under him, said that stage carpenters were entitled to a week's notice just the same as artists.

The judge found that the stage carpenters were not entitled to any further notice than that which they had received.

BENSON v. LEIGH GRAND THEATRE AND HIPPODROME, LIMITED.

This action appeared in the list at the Manchester Assizes, the plaintiff being William Benson, musician, of Wigan, and the defendants the Leigh Grand Theatre and Hippodrome, Limited, and the claim entered was for £800 for alleged wrongful dismissal of the plaintiff from the position he had held in the defendant company as managing director. The case appeared in the list for hearing before Lord Coleridge and a special jury, but on July 13 there was an announcement in court that an amicable settlement had been arrived at. Counsel engaged for the plaintiff were Mr. Langdon and Dr. Atkinson (instructed by Mr. Doctson, of Leigh), and Mr. E. Acton (instructed by Messrs. Peace and Ellis, Wigan) was retained for the defendants.

Making the announcement in Court of the settlement of the action, Mr. Langdon said the defendants had consented to a judgment for a sum mentioned on his brief. There was one matter he would like to mention, he proceeded, which had given rise to considerable talk in Leigh, where the defendants came from. The talk arose out of a defence that had been put in the pleadings alleging that the plaintiff, who had been managing director for the defendants,

had been receiving secret commissions for the engagement of artists. Of course, it was a serious imputation upon the plaintiff, and one he was fully prepared to disprove. During the course of the proceedings the defendants had allowed the part of the defence referring to that matter to be struck out, but that fact, and that there was no shadow of substance in it, was not known to the public.

Mr. Acton said that as soon as the defendants found out that the information they had received was not correct, as his lordship had heard, that part of the defence was, of course, struck out. The defendants gave notice to the other side that they were not proceeding with it and preferred it to be struck out, and all imputations with regard to that matter were unreservedly withdrawn.

Judgment according to the terms of the agreement was entered.

ENTERTAINMENT FRAUDS.—ALFRED VEO SENTENCED.

At Hampstead Police Court, Alfred Veo, aged forty, entertainment agent, of Taylor's Avenue, Southend-on-Sea, was charged on remand with obtaining by false pretences £14 10s. from Harry Cox, amusement caterer, of the Vale of Health, Hampstead, and £10 from Robert Thomas Harris, a traveller, of Peckham.

Mr. Cox said that on May 15 he saw advertisements offering ground for the placing of amusement shows at Wembley Park, for which application had to be made to "Mr. Clarke, 24, Oakley Square, N.W." He went to Oakley Square and saw the prisoner, who stated that he was the managing director of "The Imperial Amusement Syndicate," which was run by Mr. Keith, an American millionaire. He suggested that they should go together to Wembley Park to view the ground, and they did so. The witness arranged with Veo to take over the ground for the season from Whit Monday, May 31, until the end of September, and agreed to pay £55 for the season. He actually paid £14 10s., and subsequently discovered that Veo had no interest in Wembley Park, and that he had disappeared.

Mr. R. Jacobs, of Wightman Road, Harringay, secretary to Wembley, Limited, said that his company received a letter from a Mr. Clarke, of Oakley Square, offering £40 a week for certain ground for the season from Whit Monday to the end of September, but they had never received any part of the money.

In the second case, Mr. Harris said that on April 29 he saw an advertisement in THE STAGE offering a situation for a young gentleman who could give security to take charge of amusements at the White City. He replied to the advertisement, offering £10 as security, and subsequently had some correspondence with Veo, whom he also met on several occasions. Eventually he paid Veo £10, and was told that he had been appointed. He was to look after four shows and the men and receive £2 10s. a week. Later on, as Veo did not keep certain appointments, witness called at Veo's address and found that he had left. Becoming suspicious, he communicated with the authorities at the White City, and was told that Veo had nothing to do with it.

He was sentenced to six months' imprisonment on each charge. Previous convictions on similar charges were proved against the prisoner.

MARINELLI v. BOGANNO, AND THE PROPRIETORS AND PRINTERS OF "THE PERFORMER."—ACTION FOR ALLEGED LIBEL.

A music hall libel action came up for assessment of damages before Under-Sheriff 14 Burchell and a jury at the London Sheriffs' Court in Red Lion Square.

The plaintiff was Mr. Hermann Buettner Marinelli, variety agent, of 29a, Charing Cross Road, W.C.

The defendants were Mr. Joe Boganny, of the troupe The Royal Lunatic Bakers, Messrs. Edmund Edmunds, Joe Elvin and Paul Martinetti (representing the Variety Artists' Federation, the registered proprietors of *The Performer*), and Messrs. Odhams, Limited, of 93 and 94, Long Acre, the printers of that journal.

The alleged libel was contained in an advertisement which occupied the whole of the front page of *The Performer* on Thursday, January 21, 1909. Under the heading "Joe Boganny's Royal Lunatic Bakers, Palace Theatre, Shaftesbury Avenue, London, until further notice," was reproduced a photograph of members of the troupe, standing beside a placard of the "Orpheum," Boston, U.S.A., with the name of the troupe heading the bill. On each side of the photograph was letter-press, and the part which contained the alleged libel read:—"Variety.—New York, October 17, 1908.—Boganny made good.—A story was current this week which explains the presence on this side of the Boganny Troupe of Lunatic Bakers, now playing the Morris time, and a big success at the Lincoln Square this week. When the Morris agency was booking for the Klaw and Erlanger vaudeville enterprise the Boganny Troupe was placed under contract, but when they appeared over here it was discovered a poor substitute had been palmed off on the American managers. Boganny is said to have lent himself to this deception at the behest of H. B. Marinelli. When William Morris was in London some months ago he sent for Joe Boganny, and in the Morris London office expressed his opinion of the big acrobat, afterwards demanding that the original troupe be brought over this year by way of making good for the former substitute. Boganny thereupon showed Morris his date-book, and agreed to fill in as much American time as his home engagements would permit."

In *The Performer* of the following week the defendants (the proprietors of the paper) published an apology in a conspicuous position, and when the action was entered apologised again, and also paid 40s. into Court.

Plaintiff was represented by Mr. R. Storry Deans, and the defendant was not represented.

Mr. Storry Deans said that Mr. Boganny was the author of the libel, the others being merely the proprietors and publishers of the paper. They had accepted and paid a certain sum into court, expressed their regret for the libel, and offered to pay costs. That had been accepted as far as the publishers and printers were concerned by the plaintiff, they being comparatively innocent parties in the matter. Counsel said he was not at all certain that Mr. Boganny would not be able to add to his title of "Lunatic Baker" that of "maniac advertiser." He imputed to Mr. Marinelli a very grave and deliberate fraud. Through him Mr. Boganny obtained an engagement with Messrs. Klaw and Erlanger. Before the artist left Mr. Marinelli heard a rumour that Mr. Boganny had booked himself for the same

date as in New York for Vienna, and had undertaken to take the original troupe, including himself, to Vienna. Plaintiff said Mr. Bogannu, "I used to keep Mr. Bogannu was not good for doing of that kind, because plaintiff had engaged for New York the *Number 2 Company*. There had been of late years a great *loss* in the number of musical sketches. Mr. Bogannu sent over to America a *Number 2 Company*, which was not a *giant*. Success. It was probably heavily stated in the New York Press." Subsequently Mr. Bogannu secured another engagement in America through another agent, Mr. Morris, and this time did go himself, taking an efficient troupe, and secured a very great success. He was interviewed by the New York papers, and he appeared to have given certain information to some of the trade papers, including *Variety*, which circulated among music hall agents and performers. To bring a libel against a paper in New York was the most hopeless of business enterprises, but Mr. Bogannu came back to England and advertised in *The Performer*, the organ of the Variety Artists' Federation. In his advertisement in *The Performer* he inserted the paragraph complained of, to the effect that he had swindled the New York variety people and the public, and had done so at the behest of Mr. Marinelli. That was a very serious matter, because it not only accused Mr. Marinelli of the grave offence of swindling, but of swindling in such a way that if it were true he would lose, and deservedly lose, the whole of his business.

The Under-Sheriff told the jury to give such a verdict that the trade would know that there was no foundation for the report, and to take into consideration how much plaintiff's good name had been injured.

The jury assessed the damages at £150. Judgment was entered accordingly, with costs.

DANKS v. SHEREK AND BRAFF. APPEAL. NEW TRIAL GRANTED.

In the Court of Appeal, before Lords Justice Vaughan-Williams, Moulton, and **14** Barnby, the defendants in this action, Messrs. Shek and Braff appealed from the decision given in the action which was tried before the Lord Chief Justice and a jury in February last.

The plaintiff, an actress whose professional name is Miss Mamie Stewart, sued the defendants for damages, alleging breach of warranty, misrepresentation, and breach of duty in connection with an engagement they secured for her at Buenos Aires. The defendants denied this, and counterclaimed for £9, fees for procuring her an engagement.

The plaintiff's case was that in June, 1907, she was introduced to the defendants for the purpose of their procuring her a theatrical engagement, and that Mr. Braff persuaded her to accept an engagement at the Casino, Buenos Aires, to be followed by an engagement in Paris. She, by the contract, which was written in French, agreed to perform at the Casino for two months, at a salary of £12 a week.

She contended that the Casino was not a respectable theatre, and she determined to leave Buenos Aires, but as, under the terms of her contract, this might have led to her arrest, she went to the British Consul for advice, and afterwards did leave the country on paying into court £124. The jury at the time assessed the damages at £200.

Mr. Rawlinson, K.C., on behalf of the appellants, said that the main grounds of the appeal were that there was no evidence of fraudulent misrepresentation by the defendants or of any warranty. The plaintiff had no cause of action against the defendants, as they were simply the agents introducing her to the owner of the Casino. There was no evidence that there was anything wrong at the Casino at the date of the statements by the defendants concerning the character or reputation of the hall, upon which the plaintiff relied.

The hearing was continued on the 18th.

Mr. Rawlinson, continuing his arguments, said that what he pressed most strongly was that where they had an agent advising a client, all the probabilities were that there was no contract making the agent personally liable. An artist went to an agent to get her an appointment, and he gave her advice but no warranty. His point was that in this case there was no evidence of fraudulent misrepresentation, or that Mr. Braff knew of any complaints in connection with the Casino.

Lord Justice Moulton: But you must assume that the jury came to the conclusion that it was at the time and had been an improper place. They practically said, "You ought to have found it out; you cannot be representing a place like that for seven years without knowing. He must either have known or have wilfully shut his eyes."

Mr. Rawlinson: That was never put to him. It was not suggested that he was "recklessly" shutting his eyes. I fancy the jury had a vague sort of idea that he ought to have made further inquiries when he was taking money as an agent. Of course, the charge is a serious one for people like this who have big places in New York and Vienna as well as London. I submit that the finding was completely against the weight of evidence. We had a large number of artists to show that the Casino up to July was a proper place in every way, and that different artists in the music hall world of good standing had been there. It was regarded as a first-class music hall. Of course, you cannot warrant that improper things will never occur at music halls abroad. I say that there was no evidence of fraudulent misrepresentation or shutting of eyes to facts. There is not a scintilla of evidence to that effect. You have, on the contrary, both partners called producing books extending over a large number of years, calling seven or nine out of the hundreds of witnesses they might have called who knew all about the place. The Lord Chief Justice was against the evidence of fraud all the way, but did not explain quite as fully as possible the question of recklessness and carelessness—such carelessness as amounted to want of honesty. That was never pointed out. All that Mr. Braff is alleged to have said is that the Casino was a place of high standing, that good artists went there, and that it was a refined entertainment. That is surely a mere statement truthfully made, and made in the honest belief that it was a true and simple statement made by agent to client who asked for advice. He simply said, "It is on my books, and I can offer it to you. It is a first-class entertainment. If you care to take it I can offer it to you." Nothing was said about "I will not go unless you assure me so-and-so."

Lord Justice Buckley: She said "I relied upon Mr. Braff; I would not have gone but for what he told me."

Mr. Rawlinson: Yes, she said Mr. Braff told her the Casino was on the same footing as the Palace Theatre, London, and mentioned

that Miss Ada Reeve, Miss Kitty Gordon, and Mme. Tetrazzini appeared there; also that it was a refined entertainment, and that her turn was the kind of performance that would suit the audience.

Mr. Edwards proceeded to address himself to the question of warranty. He submitted that from the evidence given by the plaintiff and the admissions of the defendant Braff there was clearly direct evidence of warranty. Referring to the point that the defendants' representations regarding the Casino were recklessly and carelessly made, counsel said that if Mr. Braff did not know the true state of things that went on he ought to have done.

Lord Justice Buckley: It won't do to say he ought to have known. You have got to show that at the time he affirmed the truth of a fact that he had any knowledge, true or untrue, and took upon himself to say, "I say this is true."

JUDGMENT: LORD JUSTICE VAUGHAN WILLIAMS.

Lord Justice Vaughan Williams: We are of opinion that there must be a new trial in this case. The claim is based upon an alternative basis; one is an allegation as to warranty and the other is an allegation of fraud, or of a condition of mind in making the statements which are said to be false. At all events, there was evidence which is only consistent with a fraudulent mind. As I said, whatever people may say when they are dealing with a question of abstract morality, and therefore abstract fraud, in law if a man makes an affirmative statement (a negative one for the matter of that, but we have to deal with an affirmative statement), and makes it recklessly, without caring whether it is true or false, indifferent as to the truth of the statement that he is making, the law regards that and binds us to regard that as evidence of a fraudulent mind—that is, evidence of a fraudulent mind when the statement is made which is false. It may be that if you had to deal with it as a mere question of morality, some moralists might hesitate to say that a man who made a statement without knowing it to be false and indifferent as to whether what he stated was true or false was guilty of fraud; but whatever moralists may say about it, ever since the decision in *Peak v. Derry* in the House of Lords it has been settled in point of law that to make a statement in the frame of mind I have just described—that is, recklessly and without caring whether the statement is true or false—is evidence of fraud.

QUESTION OF WARRANTY.

Now, I will deal first with the question of warranty. I am not sure, but I think that the summing-up of the learned judge to the jury in respect of the matter of warranty was not very easy for the jury to understand. If the jury had been lawyers it might have been a different thing; but what he says is this: "It, on the other hand, the young lady said to him, 'I am rather doubtful about taking this engagement,' and the agent said, 'You can take it safely. I will undertake that it is a thoroughly good place,' the jury, on those sort of facts, find that there was a contract." I agree in every word of that. "It is very important that you should bear in mind the distinction. I hope I have made my meaning clear. It is not very easy to follow, and I have known juries sometimes have great difficulties about it. You have to make up your mind that whatever you are satisfied the defendant said was said as

an undertaking or promise by him. The word 'warranty' need not be used"—that is quite accurate—"but you must be satisfied that it was an undertaking or promise by the defendant as distinguished from a representation which must be honestly made." Then again, he says later on: "I hope I have made my direction clear to you as to the distinction between warranty and representation. If not, and if any of you will ask me any questions upon it, I shall be glad to make it clearer. I have done my best, and I will leave it there, hoping and trusting that I have been sufficiently clear, and that you, with your commercial experience, will be able to follow. I now come to the question of what the evidence is on each part of the case. Let us first consider what the plaintiff has proved with regard to the question of warranty. The evidence with regard to warranty or contract does not involve any of the evidence of these artists who have been called before us, and therefore it is better to keep it separate. It is spoken to by Mrs. Danks, and it is spoken to on the defendants' part by Mr. Braff, Mr. Rottenburg, and Mr. Cochran. The plaintiff says that she went to the place on the introduction of Mr. Cochran (who was called by the defendants), that she on one occasion saw Seguin—she thinks she was there two or three times—and she relied entirely upon what Braff told her, which is probably perfectly true." It is necessary to observe there the learned judge does not say, and accurately does not say, that the plaintiff said she told the defendant Braff that she relied entirely upon what Braff told her. Then the learned judge goes on: "Mr. Braff says he knew that she was not acquainted with Buenos Aires, and he did make certain statements which he says were quite true, and which he was entitled to make. Of course, he is her agent to find her an engagement, and the commission he earns is for finding her an engagement, and therefore his duty is honestly to advise her." Everyone will agree that he honestly advised her, but that is a very different thing from saying that every statement which he makes is intended as between the parties to be a warranty. "He does not make a contract with her as a rule. Therefore you must be satisfied that the plaintiff has proved on the evidence that he made a contract with, or a promise to, her as to the character of the engagement." Then he goes on to give an idea of what the engagement was, and then when he is coming towards the end of the case he says, after setting out the evidence: "The plaintiff having given that account, of course it depends upon her own statement, and you really must take that account." That is accepting that account as far as it goes, I suppose. "Even assuming Mr. Braff to have said everything she said, do you consider, in your judgment, and do you find that there was a contract? It is just the sort of thing that the agent would say." I do not think I need, upon this question of warranty, read any further part of the learned judge's summing-up.

SOME AUTHORITIES.

There is some authority upon this matter of warranty. We had cited to us to-day the case of *De Lassalle v. Guildford*, which is reported in 1902 King's Bench Division at page 215, and we were told that it is an authority in this case which is perfectly accurate. At page 221 there is this: "To create a warranty no special form of words is necessary. It must be a collateral under-

taking, becoming part of the contract by agreement of the parties, express or implied, and must be given during the course of the dealing. It is a plain bargain, and would bind each party to the person as part of a "Treaty." He goes on to say that statement, which is not quite true for it gives, distinctly, a right to sue for a breach, distinct from that of the case law with reference to the same point. In the judgment of Mr. Justice Holt, in *Power v. H. Smith*, a passage I am going to read which appears on page 473 in the second volume of Smith's *Law of Courts*, while he says: "But the cases cited on the part of the defendant do not support her. See, *Adolphus v. Garth*, 49; *I. Smith 2d*. The rest of this has been fully explained by Sir George Goyals; but it is to be observed that the last does not affect to give reasons on which the Court delivered their judgment, but it is a case quoted by counsel at the Bar, who mentions what was alleged by counsel in the other case. If the Court were on a distinction between the words 'warranty' and 'affirmation,' the case is not good, for it was rightly held by Chief Justice Holt in the subsequent cases, and has been uniformly adopted ever since, that an affirmation at the time of a sale is a warranty, provided it appear on evidence to have been so intended." Having read that passage, I want to say just one word about the relation of the parties here. The relation here is not the relation of vendor and purchaser. The rule that I have just read applies to the full whether it is vendor and purchaser or whether the relation is something else. But here the relation is a relation between two people—*two persons* who are to get an engagement and a commission agent who is prepared to try and find one—but I do not think it ought to be left out of consideration that the *prima facie* object of such an agent is to procure one. It may perfectly well be that in the course of giving his advice the conversation may be such as would make it plain to him, from the words used by the person he is advising, his client, that the person advised wants distinct information of fact upon a particular point, and is not asking for a mere *opinion* or advice. That is a digression as to the different questions which would arise in one relation and the other in the relation of vendor and purchaser, and in the relation of actress seeking an employment and an agent to procure. Of course, one might suppose that there is somebody wishing a house and an agent taking a commission to find a house for the client. But, however, what you have to deal with is the question which is to be inferred from the interview between the person seeking to get something and the agent who is the agent to do it.

The proposition that I have been seeking to lay down will be found to be affirmed in *Power v. Barham* in 4, *Adolphus and Ellis*, page 473. The subject matter there was a picture. The picture had been said to be "Four pictures, views in Venice, Canaletto," and under those circumstances a question arose whether this statement was a question of warranty or a question of opinion. Lord Denman, in delivering judgment, said: "We must take care that the judge to have stated to them the words of Lord Kenyon in *Jendwine v. Smith*, was merely the intimation of his opinion that such a contract as was then before him. It may be true that, in the case of very old pictures, a person can only express an opinion as to their genuineness, and

that is laid down by Lord Kenyon in the case referred to. But the case here is that pictures are sold with a bill of parcels containing the words, 'Four pictures, views in Venice, Canaletto.' Now, words like these must derive their explanation from the ordinary way in which such matters are transacted." Then the learned judge goes on to point out that it might not be a mere statement of fact. Then Lord Justice Littledale says: The case was rightly sent to the jury; though, as to their decision, I think that all the auctioneers in London would be alarmed if they thought that such words as these were to be understood as a warranty."

That being the state of the law, I do not think that Mr. Edwards, in his argument before us, has suggested, nor do I think that it was suggested at *nisi prius*, that if people stand in the relation that the plaintiff and defendant did, somebody seeking an engagement and an agent carrying on the business of procuring engagements, that the mere fact of that relation carries that everything the agent says in the course of conversation with his client amounts to a warranty. I do not think it was even argued, and, it not being argued, the whole of the question here is this: We have to find evidence of an intention by the parties to this conversation that these statements made about the engagement which was to be offered to this lady at Buenos Aires were warranties. In my opinion there is no evidence really here to rely upon that these statements were intended by the parties here to be a warranty. It is quite true that we have the first essential here which the plaintiff has to prove in order to constitute a warranty—that is, it is true that this was a matter as to which the agent had a great deal of information and to his knowledge the lady had none. That being so, it opens the door to finding a warranty if afterwards when one looks at the evidence we find that the representations were made under such conditions and after such conversation that you may fairly come to the conclusion that this statement was intended to be a warranty. In my opinion, when one looks at the evidence, there is no such evidence to be found. I think, on the contrary, that if one reads the whole of the conversation and the evidence of it, it is tolerably plain that neither party regarded this matter in respect of which the information was sought to be given as a matter which was intended by the parties to be a contract or a contractual warranty. In my judgment, the questions put and the answers given were both upon the basis, not that the plaintiff was asking for information which was intended by her to determine whether she should accept the engagement or not. It is tolerably plain, I think, from this evidence, that neither party could have thought or intended that that conversation should be so treated. But I do wish, having said this, to add that I share with the Lord Chief Justice the doubt whether the jury quite understood that the question whether there was a warranty or not depended entirely upon the relation of the parties (because that had to be taken into consideration), but also upon what took place at the interview between the parties, and I cannot help thinking that if the jury had really appreciated the importance of that question they would never have arrived at the verdict which they have. I do not propose saying anything more about warranty. I think, in the case of the warranty, the trial has not been satisfactory, and I think there must be a new trial.

QUESTION OF FRAUD.

Now, in respect of the charge of fraud, it is not charged specifically as fraud, but I have called it fraud because fraud is of the basis, or, if not actually fraud, a fraudulent mind at least is of the basis of the charge that is made here. It is desirable that one should read the evidence of the jury upon this matter and the questions. I do not wish to read the questions more than is absolutely necessary. The questions appear very much from the answers. The first question was: "Did the defendants warrant that the contract which they offered to the plaintiff was one which a lady of her standing could accept?" and the jury has found "Yes." I think there is no evidence, and I have said why I think there is no evidence; but I say also I do not think, on that part of the case, there is any evidence in fact of such a statement having been made as is set out here. Then, secondly: "Was the contract which the defendants offered the plaintiff one which an artist of her standing and reputation should accept?" The answer is "No." With regard to that part of the case I will not disturb the verdict of the jury in the answer to that question, and, of course, as the Chief Justice said in his summing-up, that being the true character of the business as carried on, and the representations given at this Casino, it is perfectly clear that this English lady declined in any way whatsoever to give her sanction by her presence on a stage on which this improper behaviour was being exhibited in public entertainments. The third question is: "Did the defendants make any false representation to the plaintiff—(a) As to the position of the Casino? Yes. (b) As to the lady artists who had performed there?" The answer there is "No"; there is no dishonesty as to that. "(c) As to the class of the entertainment?—(A.) Yes." "Were such representations, if any, made by the defendants (a) Falsely to the knowledge of the defendants?—(A.) No. (b) Recklessly and carelessly made, not knowing or caring whether they were true or false?—(A.) Yes." Then damages £250. With regard to the express fraud, these answers, to my mind, are conclusive in favour of the defendant, because with regard to the statements being false to the knowledge of the defendants the answer is "No." "Recklessly and carelessly made, not knowing or caring whether they were true or false." To my mind the first answer disposes of the case of simple fraud, and we only have to consider the question of recklessly and carelessly made, not knowing or caring whether they were true or false. As I have already said, carelessly does not mean negligently. It means without caring; recklessly and without caring whether the statements made were true or false, indifferent as to the truth. But if it only meant carelessly in the sense of negligently, negligence is not fraud. What the decision in *Peak v. Derry* decided was that there is a frame of mind which, though it does not involve absolute knowledge that what you are saying is untrue, yet is so consistent with truth or with honesty that it is evidence of a fraudulent mind. It is quite obvious that the word "carelessly" there cannot mean simply negligently, but means without caring whether the statement was true or false.

With regard to this part of the case, I can say that, in my opinion, it is much easier to deal with. I think that when one bears in mind the facts which were relied upon on behalf of the plaintiff by Mr. Edwards, it is perfectly plain that this gentleman, hav-

ing been an agent for so many years who had the placing of these artists at the Casino, had most ample reason for supposing that his experience justified his statement. It is quite true that the jury have now found, and I am very far from saying improperly found, that the present exhibitions at the Casino Theatre are of an improper character; but they have also found that when the defendant Braff made those statements about the representation at this theatre as to what the engagement involved he was not making any statements which were false to his knowledge. So we have here a man who not only has an opportunity of knowing about this Casino Theatre, but we know the materials he had before him—materials which included the programme book running over many years, and that highly respectable actors and actresses of good reputation for years past had without objection performed at this place. I say that, taking into consideration that he had all those materials to judge from, it is impossible to say there was any evidence that he made such statements as he did make recklessly or carelessly. In my opinion, there is not a tittle of evidence that these statements were either reckless or careless. Under these circumstances I do not feel that this verdict and judgment can stand; but at the same time, inasmuch as I am not sure whether the jury, when they made the answers which they did to the questions, really understood what the questions were which they had to answer, I think the safer course is not to order judgment for the defendants, but to say that there shall be a new trial.

LORD JUSTICE FLETCHER MOULTON.

Lord Justice Fletcher Moulton: I am also of opinion that the verdict and judgment in this case cannot stand. The jury have found that the defendants made a false representation as to the position of the Casino, and as to the class of entertainment. So far as that finding is concerned, it cannot be said that there was not evidence on both sides, so that that finding, if it stood alone, would be one we could not alter. But I feel satisfied myself, in view of the great preponderance of evidence on the other side, that the jury could not have been properly conscious that that which they had to decide about was the position of the Casino and the nature of the entertainment at the time when the alleged representation was made, and I think that they must have been influenced by the evidence as to what the plaintiff found when she arrived at Buenos Aires—that is to say, by a matter subsequent to the making of the representation—and that would not be, generally speaking, legitimate evidence on the issue. If you look at the evidence as to the position of the Casino, and as to the nature of the entertainment at or before the time the representation was made, and look at that only, I think there is so great a preponderance of evidence in favour of the defendant that probably the jury would not have made this finding if they had understood the issues. But when they go on to say that these false representations were not false to the knowledge of the defendant, but that he made them recklessly and carelessly, not knowing or caring whether they were true or false, in my opinion there is no evidence whatever to support that finding. Inasmuch as the representations were not false to the knowledge of the defendants, they would not *prima facie* be fraudulent unless they were made with a fraudulent mind in the sense that the defendants did not know whether they were

thus, but alleged that they were. Mere negligence would not support that finding. As it has been sometimes said, if a man in making a statement is careless so that it is false, then he may be guilty of a charge of fraud; but it does not. The statement careless whether it be true, that does. Now, in the present case I am satisfied that the defendants were perfectly entitled to suppose that they knew what the position of this Casino was, and what the character of the entertainment there was. They had practically been engaged in supplying it with artists for the last seven years, and as a matter of business they were entitled in supposing that they knew the position and the character of the entertainment there. The statement, then, with regard to that was, if it were not untrue to their knowledge, a statement which they had a right to believe was correct. The jury have found that what they said was in accordance with their knowledge, and the suggestion that they ought to have realised, or that they did realise, that they had no knowledge of the subject seems to me to be absolutely unsupported on the evidence. I am therefore of opinion that that, which is the most material finding for the defendants, because it goes to character, is a finding that cannot be supported on the evidence.

There remains the finding as to warranty. I do not propose to go into the question of the law as to warranty any further than is necessary for me to decide as to whether this finding ought to stand. The judge's note leaves us to some extent in doubt as to what really passed at the interview, and one might have thought that the judge's record was compatible with something which would sustain a warranty. But we have had the advantage of reading the shorthand notes of the actual evidence given, and in my opinion there is nothing there which would support a finding that there was a warranty. A warranty is a contract. You cannot make a contract of warranty without there being the intention that the statement made shall be the basis of the contract. You must have the *anemos contrahendi* as much for a warranty contract as for any other. Now if you look at the position of these parties, the plaintiff covenanting with the defendant as the agent wanting to find some employment, you would realise that it would be the most natural thing in the world, and you would expect the defendants would give to her all the information they possess; but it would be most unreasonable to say that when they gave her all the information they possess that they are warranting the actual truth of a statement that they state in good faith to her for the purpose of gain. No doubt something might be said in a way which would constitute a warranty. If, for instance, the plaintiff had said: "Now, I will not go out there unless you tell me that so-and-so is true," then if the defendants were to say: "You may rely on it that it is true," that would probably be warranty. But I can find here nothing more nor less than the defendants telling the plaintiff what they knew about the place, and so long as they did that in good faith, I am perfectly satisfied that no contractual responsibility arose between them and the plaintiff by reason of such a statement. For those reasons I think that two of the findings can stand. At least two of the findings must go, and that is all I think, and on that there ought to be, therefore, a new trial.

LORD JUSTICE BEECHER.

Lord Justice Buckley: I also think that there ought to be a new trial in this case,

and that for the reasons already assigned. I do not think it necessary to go through the matter again, and, indeed, I think it inconvenient to comment on the facts when there is going to be a new trial. I content myself with saying that to my mind the most salient point of the case is that I am not satisfied the jury were sufficiently directed upon the difference between making a statement careless whether it be true or false, and making, through want of care, a false statement which the speaker, nevertheless, believes to be true.

[See report of trial, February 10.]

BEECHER v. JOHNSON AND ROLT.

In the King's Bench Division, before Mr. Justice Phillimore and a common jury,
16 Mr. Trevor St. John Beecher, theatrical manager, brought an action to recover damages for injury to scenery and loss of dresses, etc., from Mr. Claude Johnson, proprietor, and Mr. Henry Garnett Rolt, manager, of the Kursaal, Bexhill-on-Sea.

The evidence given on behalf of the plaintiff was that he sent a pantomime company with *The Babes in the Wood* to the Kursaal at Bexhill in the beginning of January, 1908, for a week's stay. The weather was very bad, and the houses played were very thin—on one night they even played to a seventeen-shilling house. After the matinée on Saturday two of the principal artists, not having been paid up, refused to play in the evening, and no performance took place. Mr. Rolt advanced some money to the company to enable them to get back to London, and plaintiff's witnesses stated that he declined to allow the scenery and properties to be taken away. It was further said that the properties had disappeared, and that the scenery had been so improperly stored as to be greatly damaged. Mr. Beecher said he discovered the damage to the scenery on visiting the Kursaal in July, and refused to take it away.

Defendants' evidence was to the effect that Mr. Rolt gave no order to detain the scenery or properties, and that Mr. Beecher might have had the scenery at any time. As to the properties and dresses said to have been 'eft,' it was given in evidence that one of Mr. Beecher's company took them away on the Sunday. Evidence was also given that some of the scenery was slashed and damaged when left at the Kursaal, and that it had been properly stored away from that time to this.

His Lordship, in directing the jury, said that Mr. Beecher charged the defendants with improperly detaining his goods under such circumstances that they could not now restore them to him in the condition in which they were when detained, and if the jury found that that was so they should give plaintiff such damages as would replace what he had lost. The defendants, on the other hand, said they never detained them at all, and that they were left there merely because the plaintiff's employees could not provide means to take them away. They said, therefore, that they were not liable. The burden of proof lay on the plaintiff, his Lordship said, and, so far as the detention of the goods was concerned, it was quite clear that he would have raised no question if he had got all his goods in good condition when he went there in July.

The jury found a verdict for defendants, and judgment was given accordingly, with costs.

FERGUSSON v. MULLEN.—COMPOSERS AT LAW.

Before his Honour Judge Woodfall, in the Westminster County Court, Miss Fergusson, a musical composer, of Australia, sought to recover damages for breach of contract, or conversion, from Mr. Fredk. Mullen, another musical composer, and there was a counter-claim for 7 guineas.

Mr. A. J. David was counsel for the plaintiff, whose case was that when she came over from Australia she was introduced to the defendant, and became his pupil. She composed a march, "The Commonwealth," and paid the defendant 7 guineas for revision, scoring, and publishing and supplying to her 100 copies. He failed to carry out his contract within the specified time—three weeks. Weeks and weeks went by, and she was unable to get her MS. or to sail for Australia last November, and had to get her ticket extended. The last day her ticket would be available now was the 29th inst., and the delay in her return caused by the defendant had cost her £50 for lodgings, etc. She wanted the march for a festival in Australia.

Mr. Nimmo, solicitor for the defendant suggested that two-thirds of the composition was the defendant's, but the plaintiff denied this, and stated that the MS. only needed "touching-up." Mr. Nimmo admitted payment of the 7 guineas and failure to carry out the contract; but he produced the plaintiff's MS., and said that she could have it if she paid defendant for writing the band parts and other work he had done and counterclaimed for.

His Honour gave plaintiff judgment for 10 guineas, with costs, and dismissed the counterclaim.

CREDIT BY FRAUD.—CHARLES HARTLEY.

At Bromley (Kent) Petty Sessions Charles Hartley, a society entertainer, and Ethel Gordon Hartley were charged with unlawfully obtaining credit by means of fraud.

Arthur Blom, manager at the White Hart Hotel, Bromley, said the prisoners stayed with him for sixteen days, and when they left they gave him a cheque, which was returned from the bank marked "Refer to drawer." After he had sent to the bank he received a telegram from the male prisoner asking him to hold the cheque over.—Cross-examined, the witness said the prisoners took his assembly-rooms for an entertainment. The affair was not a success.

Detective-inspector Hawkins said the prisoners had issued a number of cheques which had been dishonoured, and the male prisoner was wanted at Redcar on a similar charge.

The Bench sentenced the prisoners to one month's imprisonment each in the second division.

ALLEN v. MACHIN.—A CLAIM FOR PRINTING.

In the Manchester County Court, a claim for £91 13s. 4d. for theatrical posters and 20 lithographs was made by Messrs. David Allen and Sons, Limited, against Mr. Charles E. Machin, theatrical proprietor, of Sunderland. Mr. T. B. Leigh was counsel for the plaintiffs.

Mr. Leigh stated that some time ago the defendant advertised in theatrical and other papers that he had made a Mr. Daly his man-

ager, and had directed communications to be sent either Mr. Daly or himself. Mr. Daly called at the Manchester office of the plaintiffs and said he was empowered by Mr. Machin to order printing to be done for one of Mr. Machin's dramatic sketches, known as *The Gorilla's Revenge*. Messrs. Allen did the work as directed. Later Mr. Machin repudiated "the whole business," saying that if he had meant to order anything he would have done so in writing. As a matter of fact there was an order in the writing of a lady clerk employed by the theatrical company of which Mr. Machin was the managing director.

The Judge said there was evidence to show that Mr. Daly, in ordering the goods, was acting as the representative of Mr. Machin, and entered judgment for the amount claimed, with costs.

THACKERAY (RA LESLIE) v. "ENCORE."—ALLEGED LIBEL.

In the King's Bench Division, Mrs. Ethel Thackeray, known as Ethel Ra Leslie, 21 brought an action for alleged libel.

Mr. Jellicoe, in opening the case, explained that the plaintiff was married at the age of nineteen to Mr. Francis Henry Thackeray, ventriloquist, whose stage name was Lieut. Travis. She had separated from her husband. The plaintiff had a little property to sell, and it was the completion of the contract of sale that was made the occasion of the publication complained of. The lady was then in Belfast, and Mr. Thackeray telegraphed to her: "You might instruct your solicitor here (London) to give me what you are allowing *re* the house." Apparently, proceeded counsel, Mrs. Thackeray ignored this, and later the following appeared in the *Encore*:—"Take notice, that Ethel Rebecca Thackeray, professionally known as Ethel Ra Leslie, lawful wife of Francis Henry Thackeray, professionally known as Lieutenant Travis, of 37, Thornton Avenue, Streatham Hill, of the County of London, ventriloquist, is no longer authorised by him to make any purchases or enter into any contract on his behalf, and he will not be responsible for the performance of any engagement she may enter into or any debts she may incur after this date, she having left him, and being now located in Belfast, Ireland."

Several witnesses were called to speak to the injurious effect the publication of such statements must have on plaintiff as an artist.

For the defence, Mr. Martin O'Connor argued that there was no animus on the part of the defendants, and asked the jury to say that the publication was not a libel, as the lady was, in fact, living apart from her husband.

Mr. Charles Francis Reed, booking manager of the London Theatre of Varieties, Limited, was then called. He said that with four committee men he engaged about 250 artists a week at salaries ranging from £250 downwards. The publication of the matter complained of could, in his opinion, do the plaintiff no harm in her profession.

The case was continued on the following day when the jury returned a verdict for the defendants, and judgment was given accordingly.

FOSTER v. ROBERTS.—A CLAIM FOR COMMISSION.

In the Westminster County Court Mr. George Foster, agent, of Coventry Street, 23 sued Mr. Arthur Roberts for £49 alleged to be due as commission on bookings. Mr. G. M. Bilberry, counsel for the plaintiff,

said that Mr. Lush told Mr. Roberts's music hall bookings on special terms of 5 per cent., instead of the usual 10 per cent., and he booked for him the Barrasford tour. Defendant asked the Plaintiff to go on a return tour with Barrasford's, and he sent him on the contracts, but Mr. Roberts did not return them, and he saw him about it at the Shepherd's Bush Palace. On July 21 last the defendant wrote setting up that he had got the bookings for himself, and was dealing direct with managers, without the services of agents.

The defendant gave evidence that he had had engagements through plaintiff, and had paid him commission. He gave him no authority to book him for 1909. Witness fixed the sum at £100. He told plaintiff he was satisfied with the way he was doing his defendant's business.

His Honour said plaintiff failed to make out his case. He was satisfied defendant got the engagement for himself, and gave judgment with costs.

**ASHTON AND MITCHELL, LIMITED, v.
VAN BIENE.—QUESTION OF "NEXT
ENGAGEMENT."**

In the King's Bench Division, before Mr. Justice Philpotts. Messrs. Ashton and Mitchell (their agents), sought to recover from Mr. Van Biene the sum of £170, being commission claimed on engagements which they alleged they had procured for him.

Mr. Lush, K.C., and Mr. S. O. Henn Collins appeared for the plaintiffs and Mr. Holman Gregory for the defendant.

Plaintiffs secured engagements for the defendants with Moss's Empires, Limited, in 1907 and 1908, at salaries ranging from £40 to £50 per week. The Commission note ran—

"I agree to pay you (plaintiffs) or your assignees 10 per cent. commission on the salary above referred to, and on all moneys which you receive under the said engagement, or a prolongation of the same, and a like commission on the salary of the next engagement at the said establishment, or any other establishment under the control of Moss's Empires, Limited."

Defendant afterwards booked himself for another engagement in 1909 with Moss's Empires, Limited, and he contended he was not liable to pay commission to plaintiffs in respect of that engagement.

Mr. Lush asked his lordship to rule that the new engagement meant the whole tour.

His lordship, in giving judgment, said he did not think the word "prolongation" could be used as applied to the prolongation of a tour. He must construe the word "engagement" as meaning "engagement for the tour." Prolongation meant prolongation of an engagement at a particular place. As to the words, "the next engagement at the said establishment," each of the theatres was a separate establishment, and "the next engagement at the said establishment" could not mean, as the words stood, the next engagement at twenty-three halls, or even a smaller number. He was not prepared to read the word "establishment" as meaning establish-
ment. If the contract was ambiguous, he would draw it against the plaintiffs. His lordship gave judgment for the plaintiffs for £17 6s. 1d., which included the amount paid into court. Costs on the county court scale were allowed.

HICKS v. THE SURREY VAUDEVILLE COMPANY, LIMITED.

In the Southwark County Court, the Surrey Vaudeville Company were sued by Robert 27 Hicks, a general dealer, and his wife, of Red Cross Street, Borough, who claimed damages for personal injuries.

The plaintiffs, it appeared, entered the gallery one night while an uproarious scene was in progress. Hicks, as the attendant pushed past his seat, said to him, "Mind my wife's feet." The attendant turned and struck him in the face. Mrs. Hicks rose from her seat. The attendant struck her a blow which broke her jaw, and she was treated at a hospital for twenty-eight weeks. At the police court the attendant was fined for the assault.

Judge Willis said there was no case to go to the jury. The defendants were not responsible for an assault committed by their servant, when the order to clear the gallery did not authorise violence. If a man at a theatre, whether orderly or not, was requested by the manager to withdraw, he must do so; he might then bring an action to recover the admission money.

The case was dismissed with costs.

GEDDES v. SURREY VAUDEVILLE THEATRE, LIMITED.—AN ACTION FOR ALLEGED FALSE IMPRISONMENT.

An action was heard by Judge Willis, K.C., and a jury in the Southwark County 27 Court. Geo. Geddes, formerly a signal-man telegraphist in the Navy, and recently sergeant-major in a Glasgow regiment, seeking to recover damages in respect of alleged malicious prosecution and false imprisonment from the Surrey Vaudeville Theatre Co., Limited. Mr. Martin O'Connor (instructed by Messrs. W. B. Blackwell and Co.) appeared for the defence, and Mr. Wickham was counsel for the plaintiff.

Geddes' counsel explained that his client had had a long and honourable career, had received the freedom of the City of Glasgow, and was hardly a man likely to be guilty of taking a sixpence—the crime with which he was charged. At the subsequent police-court proceedings the plaintiff was discharged, and was told that he left without stain on his character. Plaintiff had been employed by the defendants as caretaker for some time when, on May 29, he was called before Mr. Baugh, a director of the company, and accused of robbing the company by "putting the checks down" that he had received. He was told that if he admitted it he would simply be discharged, but that otherwise he would be given in charge. Thinking of his wife and large family and not valuing the position very highly, Geddes thought that it would save a good deal if he did as requested. A policeman was at once called in and he was led off to prison, in spite of the promise made.

Judgment was given for the defendant company.

GEOFFREY v. RUFFELL.—ARTIST'S CLAIM.

The case of Geoffrey v. Ruffell's Imperial Bioscope Co., which was disposed of by his Honour Judge Woodfall in the Westminster County Court, was a claim for £4 1s., balance of salary.

For the plaintiff, it was stated that he was

the proprietor of music-hall sketch, and was engaged for a week at £16 for the Palace, Sunderland, by Mr. Rameses. Defendants were the proprietors, and plaintiff understood that they were running the hall under a "sort of partnership." Rameses paid him £3 on account, and, finding that other artists were refusing to go on, he asked Mr. Ruffell's manager, Mr. Phillips, to guarantee his money. Mr. Phillips said that it would be all right, and he performed. When he went for his money he was paid £8 19s., which he was told was all that was left of what Rameses would be entitled to. He now sued defendants, as guarantors, for the balance.

The defence was that Rameses engaged all the artiste, and the contract with him was produced. Phillips, it was said, had no authority to give a guarantee.

His Honour held the defendants liable, on the ground that Phillips was in a position, in the interest of the defendants, to give the guarantee. Plaintiff and others were refusing to perform, and Phillips was anxious, in the interest of his employers, to prevent a row between the audience and the stage. He gave plaintiff judgment, with costs.

SAFETY OF THEATRES—POLICE-COURT SUMMONS.

Before Ald. Oulton, Ald. J. Duncan, and Mr. E. Banner, at the Liverpool Police Court, **29** Frederick Edward Weisker, licensee of the Roscommon Music Hall, appeared in answer to two summonses for having neglected the rules made by the city justices relating to the prevention of fire in theatres. Mr. Duder, who prosecuted, stated that on the 5th ult. the fireman in the house, contrary to the rules, did other duty than that of fireman, inasmuch as he was outside the building regulating a number of children who were about to enter the theatre. The other complaint was that the defendant neglected to have the book in the house kept for the fireman's report signed by the proper person as required by the rules.

The Bench inflicted a penalty of 20s. and costs in each of the two cases.

ALEXANDER v. LORAIN.—VOICE SPECIALIST'S CLAIM.

The case of Alexander v. Loraine, which came before Judge Woodfall, in the West **30**minster County Court, was an action by a consulting voice specialist on a verbal contract to give lessons to the defendant.

Mr. Fletcher, counsel for the plaintiff, said that the plaintiff was called by the defendant to his address by telephone, as he thought that he was in danger of losing his voice temporarily, which was very undesirable, for he was performing in *The School for Scandal*. The plaintiff attended him, and a course of thirty-five lessons was contracted for. The price agreed to was one guinea per lesson at the client's chambers, and fifteen lessons were given. The defendant, he said, offered fifteen guineas for the lessons he had, and wanted no more, but the contract was for thirty-five lessons.

The defendant said that he had a cold and lost his voice and called in the plaintiff after a performance one night. He stayed about an hour. In a sense it was true that thirty-five lessons were fixed, but he did not agree to the plaintiff's suggestion. Plaintiff said that he would charge extra for calling, but he did not mention any amount, and when witness received the bill on April 1 he thought it a

joke. His cold departed and he recovered his voice in the natural way in about a fortnight. He was very busy and could not keep up the lessons, and offered to pay a guinea a lesson for those he had had.

His Honour found for the plaintiff for thirty-two guineas, with costs, made up of two guineas damages and thirty guineas for lessons.

AUGUST.

"HOOP-LA"—WHEN A GAME OF CHANCE.

At Acton Police Court, Frederick J. King, 28, described as a canvasser, of Galena

2 Road, Hammersmith, was charged with playing at a game of chance at Essex Place, Chiswick. Sub-divisional Inspector Crocker deposed as to watching people playing a game called "Hoop-la" at prisoner's stall. There was a sloping board on which were boxes of chocolates, etc. The people bought hoops—somewhat lighter and smaller than those generally used—and threw towards the board, but not one was successful in encircling a box, and he arrested the prisoner. Witness explained that the reason of the failure was that the boxes were grouped in such a manner that the hoop was prevented from falling round a box by the one next to it. In one case only by bending the corners of a box would it pass through the hoop.

Prisoner submitted that it was a game of skill according to a decided case, which the bench read.

The bench, after seeing the boxes arranged in court as they were on the board, and the box that would not pass through the hoop except with the corners bent, were satisfied that as played by the prisoner it was a game of chance, and that skill was not a predominant factor in it. Fined 40s. or one month.

ELLIMAN v. EDWARDES.

Dissatisfied with the performance of *A Heart's Desire* by Messrs. C. and H.

18 Elliman's company at the Hippodrome, Stoke-on-Trent, during the week which commenced on June 14, Mr. T. Allan Edwardes, the proprietor, instructed his manager to deduct £5 from the price arranged for the production. The company proprietor refused to submit to such treatment, and the result was an action in the Derby County Court, heard on August 18 before his Honour Judge Walter Lindley, when Mr. Elliman sued the theatre proprietor, who resides at Derby, for £10 balance of amount agreed upon in the contract, and Mr. Edwardes put in a counterclaim for £15 for breach of agreement. Mr. Freeland (of Messrs. Freeland and David, Birmingham) appeared for the claimant, and Mr. R. S. Clifford defended.

Mr. Charles Elliman said that in June he signed a contract with defendant for the appearance of Messrs. C. and H. Elliman's company at the Hippodrome, Stoke, to perform *A Heart's Desire* twice nightly for six nights, for the sum of £35. The engagement was carried out, and on the Saturday morning he received £25 from defendant's manager with which to pay the artists. Later when he applied for the balance of £10 the theatre manager informed him that £5 was to be stopped because the contract had not been fulfilled, and when he was offered £4 1s. in settlement he refused to accept it.

On behalf of the defendant, Thomas Wm. Moyes, acting manager for Mr. Edwards at the St. George's Hippodrome, said that he was satisfied with plaintiff's "show." The artists were good and were not very competent, one being a girl of about fifteen years of age and another seventeen. Plaintiff only brought one piece of ~~new~~ picture of a caravan painted on canvas.

His Honour held that there had been a breach of contract on the part of plaintiff ~~without~~ not providing proper scenery and a ~~good~~ company. He therefore dismissed the action of the plaintiff, and gave judgment for £5 and costs on the counterclaim.

SEPTEMBER.

KINEMATOGRAPH ENTERTAINMENTS.—MUSIC ILLEGAL WITHOUT LICENSE.

At the London Sessions, before Mr. Robert Wallace, K.C., Mr. John Thomas Hallinan, 10 men proprietor of the King's Hall, Tooting, surrendered to his bail, and pleaded not guilty to having kept unlawfully the hall named for public music and other public entertainment without a license from the London County Council. Mr. Fitch prosecuted; Mr. George Elliott, K.C., and Mr. Sidney Lamb defended.

Mr. Fitch explained to the jury that at the hall, which was also known as the Tooting Picture Palace, kinematograph entertainments were given twice nightly, with the addition of a matinee on Saturdays and a special entertainment on Sundays. At all these displays a piano was played and gramophone selections were given. Counsel's contention was that to all intents and purposes the hall was being conducted at the time complained of in a similar manner to a music hall without any license. The real question was whether the music given formed a material part of the entertainment.

For the defence it was contended that the music was not a substantial part of the entertainment, and witnesses were called to prove that they paid to see the pictures, and not to hear the music.

In summing up, Mr. Wallace said that the proceedings were instituted under the Disorderly Houses Act, 1751, which was passed because "a multitude of places of entertainment for the lower sort of people" had sprung into existence, and they "were tempted to spend their small substance in riotous pleasures." In order to do away with these temptations, "any house, room, garden, or other public place kept for public dancing, music, or other public entertainment of a like kind," was compelled by the Act to have a license. The jury had to decide whether the facts disclosed that the defendant should have had a license. The matter had brought about discussion during the past fifty years, and learned judges, among them the most distinguished the country had ever known, had differed about it, and the whole question was whether the music was merely a subsidiary part of the entertainment. If so the jury would acquit. If it was the principal or an essential part of the entertainment they ought to find him guilty.

The jury, after retiring for a few minutes, returned a verdict of guilty.

Mr. Wallace: There is nothing against Mr. Hallinan. The entertainment was one for the public in every sense, and I do not propose

to fine him more than a nominal fine—a shilling—and let him go at once. But, having regard to the fact that the Borough Council were bound to prosecute, he must pay the costs. I should like to say that I do not think that any authority which has to deal with the question of granting a license ought to consider that he has ruined his right to apply. I say that in the plainest possible way. The point is one which he was perfectly justified in fighting out, and I should be amazed if any authority said that, because he has up to now conducted this hall as he has done, that he should be deprived of a license when he applies for one.

LAZARUS v. BADMAN.—ILLEGAL CONTRACT.

At the Rhyl County Court, on September 10, before Judge Moss, Mr. H. Lazarus, Rhyl, 10 father of a little girl known on the stage as "Wee Cissie," aged six years, sued Mr. F. A. Badman, described as a theatrical manager, of the Birmingham Gaiety Theatre of Varieties, for recovery of £2 12s., being expenses incurred in "Wee Cissie" journeying to Birmingham to fulfil a contract which was not carried through.

The plaintiff alleged that defendant agreed that "Wee Cissie" should appear for one week at £5 5s., but when she went before the justices they refused a license.

Mr. Walthall contended that the contract was void in law, and that an illegal contract could not be enforced. As a matter of fact, the justices were prevented by the Employment of Children Act from granting a license for a child under ten years of age to appear at all at the theatre. That being so, no contract could be entered into.

The Judge held that this was so, and found for the defendant, but when Mr. Walthall asked for costs for defendant the judge refused, saying he thought the defence was a rather mean one. The people at the theatre must have known.

OCTOBER.

MATES v. DARE.—IS AN ELECTRIC THEATRE A NUISANCE?

In the Isle of Man Chancery Division of the High Court the Clerk of the Rolls gave 6 judgment in the action brought by William Frederick Mates against Charles Dare, in which an injunction was sought restraining the defendant causing several alleged nuisances to the plaintiff by carrying on an electric theatre. His Honour held for the defendant on all the points raised, pointing out that the crowds were only such as could be expected at the outside of a theatre.

JOHNSON v. GINNETT.

In the West London County Court, before Judge Bray and a jury, Ernest George 8 Johnson, described as a "showman," sued Fred Ginnett for £50 for breach of contract. Mr. Martin O'Connor, who appeared for the plaintiff, said that in June, 1909, plaintiff was engaged at £2 10s. per week by the defendant to open a show at Earl's Court Exhibition under the title of the smallest horse in the world. He was dismissed at a

moment's notice. His contention was that his engagement was for the season.

Mr. Ginnett, the defendant, said that early in June when plaintiff saw him he asked for a job. Witness replied: I can't at present, but I'll take your name and address, and if I can find you anything to do I will.

Mrs. Ginnett gave evidence to a like effect.

The jury returned a verdict for the plaintiff for £22 10s., and judgment for that amount with costs.

PLAYS IN AN UNLICENSED BUILDING.

At Rye, Arthur West, proprietor of the Royalty (portable) Theatre, was summoned for acting and presenting stage

11 plays without licenses at Rye.

There were two summonses—one for acting and presenting a play entitled *Maria Martin*, and the other in respect of the performance of *Dick Turpin*. The proceedings were taken under Section 11 of the Theatres Act, 1843. The license had only been granted by the Town Council up to and including September 30.

Defendant submitted that his company were a company of strolling players, and that the theatre was a booth within the meaning of the Act.

The Chairman said the magistrates could not agree with defendant's interpretation of the Act. They further thought that, in continuing to play without a license after the Council had refused the application, he had ignored the authorities in the town altogether. He would have to pay a fine and costs of £1 15s. 6d. in each case.

STAGE PLAYS IN MUSIC HALLS.—COLISEUM APPEAL DISMISSED

At the London Sessions, before Mr. Loveland, K.C., and other justices, the Coliseum Syndicate, Limited, entered appeals against a conviction by Mr. R. H. B. Marsham at Bow Street Police Court on May 6, 1909, for that it being the owner and occupier and keeper of the London Coliseum, St. Martin's Lane, did on March 8 and other days unlawfully keep open the said place for the public performance of stage plays without authority from the Lord Chamberlain. The conviction was followed by a fine of £10 for the offence of March 8, and fines of £3 for each of the ten subsequent days.

Mr. Horace Avory, K.C., and Mr. Bodkin supported the conviction on behalf of the Theatrical Managers' Association. Mr. C. F. Gill, K.C., and Mr. S. M. Knight represented the appellants.

Mr. Gill, K.C., argued that an Act should be enforced nowadays only for the public benefit. The prosecution was not instituted by a public authority, and he suggested that it was desirable that the Court should disallow cases of this kind.

Mr. Loveland: In this case we have not to look at what legislation might be in contemplation, but to act on what the law is at the present time. That being so, the simple matter for the Court to determine is whether the two performances, *The Queen of the Fairies* and *Papa's Wife*, brought the appellants within the meaning of the Act of 1843. Upon this point we have no doubt whatever that they have done so. Therefore the appeal will be dismissed, with costs.

[See report of case, May 6.]

MOSS EMPIRES v. LLOYD.—A DISPUTE SETTLED.

In the Court of Session, Edinburgh, Lord Guthrie was informed of the settlement of the action by the Moss Empires, Limited, against Miss Marie Lloyd.

It was stated that defendant had entered into contracts in lieu of those said to have been broken, and in respect thereof was absolved from the present action.

DOVER v. GREAT NORTHERN RAILWAY COMPANY.—ARTIST'S LOST PROPERTIES.

At the Bloomsbury County Court, before Judge Bacon, Mr. Thomas Dover, of 20 Brixton, a music-hall artist, who, with Miss Cora Deane, was appearing in *The Messenger Boy and the Spy*, sued the Great Northern Railway Company for £20 13s. for loss of luggage.

Mr. Barrington Ward was counsel for plaintiff, and Mr. Basil Watson for the defendant company.

Plaintiff, on arrival at King's Cross, on January 31, spoke to a porter who had his luggage, went for a cab, and, on returning with the latter, the porter and the luggage had gone. He failed to find the luggage in the cloak-room.

Judge Bacon gave judgment for plaintiff for fifteen guineas.

FORD v. BARNSLEY EMPIRE PALACE CO., LIMITED.

On Thursday, before his Honour Judge Dodd, K.C., in the Barnsley County Court, Mr. Percy Ford sued the Barnsley Empire Palace Co., Limited, for £20 damages for breach of contract. There was a counter claim for a similar amount.—Mr. Mellor, barrister, appeared for Mr. Ford, and Mr. J. Hewitt represented the company.—Mr. Mellor stated that the parties agreed that the plaintiff's sketch, *The Spy*, should be performed at the Barnsley Empire Palace on August 30 and twice nightly for one week. There was a counter claim by the company for breach of contract, Mr. Percy Ford not playing as per contract, which stipulated Mr. Ford as the Spy. Mr. Ford, Mr. Mellor stated, was not an actor himself, but he was the proprietor of various sketches. When the company came to the Empire Palace to rehearse the manager came forward and said, "Where is Mr. Ford?" It was perfectly true that the agreement was between the company and Percy Ford, and not Percy Ford and Co., but that was in accordance with a common practice, and Mr. Smithson had the bill matter showing exactly who were the people who were going to act in the sketch a fortnight previous to the performance. In spite of that he would not let the company play.

Mr. Percy Ford said he wrote *The Spy*, but had never performed on the stage. Ernest Ball was the principal artist in *The Spy*.

His Honour looked through the contract and the bill, and asked Mr. Mellor if he was suing on the contract; if so, he must non-suit him. The defendants fancied they were going to have Mr. Ford, and they had a right to say that, as they did not get that, the contract should be terminated.

Mr. Mellor said that was explained by the

bill matter, which stated that it was Percy Ford and Co. appearing.

His Honour: But there is a contract.—Mr. Mellor: In this contract it means not the individual but the company. His Honour: Then when the contract says "Percy Ford," does it not call the artist? It is not the artist?

Mr. Mellor: I shall show by evidence that Mr. Smithson agreed to accept Percy Ford as if it were Percy Ford's company, and that he had the bill matter.

His Honour: Your action is either brought on the contract or is not. If your action is brought on this contract you fail, because the contract must be taken to mean what it says—that is, that Percy Ford is the artist, and Mr. Ford appears as *The Spy*. He did not appear in it.

His Honour ordered a non-suit with costs. The counter claim for £20 damages was withdrawn by Mr. Smithson.

HERZEBERG v. NEW TIVOLI, LIMITED. BILLING OF ARTISTS.

In the King's Bench before Mr. Justice Ridley and a special jury, Miss Sadie Jerome (Mrs. Sadie Christine Herzeberg) sued the New Tivoli, Limited, for alleged breach of contract. She complained that she was not "starred" on the Tivoli's bills. The defendants denied that they had promised to "star" Miss Jerome, saying that they had the right to determine the position which any performer's name occupied on the bill.

Mr. Whitley and Mr. W. Van Breda appeared for the plaintiff, and Mr. Low, K.C., and Mr. H. Campbell Johnson represented the defendants.

His Lordship said Miss Jerome had signed a contract which was completely at variance with the plaintiff's case. If people signed agreements they must abide by them. There would be judgment for the defendants, with costs.

NOEL v. MACNAUGHTEN.—PLAYING BY DEPUTY.

At the Bloomsbury County Court, before Judge Bacon, Toff Noel, of Teesdale Lodge, Brixton Hill, sued the MacNaughten Vaudeville Circuit. The plaintiff claimed the sum of £28 10s. for salary alleged to be due under a contract entered into by him with the defendant dated January 21. In the alternative he claimed damages for breach of contract.

Mr. J. D. Cassels, barrister, appeared for the plaintiff, and Mr. Martin O'Connor, instructed by Messrs. Blackwell, for the defendant.

Mr. Cassels explained that the plaintiff was to go to fifteen halls, ten of which were in the provinces and five in London. During the first part of the tour, which was the provincial part, he was ill, and only able to attend three of them. These were Southport, Bradford, and Warrington. It was at Warrington that the trouble arose. His performance consisted of a song, followed by a song and dance, and he required a darkened stage. At two of the provincial halls a darkened stage was provided. At Warrington he was refused a darkened stage for the song and dance. He said he could not go on unless the stage was darkened, and the manager ordered the curtain to be rung down, and refused to allow the plaintiff to perform. He returned to London and made arrangements to continue his performances at

the halls under his contract, but this also was not allowed.

The plaintiff was called, and said he appeared under the name of Toff Noel. His real name was George F. Swan. He entered into the contract. He was taken ill, but he attended three—Southport, Bradford, and Warrington.

Mr. Cassels: Why didn't you attend the other provincial towns?—I was very ill.

Did you send doctor's certificate?—Yes.

Did you attend Halifax?—I did not.

Judge Bacon: Why didn't you?—I was ill, and I sent to a man on the Sunday to attend for me. I found one at the last moment.

Mr. O'Connor: We say that the certificate was never sent.

In reply to Mr. O'Connor, he said that he was to have opened at Cardiff, but he sent a doctor's certificate. The certificate, he said, from Liverpool was enough for three or four weeks in accordance with the doctor's instructions.

You sent a man to play in your name?—He must have used my name.

You never told the defendant that you were sending him?—Quite so.

Don't you think it would be fairer to the defendants to ask them whether they would take this deputy?—Gus Brown went down on the Monday morning.

Have you ever sent a man to play in your name?—Never

Is it a common trick by artists to send down without notice to proprietors?

Judge Bacon: Isn't "trick" an ugly expression?

Mr. O'Connor: Very well, I won't use it. (To plaintiff): Have you ever done it?—No, but I have known people do it.

Mr. O'Connor: I submit that there is no case against the defendant. Plaintiff was engaged for his personal service, and he sent a substitute. This is misconduct under a contract. Mr. Baugh did not terminate the contract. The answer to this claim for damages is, You have been guilty of misconduct. As far as Brown was concerned, he was obtaining money by fraud. Plaintiff had no right to send down a substitute and impose upon a manager.

Mr. O'Connor said that the manager at Halifax did not know Gus Brown or the plaintiff. It would not be done in London. There had been given a receipt in Noel's name.

Mr. Baugh was called. Witness said that he would not have engaged a substitute.

His Honour gave judgment for the defendant, with costs.

PALACE THEATRE, LIMITED, v. CLENSY AND THE HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, LIMITED.—QUESTION OF AN INJUNCTION.

In the Court of Appeal, before Lord Justices Vaughan Williams, Buckley, 22 and Kennedy,

Mr. G. H. Beyfus, for the Palace Theatre, Limited, asked for an injunction to restrain Mr. Cyril Clensy from appearing at the Shepherd's Bush Empire or elsewhere in London than at the Palace until the trial or further order and a similar injunction against the defendant company.

The injunction was granted.

Lord Justice Buckley thought there was a substantial question to be tried as to whether the term "London" extended to Shepherd's Bush or not.

AN ENTERTAINMENT LOTTERY.

At the Radstock Police Court, Harry Desborough, of the Merry Mascots was **25** summoned for unlawfully conducting a lottery at the Drill Hall, Midsomer Norton, on October 1. This was down for hearing at the last Kilmersdon Police Court on October 11, when the evidence of P.C. Hembury and P.S. Gingeli (for the prosecution) was given. Defendant on that occasion sent a telegram to the clerk saying he could not arrive at the Court until 1.15. The business was all over before that time, so the magistrates adjourned their decision till the Radstock court, the defendant to be given the opportunity of tendering himself as a witness.

The case for the prosecution was to the effect that defendant advertised to give away certain gifts at a variety entertainment at the Drill Hall, Midsomer Norton. During the performance he distributed copies of a song enclosed in envelopes to each member of the audience, and on the back of a certain number of the songs was a mark which indicated that the holder was entitled to a prize. One young man (George Gilson) won a china tea service, and several others received consolation prizes. This method was held by the police to be a lottery.

The defendant did not answer the summons when the case was called, but Mr. H. E. Ames appeared for him and the evidence was read over. Mr. Ames pointed out that the defendant was at Radstock one week and the following week at Midsomer Norton. At both places he gave an entertainment each night, and he pointed out the method adopted by defendant. He contended that defendant could not be convicted for a lottery, because the prosecution had failed to bring before the Court any person who was prepared to swear that he purchased a ticket and went to the entertainment with the hope and expectation of gaining a prize. A lottery was an arrangement for the distribution of prizes by chance among persons purchasing tickets. Before they could convict there must be some person brought forward who purchased a ticket. Where was the young man Gilson? asked Mr. Ames. If he came forward and stated that he went there on Friday night instead of any other night in the week because he knew prizes were to be given away the case might be different. Mr. Justice Darling had held that a free, gratuitous distribution of presents could not be held to be a lottery. He submitted it was a free, gratuitous distribution, and no person had been brought forward to prove that when he bought a ticket he knew he was purchasing a chance in a lottery.

The Bench, however, thought otherwise, and fined the defendant 10s. and costs.

SMITH v. THE DANGERFIELD PRINTING CO., LIMITED.

This case came before a Divisional Court, consisting of Mr. Justice Darling and **25** Mr. Justice Bucknill, by way of appeal by the plaintiff (professionally known as Miss Minni Letta) from a decision of Judge Woodfall giving judgment for the defendants.

The action was for damages for libel, the alleged libel consisting in the fact (as alleged) that the defendants had, over a poster representing the plaintiff as a "Walking Girl," pasted a slip of paper obliterating the original title, "Miss Minni Letta's Walking Girls," and bearing the words "New York Walking Girls," the suggestion on be-

half of the plaintiff being that she was thereby depreciated as a "star" turn, and made to appear merely as one of a troupe.

Mr. Wing (instructed by Messrs. Osborne and Osborne) appeared for the plaintiff, and Mr. G. R. Hill (instructed by Messrs. Crawley and Co.) for the defendants.

Their Lordships, without calling upon counsel for the defendants, dismissed the appeal, with costs.

Mr. Wing applied for leave to appeal further, which was refused. [See Report of cases March 5 and October 30.]

DE VERE v. STELLA.—A CLAIM FOR COMMISSION.

At the Southwark County Court, Mr. E. de Vere, music hall and variety agent, **26** sued Miss Esta Stella, a music hall artist, for the sum of £15 in respect of commission said to be due to him under an agreement entered into by the defendant.

Mr. Mawby (for the plaintiff) said that Mr. de Vere in 1907 acted as agent to Miss Stella, who was an eccentric dancer, and obtained for her an engagement with Moss's Empires, Limited. Under an agreement she was to pay Mr. de Vere 10 per cent on the engagement, 10 per cent. on a prolongation of the engagement, and "a like commission on the salary of the next engagement."

His Honour: You take a good grip on the persons for whom you obtain a situation. (Laughter)

Mr. Mawby (continuing his opening statement): After Miss Stella signed this agreement she wrote to Mr. de Vere: "I am sorry I have not been able to call on you. Have been very busy and very queer, and am still bad. No doubt you will be surprised to hear I have accepted Day's agency, as he seems to get much more money for me." The plaintiff (continued Mr. Mawby) had brought this young lady out a dozen years previously, and she had performed on Moss's Empires tour on several occasions. She became known to the public through the efforts of the plaintiff.

His Honour: No, no; she became known through her eccentric dances. You cannot take her body and soul. The services you rendered were in introducing her to the public. This agreement says that if the young lady does not fulfil her engagement no matter from what cause, unless it was the default of the proprietor, she must pay, although she gets no money herself.

Mr. Charles Doughty (for the defendant): That is the material clause in the agreement. This young lady has never performed at all under the contract entered into under the direction of Mr. de Vere.

His Honour: We must take it that she has entered into a new contract with Mr. Day.

Mr. Doughty: Yes, at an increased salary. Without calling upon Mr. Doughty, His Honour, in giving judgment for the defendant, with costs, said that the contract entered into in 1907 did not entitle the plaintiff to any commission for performances in 1909. The word "prolongation" in the agreement with Mr. de Vere would not reach Miss Stella's performances in 1909, and with regard to the words in the agreement, "commission on the salary of the next engagement," did not apply to an engagement procured by the lady herself or any other agent, but only to any engagement which directly arose out of the contract made by Mr. de Vere.

NORTON v. HOLAM -ALLEGED BREACH OF CONTRACT.

In the Westminster County Court, before his Honour Judge Woodfall, Mr. Richard 26 Norton, plaintiff, sued Mr. F. W. Holam for a sum of salary alleged to be due under a verbal agreement by which he and his wife were to take parts in *Marietta* on tour.

His honour, in giving judgment, said he had come to the conclusion that the plaintiff had failed to prove that his wife was engaged in conjunction with himself, and therefore there must be judgment for the defendant with costs. He insisted on the necessity of making agreements without putting them into writing.

RIHILL v. ASHTON AND MITCHELL.

In the Westminster County Court, before his Honour Judge Woodfall, the case of 28 Rihill v. Ashton and Mitchell was tried. It was an action by Louis Rihill, the proprietor of a troupe known as The Tatlers, to recover the sum of £32 due to him under a contract with the defendants, Messrs. Ashton and Mitchell, of Bond Street, in respect of an engagement to appear at Leamington.

Mr. Harold Simmonds was counsel for the plaintiff, and Mr. Hastings appeared for the defence.

The case for the plaintiff was that his troupe were engaged by the defendant firm to play at Leamington, and that the performances were given in due course, and gave every satisfaction; but the defendants now refused to pay him what was due.

For the defence it was urged that the plaintiff did not supply the troupe which he undertook and contracted to supply, and that consequently it was not worth the money which was to have been paid for it under the contract.

His Honour, after having heard the evidence, said it might be that the plaintiff did not supply the exact troupe as was contracted for by the defendants, but at the same time the troupe was accepted, and performed. The evidence which had been given went to show that the hall at which the troupe appeared was crowded night after night, and there was no evidence to show that anybody had suffered any damage in consequence of the plaintiff not having taken a part in the performance. In these circumstances there would be judgment for the plaintiff for the amount claimed, with costs.

ROSEN AND BLISS v. WATSON.

The case of Rosen and Bliss v. Watson, which was before his Honour Judge Woodfall, in the Westminster County Court, was a claim by Messrs. Rosen and Bliss, of Henrietta Street, Covent Garden, against Mr. G. Howard Watson, of Buckingham Street, Strand, for £4 14s. 6d., money received for and on behalf of plaintiffs.

Mr. Ridgeway was counsel for the plaintiffs, and Mr. Dyer for the defendant.

The dispute arose over artists' engagements to perform at the Palace, Reading. Mr. Bliss, trading as Rosen and Bliss, claiming commission under an agreement with the defendant personally, and denying any agreement with Stanhope and Company.

The defendant said that he was a theatrical agent and managing director of Stanhope and Company. The contract in this case was with the company and not with him. There was no stated commission, only that Stanhope and

Company would share commission with the agents.

His Honour said that the plaintiffs had to prove that the defendant received the money, and they had entirely failed. He found for the defendant, with costs.

METROPOLITAN WATER BOARD v. MULHOLLAND — SUPPLY OF WATER TO THEATRES.

In the Divisional Court of the King's Bench Division before Mr. Justices Darling 29 and Bucknill, Mr. J. B. Mulholland appealed from the decision of Judge Woodfall, at the Westminster County Court, who had entered judgment for the Metropolitan Water Board for twelve guineas in respect of the annual charge for a high pressure water supply to twelve fire hydrants at the King's, Hammersmith.

The defendant alleged that under the Act of 1907 his agreement to pay for fire hydrants was determined, and that the charges should be included in the ratable value of the theatre, upon which the charge for water supply was based. The Board, on the other hand, contended that the hydrants were supplied from a high-pressure main, while the domestic supply was obtained from a low-pressure main, which was distinct from the other service. The County Court judge held that, in spite of the Act of 1907, the original agreement remained in force, and that the defendant was liable to pay separately in respect of the fire hydrants. Mr. Drucquer appeared for the defendant in support of the appeal, while Mr. Shaw opposed it in behalf of the Water Board.

Mr. Drucquer contended that the agreements with the water companies were cancelled *in toto* by the Water Board's Act, or it would have been impossible to carry out the provisions of the Act with regard to uniform charges. There was a question of supply for domestic purposes, and whether the charge for baths in one part of London was a charge for a domestic purpose and in another part was not.

Mr. Shaw, for the Water Board, contended that the Act of 1907 specially preserved the section of the Act of 1902, and that therefore the contracts were not cancelled.

Their Lordships dismissed the appeal, holding that the Water Board's Act did not put an end to the agreement.

Leave to appeal further was granted.
[See report of case, March 21.]

SHIELDS v. HACKNEY, ETC., PALACES, LIMITED. — ACCIDENT AT A MUSIC HALL.

In the King's Bench Division, before Justices Darling and Bucknill, sitting as a 29 Divisional Court, was the appeal in the case of "Shields v. Hackney, etc., Palaces." The plaintiff, Mrs. Shields, laundry worker, appealed from the decision of Judge Woodfall at the Westminster County Court, who had non-suited her in an action which she had brought against the defendants for personal injuries sustained while leaving the Hackney Empire.

Mr. Coumbe appeared for the plaintiff in support of the appeal, while Mr. Lever opposed it in behalf of the defendants.

Mr. Coumbe, in opening the case for the plaintiff, said on the evening of September 6, 1908, the plaintiff and her daughter went to the Hackney Empire and occupied seats in the balcony. On leaving the hall the plaintiff trod on a piece of banana skin and fell

down a flight of stone steps, receiving severe injuries. She brought an action against the defendants, alleging that they were guilty of negligence in not keeping the stairs clean. The county court judge, however, held that there was no evidence of negligence and nonsuited the plaintiff. He (the learned counsel) contended that the presence of the banana skin on the stair was in itself evidence of negligence.

Mr. Justice Darling: You say the skin was on the stair when the people entered the hall?

Mr. Coumbe: I say it might have been.

Mr. Justice Bucknill: If a person had dropped the skin in front of the nose of this unfortunate lady, do you put it as a position of law that there ought to have been some person standing in front of her ready to sweep it out of her way?

Mr. Coumbe said he was afraid that the people who patronised this particular part of the hall would not go if such restrictions were imposed. There was strong evidence that the place was only swept once a week.

Mr. Justice Bucknill remarked that there was no evidence of that.

Their lordships, without calling on counsel for the defendants, dismissed the appeal, holding that there was no evidence of negligence on the part of the defendants.

[See report of case, April 22.]

SMITH v. THE DANGERFIELD PRINTING CO., LIMITED.—ALLEGED LIBEL BY POSTER.

Lords Justices Buckley and Kennedy had before them the case of Smith v. **30** Dangerfield Printing Company.

Mr. Valetta said he desired leave to appeal against the decision of the Divisional Court affirming that of His Honour Judge Woodfall, sitting at the Westminster County Court. The plaintiff—Mrs. Smith—was professionally known as Miss Minni Letta. She was a lady professional walker, and held a record from London to Brighton, and she now appeared at music halls on a revolving platform. A poster was designed by the defendants, who were well-known colour-printers, containing a portrait of the plaintiff. At the top were the words "Miss Minni Letta's Sporting Girls," which the plaintiff used as an advertisement for some time. She then discovered that the same poster was used by other persons, a piece of yellow paper being pasted over the words at the top and the words "New York Walking Girls" substituted for them. She complained that this was a libel on her.

Lord Justice Buckley: I see Judge Woodfall held that it was not a libel, and so did the judges in the Divisional Court. I don't quite see how it could be a libel on the plaintiff. There is no evidence of damage to the plaintiff.

The Court refused the application.

[See report of cases, March 5 and October 25.]

NOVEMBER.

IRVING v. BODIE.—ALLEGED MISREPRESENTATION.

In the King's Bench Division before Mr. Justice Darling and a common jury,

1 Mr. Charles Henry Irving, son of a farmer residing near Keswick, brought an action against Mr. Samuel Murphy Bodie, professionally known as "Dr. Walford Bodie, hypnotist, mesmerist, bloodless surgeon, and medical elec-

trician," to recover damages for alleged misrepresentation by which the plaintiff said he was induced to enter into an agreement with the defendant and to pay him £1,000. The defendant denied the misrepresentation.

Mr. F. Mellor appeared for the plaintiff, and Mr. A. Powell, K.C., and Mr. D. Warde represented the defendant.

Mr. Mellor, in opening the case, said that the plaintiff entered into an agreement to join the defendant for three years, and paid a premium of £1,000. The defendant agreed to pay the plaintiff £2 a week, to teach him all the details and methods of his business and profession, and to divulge all the secrets. Plaintiff's case was that defendant had carried on for years the fraudulent business in which he had consistently, repeatedly, and deliberately deceived the public. The case was continued on November 2, 3 and 4.

Mr. Justice Darling, in summing up the case on November 4, said there were two legal causes of action. The first was based upon fraudulent representations, which it was alleged the defendant had made to the plaintiff, and induced the latter to enter into the agreement. If the jury were satisfied on the evidence that those representations were made, and that they induced the plaintiff to enter into the agreement, then they might find for the plaintiff for the return of the £1,000. The second cause for action was that the defendant undertook to teach the plaintiff various sciences—hypnotism and mesmerism, bloodless surgery, and medical electricity—and that he had failed to do so. The defendant admitted that he had not taught the plaintiff these sciences, and when asked why he had not done so he replied that it would not have done to cram the plaintiff's head with such a lot of knowledge at once. The plaintiff's case was that defendant had nothing to teach except a few tricks, and it was for the jury to say whether the plaintiff had any ground for making that statement. If the plaintiff was old enough to invest £1,000 with the defendant, surely he was old enough to be taught the business.

With regard to the question whether the defendant could impart the knowledge of any sciences to the plaintiff, he (the learned judge) said he would point out that there were persons who, though they had not been through hospitals, could break down adhesions. To some extent it required a man of strength. Many doctors might say, "I know it can be done, but look at the risk. It may make the case worse than before." A blacksmith, who had no position to lose, might attempt it. It would have been a strange thing if, after attending to thousands of cases, Dr. Bodie had not been able to bring forward a number of persons to say that they had been cured. One would like to know a little more definitely as to what was the matter with these individuals before they saw Dr. Bodie. One would like to be certain that they were not cases of hysteria, which a strong will might cure. He (Mr. Justice Darling) would like to know why the "death cage" had not been produced in court. The electrician who witnessed the demonstration on the previous day stated that Dr. Bodie could stand a stronger current than he could because he was accustomed to it. Apparently a person who accustomed himself to electric currents was in a similar position to a person who accustomed himself to drink gin. (Laughter.)

Continuing, his Lordship told the jury that, in considering the question of whether the defendant had made false and fraudulent representations to induce the plaintiff to sign the agreement of July 6, 1906, they should take

into consideration not only the accounts of previous conversations given by the parties in the witness box and their demeanour there, but also previous record. Turning to one of defendant's books, "Stage Stories," his Lordship read the following passage from the end of the book:— "Another book which I am now engaged in writing, 'The Bodie Book,' is entirely concerned with the serious side of my profession." This reference disposed of the contention that "The Bodie Book" was not to be taken seriously. He read extracts from the "Bodie Book," and said things of that kind ought not to be regarded merely as good stories. They were intended to show that the defendant had studied these things under exceptionally favourable circumstances, and that he could, in consequence of that, treat people with success who could not be successfully treated by other persons.

Summing up other quotations from the book, his Lordship said Bodie claimed nothing less than that, by simply passing through his body, electricity ceased to be what it was, and became endowed with intelligence and sympathy; that he could convey it into the patient from his body, and that, once there, it, of itself, probed and discovered what the complaint was, and then sympathetically and intelligently healed it. (Laughter.) If Bodie pretended to the possession of any skill or knowledge which he did not and could not possess, his Lordship continued, the jury would find that he was such a "pretender to skill and knowledge which he did not possess."

His Lordship left these two questions to the jury:

1. Did the defendant by false and fraudulent representations induce the plaintiff to enter into this agreement of July 6, 1906?
2. Did the defendant break his agreement to teach the plaintiff as in terms agreed?

The jury, after a short absence, answered both questions in the affirmative, a verdict for the plaintiff, and awarded him £1,000 damages.

Judgment was given accordingly.

On the application of Mr. Powell, a stay of execution was granted on condition of the money being brought into court within ten days.

QUESTION OF LICENSING AUTHORITY.

At Tenby Police Court, Mr. Egerton Allen, barrister-at-law, charged Mr. Max Kremple, manager of the Royal Gate Hotel, Tenby, with unlawfully keeping the Royal Assembly Rooms, Tenby, for the public performance of stage plays without legal authority between October 18 and 23, 1909. Until the year 1909 licenses for the performance of stage plays in Tenby were granted by the borough justices. In consequence of certain action which arose at Pembroke over a license it was ruled that such licenses could only be granted by the county justices, and on October 16, 1909, Mr. Kremple applied for, and was granted, a stage play license by the justices of the Castlemartin Division sitting at Pembroke.

Mr. Allen said the County Councils Act, 1888, transferred the power to grant stage play licenses, formerly exercised by borough justices under the Theatres Act, 1843, to the County Councils, subject to powers of delegation. The Pembrokeshire County Council referred the power to the justices of each petty sessional division in which the building to be licensed

was situated. Tenby was not in the Castlemartin division, and the justices had no power to grant a license for the Assembly Rooms, which were, therefore, not duly licensed.

Mr. Allen went into the box, and gave evidence that the license was granted by the Castlemartin magistrates, and that the Assembly Rooms were kept for the public performance of stage plays.

Replying to the Bench, Mr. Allen said he did not allege that stage plays were actually performed on the dates named in the summons. The offence was that of "keeping open" the house. A different section dealt with performances. It was not necessary for him to show that the rooms were physically "open," but that they were ready for stage play purposes.

The Bench held that Mr. Allen had failed in his case, as he had not proved that stage plays were performed on the dates named on the summons. The charge was dismissed, with costs against Mr. Allen.

STAGE PLAYS IN MUSIC HALLS.—LONDON HIPPODROME FINED.

At Bow Street the Moss Empires, Limited, were summoned before Mr. Marsham for keeping the London Hippodrome for the public performance of a stage play called *The Motor Chase*, without the authority of letters patent or the license of the Lord Chamberlain.

Mr. Hedderwick appeared in support of the summons on behalf of the Theatrical Managers' Association; Mr. Rundell appeared for the defendants.

Mr. Hedderwick reminded the magistrate that the summons had been adjourned from May 6 last pending the hearing of an appeal against a conviction of the management of the Coliseum for a similar offence.

The magistrate imposed fines amounting to £40, and it was stated that the complainants' costs would be paid out of that amount.

WIGAN ENTERTAINMENTS CO., LIMITED, v. BAINES.

At the Wigan County Court, an action was brought by the Wigan Entertainments Co., Limited, against Miss Florence Baines.

There was also a counter claim. The claim was for £64 4s. 10d. damages for breach of contract to perform the play *Miss Lancashire, Limited*, at the Royal Court, Wigan, in accordance with the terms expressed and implied in an agreement made between the parties on June 23, less £14 4s. 10d., balance of moneys in the hands of the plaintiffs in respect of the performance of the play on the five nights ending October 22. The plaintiffs claimed £50 damages.

The counter claim of Miss Baines was for £64 4s. 10d., moneys belonging to her in the hands of the plaintiffs, and £100 as liquidated damages for breach of contract as per the agreement between the parties. Mr. H. L. Riley (instructed by Mr. A. Smith) represented the plaintiffs, and Mr. Rigby Swift appeared for the defendant.

When the parties appeared in court Mr. Swift announced that a settlement had been arrived at.

Mr. Swift added that they had come to the conclusion that there should be judgment for the defendant on the claim and also on the counter claim for £64 4s. 10d.

DOYLE v. BAINES.

In the Oldham County Court, Mr. T. B. Leigh, barrister, applied on behalf of the 11 trustees in the bankruptcy of Mr. Brisbane Doyle for a declaration that the right of representing *Miss Lancashire, Limited*, belonged to Mr. Doyle.

The application, said Mr. Leigh, was supported by an affidavit by the trustee, in which it was set forth that the play was registered in 1905, and was declared to be the property of Brisbane Doyle.

Mr. Rigby Swift, barrister who appeared for Miss Florence Baines, said that Miss Baines claimed to be the owner of the rights of representation of *Miss Lancashire, Limited*, and had made a declaration to that effect before the Oldham Registrar. She declared that the play and the rights of production were her sole and absolute property.

She wrote the book of the play. Six or seven years ago, she continued, she met Brisbane Doyle. She (Miss Baines) was then a music-hall artist, and a great deal of the matter contained in *Miss Lancashire, Limited*, had been used by her on the variety stage. She appointed Doyle as her manager, and decided that, as he was acting in that capacity, it would be better if the play was registered as being his property.

His Honour, in giving judgment, said the whole of the surrounding circumstances convinced him that the registration of the play as Mr. Doyle's was simply done as a matter of business, and that it was never intended that it should become the property of Mr. Doyle. The claim, therefore failed, and the motion must be dismissed. He would not, however, allow Miss Baines costs.

STAGE PLAYS IN AN UNLICENSED BUILDING.

Before the County Bench at Sittingbourne Petty Sessions, John Alexander Morris 22 son was summoned for "keeping a house of public resort, to wit, the Criterion Palace of Varieties," and for allowing therein the performance of stage plays without having a license to do so, on the night of November 9. The second case was a charge against Alfred Saibot of having caused to be produced a play called *The Fishermaid*, the said place not being licensed, on the same date.

Mr. D. H. Blome-Jones appeared for the defendant in the first case, while Mr. Saibot was undefended. Mr. Morrison pleaded guilty, and Mr. Saibot not guilty.

The Bench fined Mr. Morrison £2 and 13s. 6d. costs. Mr. Saibot was fined £1 and 10s. costs.

WEBSTER v. HARRISON—AN UNDER-STUDY AND HER DRESSES.

Before Mr. Justice Channell and a common jury in the King's Bench Division, Miss 22 Ada Webster sued Mr. Frederick Harrison, of the Haymarket, for dresses which she had to wear in *Dolly Reforming Herself*. The sum claimed was £99 in all, and was for three dresses which the plaintiff provided and had to wear when she understudied Miss Ethel Irving. The defendant contended that according to the contract the plaintiff had to supply her own dresses.

Mr. Foote, K.C., and Mr. Macnaghten appeared for the plaintiff, and Mr. F. E. Smith, K.C., and Mr. F. Dodd represented the defendant.

The case was adjourned until November 24, when the jury returned a verdict for the plaintiff, awarding £20 damages.

CLIFTON v. TIVOLI.—QUESTION OF MATINEES.—TEST CASE.

In the Westminster County Court, the case of Clifton v. New Tivoli, Limited, came 24 before his Honour Judge Woodfall.

Mr. Doughty, counsel for the plaintiff, said he was suing for salary, tender of which was admitted, and he was claiming for payment for two matinées and for damages for not being allowed to perform at two matinées. The question was whether the Tivoli Music Hall had the right to leave artists out of their Saturday matinée performances, and the action was a test one of great importance to artists. Plaintiff entered into a contract to appear at the Tivoli at £8 10s. a week, and one-seventh of that sum when required to appear at a matinée. Before 1907 artists were engaged at an inclusive salary for evening and matinée performances. Some halls paid extra for matinées, but others did not, and it became a great abuse, to prevent which contracts were drawn up that matinées should be paid for. The Tivoli started leaving artists out of the Saturday matinée performance, giving them notice on the Friday night that they would not be required. Plaintiff was given notice on two Friday nights that he would not be required, and the matinée money was stopped. That had not been contemplated by plaintiff, who was engaged through Mr. Harry Masters for the defendants. He was getting £10 in suburban halls, and that was a small sum to get from the Tivoli, and very small compared with his present salary. Mr. Masters told him he could have £10 for nights and matinées, and he stated he could not agree to that as it was contrary to the agreement with the Variety Artists' Federation, and it was agreed that he should take £8 10s. and one-seventh for matinées.

Mr. Campbell-Johnston (counsel for the defendants) objected to that being gone into.

Mr. Doughty, continuing, said that there was an ambiguity in the contract. The artist, of course, had to appear at matinées when required to, at one-seventh of his salary, and the words of the Award of Mr. Askwith—

Mr. Campbell-Johnston objected to that being gone into.

Mr. Doughty said that the plaintiff took a small salary on the understanding that it would be made up a little by the matinée. He was left out of the matinée performance, but his name was left on the bills and in the advertisements. Defendants held out that plaintiff would appear at the matinée.

Mr. Campbell-Johnston: They did not.

Mr. Doughty stated that the only place in which plaintiff's name was left out was in the programme sold inside the hall.

Plaintiff gave evidence in support of his counsel's statement, and produced defendant's advertisement from the *Times*, in which his name was included and "Saturday matinée."

In cross-examination, he said that he understood "when required" to mean that he was to appear at the matinées when defendants required matinées, on a Bank Holiday or a Saturday.

Mr. Doughty contended that the Tivoli, or any other music hall engaging artists, engaged not only to pay but to play them, and he cited cases in support.

Mr. Campbell-Johnston contended that the question was simply one of construction of the contract, which was dated November 21, 1907, under which the plaintiff contracted to perform every evening "and on Saturday afternoon when required by Clause 3." It was an agreement to perform at matinées when re-

quired to appear. Plaintiff was not required, did not appear, and was not paid. His money for the evening performances for two weeks had been tendered and refused.

His Honour drew attention to Clause 3 of the contract—that the artist was "to appear at all *matinées* required by the management."

Mr. Campbell-Johnston submitted that the intention was to read the word "when" in.

His Honour: There would be no doubt about it if the word was there, but it is not.

Mr. Campbell-Johnston argued that some artists had to be cut out of the shorter *matinée* performance.

His Honour stated that he was not to consider that or anything else outside the contract. He held that, under Clause 3 of the contract, the performer was to appear at the *matinées* required by the management, and that meant judgment for the plaintiff for the two weeks' salary, which had been tendered, two *matinées*, and nominal damages, 20s., for not being allowed to perform. The total was £20 8s. 6d., less a sum it was admitted was to be deducted that the defendants had to pay to agents. He granted a stay, and hoped that there would be an appeal. He entered judgment for the plaintiff, with costs on Scale C.

UNITED COUNTY THEATRES v. DUPREZ.— AN APPEAL.

In the Court of Appeal, before Lords Justices Vaughan Williams, Buckley, and Kennedy, the defendant in this case, Miss 26 May Moore Duprez, appealed against a judgment entered for the United County Theatres, Limited, by Mr. Justice Pickford, awarding the United County Theatres £50 and costs.

Miss Duprez's case was that she entered into a contract in 1906 with the plaintiffs to appear for a week at Dundee, beginning July 27, 1908, and at Aberdeen for a week in the following month at a salary of £20 a week. Subsequently this contract was agreed to be varied by her appearing at Aberdeen in July, 1908, and at Sunderland in the August following. She signed a document which she believed was merely confirmatory of the old agreement, except so far as altered by mutual arrangement. When the time came to fulfil these two engagements she was unable to do so owing to throat trouble, and she considered that this ended the contract. It appeared, however, that the document she signed incorporated the clause suggested by Mr. G. R. Askwith in his Award in the music-hall dispute in 1907, which gives the proprietors the right in circumstances like the one under consideration to treat the engagement of an artist not fulfilled on the date agreed by reason of illness as "postponed," and therefore they wrote to the defendant asking on what future dates she could appear for them. The plaintiff said she was booked up years ahead. This made the plaintiff treated as a repudiation of the contract, and brought the action.

Mr. Lush, K.C., and Mr. C. Doughty appeared for Miss Duprez, and submitted that the new contract was so different in terms as to be inconsistent and repugnant to the old. Further, that there was no consideration to support it, and that the Award clause did not bind the plaintiff, as she signed the new contract under a misapprehension.

Mr. Shearman, K.C., and Mr. Henn Collins appeared for the defendant, and appealed from.

Lord Justice Williams said that,

not come to the conclusion that the new contract was impossible of construction. He thought Mr. Justice Pickford had rightly construed it. He did not quite see how Mr. Justice Pickford arrived at the sum of £50 as the measure of the damages. There had certainly been a breach of contract by the defendant, and the plaintiffs were entitled to some damages. A new trial ought not to be ordered merely because the Court thought £50 too much. He would have been better pleased if the damages had been put at half their present amount.

Lord Justice Buckley and Lord Justice Kennedy agreed, and the appeal was accordingly dismissed.

[See report of case, June 8.]

HALE v. HICKS.—MEANING OF AUTUMN TOUR.—A NEW TRIAL ORDERED.

Before the Master of the Rolls and Lords Justices Moulton and Farwell, sitting in 26 the Court of Appeal, an appeal was made by the defendant, Mr. Seymour Hicks, in the action which was tried before Mr. Justice Channell and a special jury in the King's Bench Division, in July, in which the plaintiff, Mr. John Robert Hale Munro (Robert Hale), was awarded £155 10s. damages.

In this case the plaintiff brought an action against the defendant, Mr. Seymour Hicks, claiming damages for alleged breach of contract. The plaintiff's case was that in 1907 he was engaged by the defendant to tour with *My Darling*. The contract in question was entered into on May 4, 1907. The contract was for the autumn tour, and it originally contained a stipulation that it could be terminated by a fortnight's notice, but on the plaintiff objecting to this, it was deleted. The plaintiff's case was that he was told at the interviews that the tour was one of twenty weeks, was supplied with a list of the towns which the company was to visit, and that he was engaged for the period at £30 a week. The tour was not successful, and on October 12 the defendant terminated all engagements by a fortnight's notice.

Mr. Hicks contended that the plaintiff's engagement was for the "tour," and by the custom of the theatrical profession that meant that engagements terminated when the tour ended; that the tour ended; and that the tour could be terminated if unsuccessful by a fortnight's notice.

The three following questions were left by Mr. Justice Channell at the trial to the jury:

1. Is there any special meaning long known and understood in the theatrical profession of the words "tour" or "autumn tour," or any custom long known and understood in the profession by which the tour may be terminated if a loss is sustained?—Answer: No.

2. If such custom does exist, was there any special contract outside the written contract by which such special meaning was excluded? Answer: Yes.

3. Is there any special understanding in the profession that an autumn tour lasts until December unless it is otherwise specified in the contract?—Answer: Yes.

On those findings the judge entered judgment for the plaintiff for £155 10s., and Mr. Hicks now appealed.

Mr. Duke, K.C., and Mr. J. D. Crawford appeared for the appellant; and Mr. Lush, K.C., and Mr. B. A. Cohen for the plaintiff.

Mr. Duke, for the appellant, said that the question was whether by some usage terms

had become incorporated in a contract, indefinite as to time, which gave it a hard and fast meaning as to time. The effect of what was done in the Court below was to lay down that if an autumn tour was not successful the salaries of the artists must be kept up until Christmas or at any rate, until the artists began their pantomime engagements. Counsel read the summing-up of Mr. Justice Channell, and said there was no allegation of a verbal contract collateral with the legal contract.

Mr. Lush: I do not quite agree.

Lord Justice Moulton: Mr. Justice Channell seemed to have led the jury to believe that the contract was not contained wholly in writing.

Mr. Duke submitted that there had been misdirection, and that the verdict and judgment should be set aside.

Mr. Lush contended that there had been no misdirection and no miscarriage of justice. In the Court below, he said, Mr. Hicks' whole case was that there was a custom which entitled him to determine the plaintiff's engagement, on giving, as soon as he found that the tour was a failure, a fortnight's notice. Mr. Lush said his case was that, assuming that the interpretation of the terms used in the contract was for the jury to decide, the verdict was right.

Lord Justice Moulton said he thought the interpretation of the terms of the contract was in no sense a matter for the jury.

Mr. Lush: It was not the plaintiff who relied upon any custom, but the defendant.

Lord Justice Moulton: As I read the contract it meant the engagement of the plaintiff was for as long as the tour lasted.

The Master of the Rolls said there must be a new trial. There was a written contract between the parties, and it was for the Court to construe that contract. Evidence might be permissible as to the meaning of a technical term, or there might be a custom so well known that it might be treated as part of the contract, though not set out in it. In this case both sides had endeavoured to prove custom. Dealing with the questions left to the jury, his Lordship said he did not understand the propriety or the purport of the third, as the first question had been negatived. He thought the case had not been properly tried, and that the proper questions had not been put to the jury. There must be a new trial.

Lord Justice Moulton said if it was intended to prove custom, not only was the evidence in this case insufficient, but, in his opinion, no amount of evidence of the same kind would justify the jury in finding custom. A custom was really a private law, and it must be proved that it was universally known in the market, so that for a witness to say he did not know it must be the exception. As a general rule, both the persons who engaged and the persons who were engaged must know the custom, otherwise it was not a custom. In his opinion, they would be doing a great unkindness to a profession like this if they allowed loose evidence of that sort to be regarded as determining the rights of the parties. It was better they should know all the terms of their contracts, and that the terms should be put in the written contract, and not left to this loose type of understanding.

Lord Justice Farwell delivered judgment to the same effect, and a new trial was ordered. The £155 10s. paid into court was ordered to be paid out.

[See report of trial, June 8.]

FOSTER v. MARSDEN.—CLAIM FOR COMMISSION.

The case of Foster v. Marsden was before Judge Woodfall in the Westminster **26** County Court. It was a claim by Mr. Geo. Foster, agent, of Garrick Street, against Miss Amy Marsden, comedienne, for commission on engagements.

Mr. Hillberry, counsel for the plaintiff, said the amount claimed was a balance of £9 10s. Plaintiff secured for defendant Stoll tours of twenty-six weeks for 1907, 1909, and 1910. She had performed them so far and had paid commission for part of them. There was an engagement outside the contract, for the Hippodrome, Great Yarmouth, on which the charge was the usual 10 per cent. instead of the special terms of 5 per cent. under the contract for the tours.

Mr. W. Saunderson, counsel for the defendant, called Miss Marsden, who gave evidence that she obtained the Stoll tour herself.

His Honour found for the plaintiff. He took off £2 9s. for when she was ill, and gave plaintiff judgment for £8 with costs.

JASON v. DALY.—BAGGAGE MANAGER'S SECURITY."

In the West London County Court, before Sir W. Lucius Seife, Walter Jason, of **29** Charing Cross Road, W.C., sued Charles Daly for £27 10s. Mr. L. Tyfield, counsel for the plaintiff, said, in answer to an advertisement in THE STAGE, plaintiff got into communication with the defendant about a situation as baggage manager for Machin's sketches, which were going on tour after working the London music halls. Plaintiff had never received the appointment, and had not seen his money after paying it down.—In answer to his Honour, plaintiff said that the money was paid as security. Daly asked him for £30, but as he had only £27 10s. that amount was accepted. His salary was to be 30s. a week, and 10s. a week was to be repaid in consideration of the £27 10s.—His Honour said that a letter had been received at the court in which the defendant (who did not appear) offered 7s. 6d. a week in payment of the claim. When were you to start?—Plaintiff: In February last, but I never started at all, and I have not had a farthing of my money.—His Honour: Judgment for the amount claimed, payment in fourteen days, with costs.

DECEMBER.

"F. NEVILLE" CHARGED.—PREMIUMS FOR PANTOMIME ENGAGEMENTS.

At the West Bromwich Police Court, Mary Ann Sutcliffe (27), pantomime artist, **2** was charged with obtaining 5s. by false pretences from Gladys Anderson, of West Bromwich, on November 22. Gladys Anderson, of Queen Street, West Bromwich, said she wrote in answer to an advertisement in THE STAGE:—

Wanted, chorus ladies for pantomime. Few beginners may write. Photos and stamped envelopes to Neville, 51, Marcellus Road, Holloway, London. No callers.

She asked for an engagement and received a reply, signed "F. Neville," offering her an engagement at a salary of £1 per week upon payment of a fee of 5s. Witness wrote to F. Neville on November 22, enclosing a postal order for 5s., and received a letter and a con-

that engaged her to appear at a forthcoming pantomime at Darton on

June 25. Miss Wyers, of Seagull Street, West Bromwich, stated that she wrote asking for an engagement. Three days later she received a reply from the agent that defendant would agree to let her join the pantomime company at West Bromwich, at a salary of £100 and one week's notice of a fee of £100. The pantomime, it was stated in the letter, would commence on December 27. Later she wrote to "Neville," who was the agent, on October 17, and enclosed a postcard for £8 6d. In reply she received a letter and a contract. Subsequently the actress made inquiries at the West Bromwich Theatre, and found that she had not been engaged.

Evidence was given by Mr. Richard Nightingale and Mr. E. C. Jazon to the effect that they had not authorised prisoner to engage actress.

Detective-sergeant Mollart deposed that on November 24 he received a warrant for the arrest of "F. Neville," which he forwarded to Chichester. Five days later he received the prisoner into custody from the police there. Among her possessions there was a book containing a number of names, addresses, and amounts of money received. There were altogether fifty-one names, the amount of money being £190 5s. 6d. Included in the list were the names of G. Anderson £8, and E. M. Wyers 7s. 6d. At the time of her arrest defendant was living in apartments with another girl.

Prisoner now pleaded "Not guilty." She had no intention to defraud, she said, but meant to get Miss Anderson and Miss Wyers bookings at pantomimes.

The Bench said there was nothing against prisoner in the past. They wished to deal leniently with her, and she would be fined 21s., including costs, or fourteen days.

GOODSON v. ROSEN AND BLISS.—DISPUTE BETWEEN AGENTS.

In the Westminster County Court, his Honour Judge Woodfall had before him

3 the case of Goodson v. Rosen and Bliss, in which the plaintiff, Mr. Jack Goodson, a music hall agent of Cranbourne Street, sued the defendants, Messrs. Rosen and Bliss, agents, to recover the sum of £35 11s. 3d., as half-share of commission on engagements procured for an artist named Samuels.

Mr. Doughty was counsel for the plaintiff, and Mr. E. S. Lever appeared for the defence.

Mr. Bliss flatly denied ever having agreed to share commission with the plaintiff on all contracts signed by Samuels.

His Honour, in giving judgment, said he must find for the plaintiff. He had to deal with the probabilities of the case, and had come to the conclusion that the plaintiff did introduce Samuels to the defendants, and that there was a verbal agreement to share the commission on all contracts. Judgment, therefore, would be for the plaintiff for the amount claimed.

TIVOLI, MANCHESTER, LIMITED, v. "DAILY NEWS."

In the King's Bench Division, before Mr. Justice Grantham and a special jury,

3 was heard an action by the Tivoli, Manchester, Ltd., against the *Daily News*, Limited, for damages for libel. The defendants admitted that they published the libel, and the only question was one of damages.

Mr. Gill, K.C., and Mr. S. Lynch appeared for the plaintiffs, and Mr. Shearman, K.C., and Mr. Hugh Fraser for the defendants.

Mr. Gill said on February 11, 1909, the defendants in their paper published the following:—"Watch Committee Veto.—Parisienne's Turn at City Music Hall.—At the instance of the Manchester Watch Committee, in an intimation from the chief constable, Mr. R. Peacock, the star turn of which has been given at the Tivoli Music Hall, Manchester, by Mlle. Liane D'Eve, the Parisienne chanteuse, has in some of its details been modified. There is no suggestion that Mlle. Liane D'Eve's representation is one which ought not to be given. She sings, in costume, a selection of popular ditties in French, some of them witty and some of them serious, each accompanied by clever acting. At the beginning of the turn she is revealed making a living portrait in an immense gold frame. Stepping out of the frame, she goes first through a programme of songs, then steps back, and in the frame undergoes a quick change of the outer costume. It was to the kinematographic effect in colour that the authorities had taken exception. At their suggestion the quick changes now take place behind a screen."

Mr. Gill said this was an entire fabrication in so far as the allegation that the Watch Committee had intervened was concerned. The defendants had published what they purported to be an apology.

Mr. Peacock, the chief constable, said there was no truth in the statement that the Watch Committee vetoed any part of the entertainment.

Mr. Justice Grantham, in summing up, said that the statement was not a mistake but an invention. The apology was put away in a corner of the paper, where it might not attract much attention.

The jury returned a verdict for the plaintiffs, and assessed the damages at £200.

KARNO AND EDWARDS v. SPRATT.—AN ACTION FOR SLANDER.

In the Court of Appeal, the case of Karno and Edwards v. Spratt came before the

4 Master of the Rolls and Lords Justices Moulton and Farwell. It was an appeal of the plaintiffs from a judgment of Mr. Justice Channell, at the Exeter Assizes, dismissing their action against the defendant for alleged slander before a common jury.

The plaintiffs, Mr. Fred Karno and Mr. Alfred Henry Edwards, brought the action to recover damages for alleged slander from the defendant, Mr. James Spratt, and also for an injunction to restrain him from repeating the alleged slanders. It appeared that the plaintiffs owned the Hippodrome at Exeter, the defendant being the occupier of the adjoining premises. On December 12, 1908, the defendant, it was alleged, complained to the superintendent of the Exeter Fire Brigade before the door porter of the Hippodrome, a police-constable, and the manager of the hall and others, that a fire had been caused in his premises by reason of defective lighting arrangements in the Hippodrome, and also stated that the Hippodrome was not safe for the public, and ought to be shut up. It was also alleged that he made other statements which bore the innuendo that the plaintiffs had been guilty of negligence in the conduct of the music-hall. The defence was a general denial. At the trial, upon the direction of the judge, the jury returned a verdict for the defendant, his lordship ruling that the words

complained of were not actionable without proof of special damage. Hence the present appeal.

Mr. Clavell Salter, K.C., and Mr. G. H. Head (instructed by Messrs. Freeman, Haynes, and Co.) appeared for the appellants; Mr. Hawke (instructed by Messrs. Kenneth Brown, Baker, and Co.) represented the respondent.

In the result, their Lordships dismissed the appeal with costs, holding that it was out of time.

CARLTON v. WATSON—BREACH OF CONTRACT—THEATRE NOT READY TO OPEN.

This action was brought in the King's Bench Division of the High Court of Justice in Ireland. The plaintiff claimed £200 damages for breach of contract dated March 29, 1909, between the defendant, Mr. F. Wentworth Mariott Watson, who was described in the agreement as the sole proprietor and patentee of the Queen's Theatre, Dublin, and Mr. Stanley Carlton, a touring manager. The agreement was that Mr. Carlton should provide for the appearance of his company in the Queen's, Dublin, for six nights and one matinée, commencing September 20, and terminating September 25, 1909, and that the piece which should be performed was to be *Her Life in London*. Mr. Watson was unable to open the theatre, which had been recently rebuilt, until September 27, 1909, and consequently was unable to fulfil his agreement with Mr. Stanley Carlton.

The case was heard before Mr. Justice Gibson without a jury, and the following counsel appeared:—Mr. S. L. Brown, K.C., and Mr. A. V. Matheson (instructed by Messrs. Hamilton and Craig, solicitors, Dublin, as agents for Mr. Thomas R. Dootson, solicitor) for the plaintiff, and Mr. R. F. Hennessy, K.C., and Mr. W. Q. Murphy (instructed by Mr. David Dunne, solicitor, Dublin) for the defendant.

There was a clause in the agreement which provided that in the event of the theatre being unable to open through fire, death in Royal Family, or from any other cause whatsoever, that the agreement should be null and void, and the judge, after considering his judgment, decided that the cause which prevented the theatre from being opened was that the Letters Patent were not obtained until September 25 or 27, 1909, and that that was not a cause contemplated by the parties when signing the agreement, and that consequently Mr. Stanley Carlton was entitled to judgment against Mr. Watson for £75 damages and costs.

STROHBACH v. MACNAUGHTEN.—A NEW TRIAL ORDERED.

In the Divisional Court, before Mr. Justice Darling and Mr. Justice Phillimore, the case of Strohbach v. Macnaughten came before the Court on the defendant's appeal from a decision of Judge Bacon at Bloomsbury County Court.

The plaintiffs, Carl Strohbach and Franz Wiedman, sued Mr. Frank Macnaughten to recover £60, being four weeks' salary, contending that they were not permitted to perform at the halls for which they were engaged. The defense was that they were offered the option of playing at other halls on each of the four weeks at the same salary.

Judge Bacon found for the plaintiffs for the amount claimed on the ground that although in Mr. Askwith's Award there was a provision that artists might be transferred from one hall to another, it was expressly stipulated that

that could be done only with their consent, which in this case had not been obtained.

Mr. Montague Lush, K.C., and Mr. Martin O'Connor appeared for the appellant, and Mr. C. Doughty appeared for the respondents.

Their lordships upheld the decision of Judge Bacon in favour of the plaintiffs, but sent the case back for a new trial on the question of damages only, expressing the opinion that the plaintiffs were entitled to more than merely nominal damages, but not to the full four weeks' salary. They threw out the suggestion that the parties should come to terms instead of having the case tried over again.

No costs in the appeal were allowed.
[See report, May 17.]

HART v. MIGNON—CLAIM FOR COMMISSION.—INFANTS AND BENEFICIAL CONTRACTS.

Before His Honour Judge Emden, at the Lambeth County Court, David Hart, 9 Brixton Road, variety agent, sued Miss Mabel Mignon to recover £4 1ds. alleged to be due for commission upon engagements.

Counsel said in the early part of 1909 defendant was engaged at the Empress, Brixton, at a nominal salary of £2 a week by Mr. Grimes, who gave her the chance of showing her ability. Defendant signed a contract with plaintiff, making the latter her agent, and plaintiff found her engagements covering three years at salaries from £4 to £8 a week. Apparently all went well until subsequently defendant met Mr. Day, a rival agent. Defendant wrote on July 13 that she had placed her business into the hands of Mr. Day.

With regard to a statement by the defence that the defendant was an infant at the time of the signing of the contract, counsel contended that the contract was beneficial to the defendant.

In the defence it was urged that defendant could now command better engagements than those for which plaintiff had contracted, and that she was not bound by an agreement that was not to her advantage.

His Honour dismissed the action, with costs.

THE OXFORD, LIMITED, v. WADE (ROBEY).

In the Chancery Division, before Mr. Justice Joyce, an application was made by the 11 Oxford, Limited, for an injunction to restrain Mr. George Robey from performing at the Empire, Leicester Square, or any other places of entertainment within one mile of the Oxford, except the Tivoli, in alleged contravention of an agreement.

Under the contract in question Mr. Robey was to perform at three halls a night at a salary of £120 a week.

The defence was that the agreement was a personal contract with the late Mr. Adney Payne, and that it terminated on the death of that gentleman.

Mr. Younger, K.C., and Mr. Maughan appeared for the company, and Mr. Simon, K.C., M.P., and Mr. McCardle for Mr. Robey.

His lordship said that in form the document was a most extraordinary one. Nothing would induce him to stop Mr. Robey exercising his profession unless it was clear beyond all reasonable doubt that he had contracted not to do what it was now sought to restrain him from doing. Not only did he not find any such clear contract, but in his lordship's opinion on the death of Mr. Payne the agreement was no longer workable. The application was accordingly dismissed.

FRANCIS AND THORNE v. MACNAGHTEN.

In the King's Bench Division, before Mr. Justice Clapdale, an action was brought by Miss Ada Francis, of 28, Lyndhurst Hotel, Piccadilly, and Mr. George Tyrrell Thorne, of 11, Cavendish Mansions, against the Surrey Vaudeville Theatre, Ltd., to recover damages for breach of a contract. The claim amounted to £15 artists' salary, and damages. Mr. J. M. Doherty and Mr. Woolf appeared for plaintiffs, and Mr. McCall and Mr. Mattie O'Connor were for the defence.

Miss Ada Francis was first called, and in answer to Mr. A. H. Woolf said some two and a half years ago she was singing a song called "The Suffragette," and this was subsequently elaborated by Mr. Thorne into a sketch. This sketch was booked by Mr. Claxton, an agent, for the Surrey. The performance at the matinée at the Surrey was moderately successful. Later, Mr. Frank Baugh told them they were not to appear that night. Witness said she "could not accept" this, and Mr. Baugh replied he would have no man on his stage who used the expression "Gawd blimey." Witness was on the stage during the whole time, and was absolutely sure that expression was not used. What Mr. Thorne did say was: "Oh, blimey, ain't I goin' it?" His part was that of a low comedy policeman, and such an expression was therefore justifiable.

Mr. McCall at this stage said if plaintiff were entitled to damages at all, the sum was strictly limited to one week's salary, £15.

Mr. Woolf: In assessing damages it is competent for the jury to take into consideration all surrounding circumstances. My submission is that ~~over~~ and above the £15 we are entitled to nominal damages for breach of contract.

The Judge: What are your special damages?

Counsel: £15 for salary and costs of rehearsals.

The Judge: Rehearsals for what?

Counsel: For the sketch.

The Judge: You produce at the theatre for one week; you are going to get £15. You are not permitted to perform. Your damage is £15.

Counsel: That is only loss irrespective of the breach for which we are intended to get nominal damages.

The Judge: Nominal damages are a farthing.

Counsel: They may be a farthing or they may be £50. We have lost reputation and the chance of getting further engagements. We have been prejudiced by this breach of contract.

The Judge: Too remote. You may have a farthing damages.

Counsel: Does your lordship hold we can only be entitled to £15?

The Judge: On these facts.

Mr. George Tyrrell Thorne, of 11, Cavendish Mansions, stated that he wrote the sketch in question. He played the part of the policeman at the Surrey on January 18. The allegation that he then used a blasphemous expression was ~~ridiculed~~.

Other evidence was given to the effect that the words were not used.

This concluded the case for the plaintiffs.

Mr. McCall reminded counsel for plaintiffs that they had undertaken to call Mr. Claxton, an agent.

Mr. Thomas Claxton, a music hall variety artist, was accordingly called, and said he obtained for plaintiff the engagement at the Surrey. After the first performance he was approached by complaints with regard to the manager's refusal to allow them to per-

form. Witness drafted out a letter, but did not send it. There was no necessity after a conversation he had with Mr. Baugh over the telephone before posting it.

In cross-examination, witness said the licensing authorities were extremely particular with regard to vulgar or blasphemous words on the stage, and so were managers. He told Mr. Baugh, when arranging the engagement, there was nothing objectionable in the sketch, but Mr. Baugh had satisfied him the words complained of were used. The manager also assured him that the words, "Gawd blimey" were used.

For the defence, Mr. Frederick Baugh, general manager to the defendant company, was first called. He stated that directly Mr. Thorne came upon the stage he looked at the group of ladies, and then at the audience, and then exclaimed: "Oh, Gawd blimey. A nice lot!" He must have been heard all over the house.

Mr. D. C. Cockran, manager of the Surrey Theatre, corroborated as to the use of the phrase objected to. In cross-examination, he said the sketch created a good deal of applause, but it was all ironical. He himself assisted to eject twenty people. Never in all his experience had he heard such a pandemonium. It started on Mr. Thorne exclaiming, "Oh, Gawd blimey," and continued at intervals throughout the performance. When the curtain fell it "burst out." Witness never had such an experience in his life, and did not want another. If the County Council inspector had called in at the time it would have been a serious matter for him (witness).

P.C. 200 L—on duty in the gallery—said there was an uproar in the gallery immediately Mr. Thorne used the words, "Gawd blimey, what a nice lot!" Everybody shouted, "Gawd blimey," and witness assisted to eject several people as the disturbance was being quelled. Witness admitted that in his employment as a constable he certainly did hear much stronger language.

Mr. John Johnson, another variety agent, said the words used by Mr. Thorne "produced commotion and tumult."

The stage manager and an attendant corroborated the evidence that the words complained of were used, and agreed that a great noise ensued.

The judge, in summing up, said the only question for the jury to decide was with regard to the claim for £15. That would depend upon their decision as to whether the words objected to were in fact used or not. If they were used, admittedly defendant was justified in refusing any further dealing with plaintiffs.

Without leaving the box, the jury found for the defendant, and judgment with costs was entered accordingly.

O'GORMAN v. HIBBERT LIBEL ACTION.—VERDICT FOR PLAINTIFF.—DAMAGES £100.

In the Lord Chief Justice's Court, before the Lord Chief Justice and a special jury, 15 the case of O'Gorman v. Hibbert and others came on for hearing. This case was an action for alleged libel, and the plaintiff was represented by Mr. Marshall Hall, K.C., and Mr. Charles Doughty, and the defendants by Mr. C. F. Gill, K.C., and Mr. Walter Payne.

Mr. Hall, in opening, said the plaintiff, Mr. Joe O'Gorman, was a well-known music hall artist. The defendants were Mr. Henry Geo. Hibbert, of The Music Hall and Theatre

Review, and Messrs. Harris and Sons, printers of the paper. On January 8 of 1909 an issue of the *Music Hall* came out, and on page 22, in the most prominent type and in the most prominent form, appeared this:—"Agents and Artists.—The Executive Committee of the V.A.F. object to the following clause being submitted to arbitration: 'No person shall be an agent and artist at the same time.' Why?" This advertisement was inserted by the agents and paid for by the Variety Agents' Association. In another part of the paper there appeared the libel complained of. The article said: "The Federation decline to allow this question to be considered by the arbitrator at all. It is impossible to be under a misapprehension on this point—the intention is to exclude a particular person from the risk of impairing handsome emoluments." That person referred to, said counsel, was Mr. O'Gorman. "An artist becomes an agent, we should say, because he sees the prospect of earning more money than falls to his lot as an artist. Allowing the agents to habitually earn even the most princely sums that the imaginative writer has accredited them with of late, they still fall short of the incomes of first-class artists. Therefore it is not likely that any first-class artist should desire to become an agent. It is the man who has wholly or half failed as an artist, and who desires to pick up another trade. . . . And, surely to goodness, if rumour be true, the gentleman involved is so monstrously rewarded for his exertions in agency that he should never have the effrontery to attempt his always mediocre performances again. When you have made sure of a case of champagne, why hold out your hand for an additional two-penn'orth of Irish? As an agent we are assured he is excellent; as an artist, we assure him he never will be missed."

The Lord Chief Justice, in summing up, said the question the jury had to consider was: Was the article fair comment or had the limits of fair comment been exceeded? Was it fair comment or could malice be read between the lines? The plaintiff had used strong language, therefore he must not complain of strong language on the part of others. Due allowance must be made for irritating speeches by the plaintiff, and, on the other hand, they must ask themselves the question, was the comment fair? The speeches referred to for the agents generally, and the article did not go for artists generally, but for one particular artist.

The jury, after a short absence, returned a verdict for plaintiff for £100 damages and costs.

NEILSON v. HORNIMAN AND OTHERS.—
QUESTION OF LICENSE OR ASSIGNMENT.

In the Court of Appeal, before the Master of the Rolls and Lords Justices Moulton and Farwell, the case of Neilson v. Horniman and others, which was the appeal of the plaintiff, Mr. Harold Neilson, from a judgment of Mr. Justice Ridley, was heard.

The plaintiff's case was that Messrs. Heinemann were the owners of the copyright in question, and in June, 1908, he had granted to him as sole licensee the sole right of representation of the play, except in London and the suburbs, for twelve months. The plaintiff alleged that the defendant, Miss Horniman, had produced the play at the Gaiety, Manchester, on December 17, 1908, without his license, Mr. Leigh Lavel (another defendant) being manager and proprietor of the company which gave the representation.

Mr. Morton-Smith appeared for the appellant, and Mr. Arthur Powell, K.C., and Mr. Dehn for the respondents.

Mr. Morton-Smith, on behalf of the appellant, said that the learned judge had held that the plaintiff could not sue in his own name without joining Messrs. Heinemann, through whom the plaintiff derived his title.

The Master of the Rolls said it was not open to the Court to decide the case differently from Mr. Justice Ridley. The case of Heap v. Hartley had decided that there was a difference between a license and an assignment. It had also been held that this principle applied to copyright. This decision was perfectly right.

In the result their lordships dismissed the appeal with costs, holding that the plaintiff as licensee could not sue in his own name.

[See report of case, June 28.]

CATTANEO v. HIPPODROME, NOTTINGHAM, AND OTHERS.—PERSONALITY OF A TROUPE.

In the Westminster County Court, his Honour Judge Woodfall had before him the case 16 of Cattaneo v. The Hippodrome, Nottingham; the Hippodrome, Sheffield, and the Pavilion, Newcastle, in which the plaintiff, Mr. Max Cattaneo, sued the defendants for damages for breach of contract to allow his troupe to appear at the respective houses in pursuance of a contract entered into with Messrs. Barrasford.

Mr. Doughty, instructed by Messrs. Jesop and Priestly, was counsel for the plaintiff, and Mr. Turner appeared for the defence.

Mr. Doughty said the dispute arose in connection with six contracts which the plaintiff entered into through Messrs. Barrasford to play his troupe at the Hippodrome, Nottingham; the Hippodrome, Sheffield; and the Pavilion, Newcastle, at a salary of £30 a week in each case. The contracts were signed by Thos. Barrasford, and were for 1909 and 1910. Early in 1909, however, three members of the plaintiff's troupe left him, but he filled their places with others who were at any rate as good, and possibly better, because he had to pay them a higher salary. On September 20 last the bill matter was sent in to the theatres in question, but it was returned by Mr. W. Collins, the manager of the Sheffield Hippodrome, together with a letter to the effect that, owing to the changes which had been made in the plaintiff's troupe, all contracts which had been made through Messrs. Barrasford were to be considered as at an end. The result of that was that the plaintiff had up to now lost the sum of £60, and had not been able to fill in his vacant dates for the next year. He (counsel) did not dispute that there had been changes in the plaintiff's troupe, but he submitted that the defendants were not entitled to put an end to his contracts without giving him the opportunity of showing that the troupe in question was quite as good, if not better, than the one which he agreed to supply.

Mr. Max Cattaneo gave evidence bearing out his counsel's statements.

For the defence Mr. Maroney was called, and said he was the stage manager at the Hippodrome, Keighley, where the plaintiff's troupe was engaged. In his opinion Summers, who was one of those discharged, was the life and soul of the show. From his point of view he would not have employed the troupe without Summers.

Mr. Cartwright and Mr. Summers also gave evidence.

His Honour said he thought the plaintiff was entitled to judgment. The defendant's case was that the plaintiff had taken out the best artist, and therefore they were not liable. He (the judge) had no evidence before him to show that the troupe which the plaintiff tendered was not as good as that which existed when the contract was made—in fact, there was evidence to the contrary. He had come to the conclusion that the defendants were not justified in putting an end to the contracts, and that the show which the plaintiff tendered to them was quite as good as he had agreed to give. He therefore found for the plaintiff, and awarded him £22 10s. in respect of the Nottingham contract, £22 10s. in respect of Newcastle, and £7 7s. in respect of Sheffield. Judgment therefore would be for that amount, with costs.

COLLES v. MAUGHAM.—CLAIM FOR COMMISSION FOR PLACING "THE EXPLORER."

In the King's Bench Division, before Mr. Justice Channell and a special jury. Mr. **20** W. M. Colles, literary and dramatic adviser and agent, carrying on business as "The Authors' Syndicate," sued Mr. W. Somerset Maugham for commission with respect to the "placing" of *The Explorer*.

Mr. Eldon Bankes, K.C., and Mr. Hugh Fraser appeared for the plaintiff, and Mr. M. Lush, K.C., and Mr. G. Wallace represented the defendant.

Mr. Bankes said the play was accepted by Mr. Lewis Waller. The plaintiff put his case in two ways—(1) If he placed the play it should be upon the terms that he received 10 per cent. of the returns and out-of-pocket expenses; and (2) he said that in April, 1904, after he had made considerable way with Mr. Waller, Mr. Maugham took the play out of his hands. He claimed a reasonable sum up to the time it was withdrawn from his agency.

The jury returned a verdict for the plaintiff finding that his commission should be 5 per cent. on past and future transactions in connection with *The Explorer* on behalf of Mr. Maugham.

His lordship gave judgment for the plaintiff for £21 10s., and granted a declaration that the plaintiff was entitled to commission in the future.

ROBINS v. ANGLESS.—CLAIM FOR SALARY.

At the Southend County Court, on Thursday, before his Honour Judge Tindal Atkins. **21** Son, George Robins, public entertainer, Salisbury Road, Wimbledon, sued Mr. H. E. Angless, keeper of the Pier Pavilion and Pier Hill bandstand, Southend, for £22 16s. wages alleged to be due under a contract. There was a counter-claim for £45 for damages for alleged breach of contract.

Mr. A. A. Whitehouse was for plaintiff; Mr. W. G. Schwab for defendant.

The claims had reference to an engagement made by the defendant of the plaintiff's concert party, known as the "Pick-Me-Ups," at the Pier Hill bandstand for six months, and its subsequent cancelling after the party had played for some time.

Judgment was given for the plaintiff on claim and counter-claim.

FIONI v. LUCAS.—CLAIM FOR COMMISSION.

In the Liverpool County Court, James Fioni, aged 21, Norton Street, Liverpool. **21** sued Edward H. Lucas and Mary E. Lucas, music hall artists, to recover £5 10s. commission.

Mr. Pemberton (Messrs. Nicholson and Pemberton) appeared for plaintiff, whose case was that the money was owing to him in respect of his commission at 10 per cent. on engagements he had obtained for defendants in 1907 at the York Empire, and at the Gloucester and Porth Palaces in March and April of 1908. The salaries were £15 for the York engagement and £20 for each of the two others.

The male defendant contended that he had booked the York engagement himself.

His Honour Judge Thomas gave judgment in favour of plaintiff for £4.

ARNOLD v. JOSEPH.—CLAIM FOR COMMISSION.

In the Liverpool County Court, John Arnold, an agent, sued Harry Joseph, proprietor **21** of a pantomime company, on a claim for £6 13s. commission.

Plaintiff, for whom Mr. W. Madden (instructed by Mr. R. Barrow Sicree) appeared, claimed that he had effected on Joseph's behalf the booking of a pantomime called *Robinson Crusoe* at the Muncaster, Bootle, last season, and at the ordinary rates of commission was entitled to £6 13s. from Joseph.

For the defendant, on whose behalf Mr. Pemberton appeared, it was contended that it was through Mr. Fioni he had secured the engagement at the Muncaster, and that he had paid Mr. Fioni the commission.

His Honour said he was of opinion there had been a contract with Mr. Arnold and a promise to pay him his commission, and there would be judgment for plaintiff for the amount.

R. B. JARVIS SENTENCED.—FALSE PRETENCES.

At the Leicestershire Borough Police Court, Reginald Basil Jarvis (23), described as a **24** music hall artist, of 43, Evington Park Road, was charged on a warrant with obtaining by false pretences, from Henry Turland, two bills of the value of 6d., the property of William Catlin, with intent to cheat and defraud, on or about December 6.

Prisoner chose to be dealt with summarily, and pleaded guilty.

Mr. J. T. Hincks, who appeared for Mr. Catlin, explained that prisoner, under the heading of Catlin's Pierrots, advertised for artists. It was stated that he had had fifty or sixty replies to the advertisement, and had been engaging artists from all over the country in Mr. Catlin's name. They also found that he had been round to the places where Mr. Catlin's bills were shown, including Mr. Catlin's own photograph, collecting them, saying he was authorised to do so. He actually took a hall at Ashby, and used the bills he had stolen for advertising his show. Steps were taken to stop him, and then Mr. Catlin got a wire saying that the artists at Ashby were stranded there with no money, and could not get back again. Prisoner was not quite the innocent person he had represented himself to be, for he was brought up at Liverpool Police Court on July 31, 1908, on three charges of obtaining things by false pretences, and sentenced to a day's imprisonment on each; in September of the same year he was found guilty of false pretences at Clerkenwell Police Court, and sentenced to three months' hard labour, while on March 3, 1908, he was convicted of forgery at the Central Criminal Court and sentenced to fifteen months.

The Chairman said it was about as bare-faced and impudent and cruel a fraud as could well be perpetrated. He would be sentenced to three months' hard labour.

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Neilson	Horniman and others	June 28 and December 16	Alleged infringement. Question of license or assignment
Neville	Bruce	June 7	Claim for money lent
Noel	Macnaghten	October 21	Claim for salary: Playing by deputy
Norton	Bolam	October 26	Alleged breach of contract
Ocean Accident and Guarantee Corporation, Ltd.	Kiernan	April 28	Alleged fraudulent misrepresentation
O'Gorman	Hibbert and others	December 15	Libel
Oxford, Ltd.	Wade (Robey)	December 11	Application for injunction
Palace Theatre, Ltd.	Clensy	October 22	Application for injunction
Performer	Bailey	June 24	Claim for money, with counterclaim
Poole's Theatres, Ltd.	Grozian	March 18	Liquidated damages
Pepper	Lawrence	June 30	Claim for salary
Richards, Burney, and Co.	Rudd	January 7	Breach of contract
Rihill	Ashton and Mitchell	October 28	Claim for salary
Robertson	Græggen	February 12	Misrepresentation
Robey	Waldon	January 12 and February 4	Breach of contract
Robins	Anglees	December 21	Claim for salary
Robinson	Great Southern and Western Railway, Ireland	July 6	Claim for damages for alleged carelessness
Rosen and Bliss	Bradi-hawke	May 18	Claim for commission
Rosen and Bliss	Watson	October 29	Claim for money alleged to be owing
Ross	Fioni	March 11	Claim for damages for injuries
Rushbrook	Grimsby Palace	January 25	Employers' Liability Act: Question of stage manager a workman
Schultz	Amasis, Ltd., and Fenn	January 14 and May 17	Alleged infringement of copyright
Shiels	Hackney and Shepherd's Bush Empires	April 22 and October 29	Claim for damages for injuries
Smith	Wilde, Willie, and West	April 1	Claim for commission

INDEX TO LEGAL CASES—*Continued.*

Plaintiff.	Defendant.	Date.	Nature of Case.
Smith	Dangerfield	March 5, October 25 and 30	Alleged libel
Spencer.....	Dare.....	April 6.....	Claim for salary. Question of a "workman"
Strobach and Wiedman	Macnaghten	May 17 and December 8	Breach of contract: Transferring artists
Storey	Cameron	February 19	Breach of contract
Thackeray	Encore, Ltd.	July 21	Alleged libel
Tivoli, Manchester, Ltd.	Daily News	December 3	Libel
United County Theatres	Durrant and others..	February 15 and June 29	Libel
United County Theatres	Fergusson	July 8	Breach of contract
United County Theatres	Duprez	June 8 and November 2	Breach of contract
Variety Theatres Consolidated	Tate	July 10	Injunction
Vokes.....	Phillips	May 18	Claim for salary
Walford	Altman	February 1	Claim for rent
Wallis	Russell	June 14	Claim for salary
Warner	Tortajada	June 18	Claim for commission
Warren	Nation	March 4	Payment for work done
Webster	Harrison	November 22	An understudy's dresses
Welch	Redford	April 15	Alleged breach of contract
West	Bell	June 18	Detention of MS.
Whyte	Watts	February 4	Payment for goods supplied
Wigan Entertainments Co.	Baines	November 9	Alleged breach of contract
Windsor	Waldorf Theatre, Ltd.	April 6	Workmen's compensation
Wright	Stewart	May 10	Claim for salary
Zahl	Sylvester	April 27	Breach of contract

PROSECUTIONS.

Name.	Date.	Nature of Case.
Cameron	February 15	Fraud
Cole	January 5	Pirated music
Coliseum Syndicate, Ltd.	May 6 and October 14	Stage plays in a music hall
Craig	February 15 and March 10	Fraud
Desborough	October 25	An entertainment lottery
Esmonde	February 24	Alleged false pretences
Gilmore	July 29	Smoking in a theatre
Grant	July 9	Kinematograph entertainment with music
Jarvis	December 24	Fraud
Hallinan	September 10	Kinematograph entertainment with music
Hart	February 11	Question of theatre queues as an obstruction
Hartley	July 19	Fraud
Hippodrome (London)	November 9	Stage plays in music halls
Hoskins	March 22	Embezzlement
King	August 2	"Hoop-la" a game of chance
Kremple	November 8	Question of licensing authority
McCarthy	June 2	Employment of children
Macnaghten and others	January 18	Selling intoxicating liquors after hours
Martin	April 22	Pirated music
Mechanics' Institute, Horsford	May 25	Revoking a license
Morrison	November 22	Stage plays in an unlicensed building
Penny	June 24	Kinematograph exhibition and the Public Health Act, 1890
Redfern	July 6	Overcrowding in theatres
Schlossal	February 19	Children on the stage
Sutcliffe (Neville)	December 2	Fraud
Taylor	March 31	Embezzlement
Taylor	April 22	Pirated music
Veo	July 14	Fraud
Weisker	July 29	Regulations for safety in theatres
West	October 11	Stage plays in an unlicensed building
Wright	February 11	False pretences

IN THE BANKRUPTCY COURTS.

JANUARY.

MR. RALPH LE BUTT.

Ralph Le Butt, of 98, Biddulph Mansions, Eggin Avenue, W., appeared at the London Bankruptcy Court, before Mr. Registrar Brougham for his public examination. The gross liabilities amounted to £610 6s. 6d., of which £622 7s. 6d. was expected to rank for dividend. Among his liabilities was one for printing in connection with his theatrical ventures, and which, he declared, was one of the chief causes of his bankruptcy. The assets were estimated at £317 1s., the deficiency being £315 6s. 6d. His examination was concluded.

FEBRUARY.

MR. C. R. COLLINS.

At Warwick Bankruptcy Court C. R. Collins came up for public examination. The **26** estimated deficiency was £338 14s. 5d. Debtor commenced business as a grocer in Brighton. In 1907 he became a theatrical manager in Altringham, Cheshire. He was now working as a hawker of hardware. The examination was closed.

MARCH.

THE CAMBERWELL PALACE OF VARIETIES, LIMITED.

Mr. Justice Swinfen Eady, in the Companies Winding-up Court, made an order for the winding-up of the Camberwell Palace of Varieties, Limited, which was formed to carry on a music hall and licensed premises at Camberwell.

His Lordship, in making the order, directed the petition to be amended to make it appear that the petitioners were shareholders of the company.

MR. G. KING MORGAN.

The public examination of Geo. King Morgan, theatrical agent, residing at Olympia Mansions, Kensington, came before the Registrar at the London Bankruptcy Court. The debtor's liabilities amounted to £1,331, and he had no assets.—The examination was concluded.

MR. CHAS. BIGNELL.

The first meeting of creditors in the case of Charles Bignell, comedian, was called at the London Bankruptcy Court. The liabilities were put down at £334 10s. 7d., and the assets nil. There were no creditors

present, and only two proofs for small amounts had been sworn. He had no proposition to make, and his affairs were left in the hands of the Official Receiver.

APRIL.

WALDORF PRODUCTIONS, LIMITED.

The first meeting of creditors and shareholders in the matter of the Waldorf Productions, Limited, of the Waldorf Theatre, Aldwych, W.C., was held at 33, Carey Street, W.C. There was not a quorum present at either meeting, and the matter was therefore adjourned. The observations of the Official Receiver showed sixty-three unsecured creditors for £4,257, and preferential creditors for £1,439, while the assets were put at £408 16s. 11d. Of these assets £323 was cash at the bank, while the scenery was estimated to produce £50 and the furniture £35. The estimated deficiency, subject to the cost of liquidation, was £5,278, and the total deficiency in the case of shareholders was £14,528. The unsecured creditors included claims by Mr. Dance for £2,260, rent paid in advance, and by Mr. H. R. Smith for £526, payments made on behalf of the company. The preferential creditors were for rates, water rate, and income-tax. The salaries of all the artists engaged were paid in full, £1,000 having been subscribed for the purpose by Mr. H. Smith, who agreed to take in exchange preferential shares of the company.

MR. A. AUSTIN LEIGH.

At the London Bankruptcy Court, Anthony Leigh Austin, of 67, Denbigh Street, **19** Pimlico, actor and theatrical manager, appeared for his public examination. In reply to the Official Receiver, debtor said his insolvency was due to loss in connection with the touring companies, and also in preparing for the production of a number of plays which it was his intention to take round the world. This latter scheme had failed. His loss in the production of touring plays in the provinces between November 5, 1906 (when he had about £200 more than he owed), and December, 1907, had been £598. His loss on the proposed tour of the world, which never started, was £620. He first realised he was insolvent in February, 1908. Debtor denied he was insolvent in August, 1907. Eventually the examination was adjourned.

MR. FRED ZOLA.

At the London Bankruptcy Court, Fred W. Briant, of 38, Hackford Road, Brixton, **19** music hall artist, professionally known as Fred Zola, appeared for his public examination. The statement of affairs showed

gross liabilities amounting to £228 15s. 2d., and there were seventeen unsecured creditors for £190, while the assets were nil.—The examination was closed.

MR. BILLY M'CLANE.

The examination in bankruptcy of Billy M'Clane was held. The debtor, a music hall artist, came to England in July, 1904. He filed his own petition, attributing his insolvency to the break up, in December, 1907, of a troupe of comedians of which he was a member and a manager, to his inability to obtain other engagements since, and to other causes.

The examination was closed, the debts being stated at £342 12s., and assets nil.

JUNE.

THE PLYMOUTH THEATRES.

The first meeting of creditors of the Royal and Grand Theatres, Plymouth, Limited, 2 was held at Plymouth, the concerns being in liquidation under the Companies (Winding-Up) Acts. The debts to unsecured creditors were roughly estimated to amount to £3,200, and there were no assets apart from those held by the Law Guarantee Society. This society was now carrying on the theatre. There were only four creditors present, and without discussion the matter was left in the hands of the Official Receiver. At the subsequent meeting of shareholders there was not a quorum present, and the matter was formally adjourned for a fortnight.

MR. A. W. COTTON.

The first meeting of creditors of Albert Wilfred Cotton, theatrical manager, 8 was held at the London Bankruptcy Court.

The Official Receiver remarked that he had not surrendered, and was believed to be in South Africa. Consequently there was no statement of affairs, but proofs had been lodged representing debts amounting to £1,066, and there were apparently no assets. A claim had been made by the debtor's brother to all the effects at a residence called Frieswood, Dorset, where the debtor had lived. The Official Receiver had taken possession there, but on the brother's claim he went out. Mrs. Mary Otton, professionally known as Ada Reeve, held the leasehold of the premises. The matter was adjourned *sine die*.

MR. C. E. HAMILTON.

In the Bankruptcy Court, before Mr. Registrar Hope, at a sitting held for the 10 public examination of Charles Edward Hamilton, accounts had been filed showing liabilities £2,944, and no available assets. The examination was concluded.

JULY.

MR. HENRY FORD.

In the Court of Bankruptcy an application for discharge was made, before Mr. 1 Registrar Hope, by Henry Ford, who, it was reported, in 1905 bought land at Clacton-on-Sea, and thereon erected a place of entertainment, which he styled the Palace by

the Sea. The cost from first to last was about £36,600, of which about £20,000 was borrowed on security, and the debtor estimated his direct loss at £17,000 and his indirect loss at £5,000 in connection with the palace. He filed his petition in November, 1908, estimating his liabilities at £1,070, and it appears that the assets have realised £10.

A charge of rash and hazardous speculation was preferred by the Official Receiver, but

Mr. Hannaway, who attended on the debtor's behalf, stated that he had a very considerable sum at his command when he embarked on the Clacton Palace venture.

In the circumstances, his Honour granted the discharge subject to a judgment for £200, it being stated that £100 of the amount would be paid within a fortnight.

MRS. WHYTAL.

At the London Bankruptcy Court, before Mr. Registrar Hope, the public examination

6 was appointed to be held under the failure re Mary Adelaide Whytal, of 7, Craven Mansions, Craven Terrace, Lancaster Gate, late of 25, Lexham Gardens, Kensington, W., actress and theatrical manageress. The statement of affairs filed by the debtor disclosed gross liabilities to unsecured creditors amounting to £367 19s. 5d., and assets nil.—The examination was ordered to be closed.

MR. HUBERT CARTER.

The public examination of Hubert Edward Carter, theatrical manager, took place

7 at the London Bankruptcy Court. The liabilities were £1,565, and the assets amounted to £110.—The examination was concluded.

MR. MURRAY CARSON.

Mr. Samuel Murray Carson was before the Registrar at the Croydon Bankruptcy

15 Court for adjourned public examination. Witness said he had been an actor for twenty-five years. He had written a good many plays, the one considerable success of which was *Rosemary*. He attributed his failure to an action brought by Mr. Sprague, the architect, in connection with plans for a theatre on the site where the Aldwych now stands. The action was compromised for £2,000, and it was for that sum that Mr. Sprague made him bankrupt. The liabilities were estimated at £3,273, and his assets were stated to be a gold ring and a sovereign. The examination was formally adjourned.

MR. R. A. P. WILLIAMS.

Sheriff Campbell Smith issued at Dundee his judgment in an action by the Coatbridge

27 Theatre Company, Limited, Glasgow, against R. A. P. Williams for £100 damages for the failure of defendant to produce the pantomime *Robinson Crusoe* at the Royal, Coatbridge, during the last week of 1908. Defendant maintained that the alleged agreement was not a probative document, and that defendant's interest in the pantomime was taken over from him by his wife in the beginning of November, 1908. The Sheriff, in dismissing the action, and decreeing against plaintiff for three guineas of modified expenses, holds the contract founded on was too vague to be actually carried out or too unintelligible to justify an action of damages for failure to carry it out.

MR. LAWRENCE BROUH.

The public examination was held at the London Bankruptcy Court of Mr. Lawrence Brough, who had failed with a deficiency

31 of £1,200.

The debtor stated that he had been an actor for many years, and that during the past ten years he had had theatrical companies touring in Great Britain and Ireland. The failure was caused by loss on the production of plays and by law costs and expenses incurred in connection with an action brought against him by Mr. Charles Frohman to recover the balance of the purchase price of *Don Quixote*, etc., after a play called *The Devoted*.

AUGUST.

MR. JOHN WELLESLEY LYNN.

At the offices of the Official Receiver for the Bradford district the first meeting of **19** creditors was held under the failure *re* John Wellesley Lynn, of 119, Fielding Road, Bedford Park, W., actor and entertainer. The total liabilities expected to rank against the estate for dividend amounted to £730 4s., against estimated assets amounting to £105, thus leaving a deficiency of £625 4s. The estate was left in the hands of the Official Receiver.

SEPTEMBER.

MR. LESLIE HIBBERD.

At Easter the first meeting was held of the creditors of Leslie Hibberd (lately trading as Leslie Herbert), formerly concert agent, of 36A, New Cavendish Street, London. The statement of affairs showed liabilities £1,564 and assets £260. The examination was adjourned.

MR. STANLEY HOPE.

The public examination of Ernest Claude Lyons, theatrical manager, professionally known as Stanley Hope, and now resident in Jersey, was held at the London Bankruptcy Court. The statement of affairs showed that the liabilities were £765 19s. 10d., the whole of which was due to two firms for printing in connection with theatrical enterprises. There were no assets. The examination was concluded.

OCTOBER.

MR. AND MRS. JOHN BARKER.

First meetings of creditors were held in Norwich in the cases of John Barker, and **6** of his wife, Annie Barker, showman and show proprietress, of the Fair Ground, Harwich, Essex, and late of King's Lynn, Nor-

folk. The statement of affairs of John Barker showed liabilities £2,227 18s., with no assets. In the case of Mrs. Barker, the gross liabilities were put at £547 18s., of which £537 18s. is expected to rank for dividend, with assets estimated to produce £80. The Official Receiver was to wind up the estate in each case.

THE CRYSTAL PALACE.—WINDING-UP ORDER GRANTED.

In the Chancery Division, Mr. Justice Swinfen Eady, on the application of the **14** Prudential Assurance Company, granted an order for the compulsory winding-up of the Crystal Palace Company. The Prudential Assurance Company are holders of £20,000 Crystal Palace First Debenture stock, £600 being due to them in respect of interest.

MR. WILFRED COTTON.

The adjourned public examination of Albert Wilfred Cotton, theatrical manager, **29** was held at the London Bankruptcy Court. The original public examination on July 7 had to be adjourned as debtor was then in South Africa. The statement of affairs now produced showed liabilities to four unsecured creditors amounting to £1,139 6s. 19d. and no assets.

The examination was concluded.

MR. STEPHEN PHILLIPS.

In the London Bankruptcy Court, before Mr. Registrar Brougham, Mr. Stephen **29** Phillips attended for his public examination. The liabilities were filed at £614 5s. 2d. and the assets nil.—The examination was concluded.

NOVEMBER.

MR. W. G. GWENNET.

At the London Bankruptcy Court, William Herman Scholz, a dramatic author, **23** professionally known as William Gunn Gwennet, of 196, The Grove, Hammersmith, appeared for his public examination. The debtor's deficiency was given as £71 13s. 6d., but there was also due £774 to two unsecured creditors in connection with legal proceedings. Debtor is the author of a musical play called *Son of the Sun*, which was not produced, and he subsequently brought an action against Amasis, Limited, in 1907, alleging that the play *Amasis* was copied from his own. Mr. Justice Jelf awarded debtor £200 damages, but on appeal the judgment was reversed, and debtor now puts as an asset £700, which he alleged the defendants in the appeal would owe him should the judgment be upset by the final tribunal. The examination was concluded.

LONDON GUIDE

PARTICULARS OF THE PLACES OF ENTERTAINMENT IN THE COUNTY OF LONDON AND THE SUBURBS.

PRINCIPAL THEATRES.

ADELPHI THEATRE, Strand.—Proprietors, Messrs. A. and S. Gatti; Lessee, Mr. George Edwardes; Manager, Mr. J. A. E. Malone; Business Manager, Mr. T. B. Young; Musical Director, Brigata Bucalossi. Holding capacity, 1,303.

ALDWYCH THEATRE, W.C.—Proprietors, Hicks, Ltd. Holding capacity, 1,178.

ALEXANDRA PALACE THEATRE, situated inside the Palace.—Proprietors, the Alexandra Palace Trustees; Secretary and Manager, Mr. F. T. Boucher. Holds about 2,500.

ALEXANDRA THEATRE, Stoke Newington.—Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. T. J. Robinson. Holding capacity, about 3,000. Prices of seats, 6d. to 4s. Depth of stage, 47ft., curtain line to back stage; width, 65ft.; proscenium, width 30ft., height 32ft. 15 dressing-rooms. Band rehearsals, 1 o'clock. Electricity and voltage, continuous, 240.

APOLLO THEATRE, Shaftesbury Avenue, W.—Proprietor, Mr. Henry Lowenfeld; Lessee and Manager, Mr. Tom B. Davis; Acting-Manager, Mr. A. C. Belsey. Holding capacity, 1,500. Prices of seats, Is. to £5 5s. Depth and width of stage, 26ft. by 73ft. 30ft. opening. 17 dressing-rooms.

BOROUGH THEATRE, Stratford, E.—Proprietress, Mrs. C. Ellis Fredericks; Manager, Mr. Fred Fredericks; Acting-Manager, Mr. Frank Rothsay; Box Office, Mr. Arthur Barnes; Musical Director, Mr. Ben Barrow; Master Carpenter, Mr. George Saunders; Scenic Artist, Mr. Arthur Hilliard. Holding capacity, 3,000. Prices of seats, 6d. to 4s.; boxes, £1 1s., £1 1ls. 6d., £2 2s. Depth of stage, 40ft., 15ft. dock; width of stage, 35ft.; proscenium, 30ft. wide by 24ft. high. 18 dressing-rooms. Printing required, 3,500 sheets and 1,000 lithos., etc. Wednesday matinée, 2.30 Band rehearsals, Monday, 11.0.

BRITANNIA THEATRE, Hoxton, N.—Managing Director, Mr. Humphry E. Brammall.

BRIXTON THEATRE, S.W.—Proprietor, Mr. F. Melville; Manager, Mr. Newman Maurice.

BROADWAY THEATRE, New Cross, S.E.—Lessees, Moss's Empires, Ltd.; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. Bertram Iles; Musical Director, Mr. William Corri; Booking Circuit, Moss's Empires Theatres; Scenic Artist, Mr. John Leonard. Holding capacity, 2,500. Prices of seats, 6d. to 3s. Depth and width of stage, 36ft. by 75ft.; proscenium, width, 30ft. by 24ft. high. 12 dressing-rooms. Printing required, 2,500 pictorial, 1,000 d.c. letterpress and pictorial, 1,000 circulars. Wednesday matinée, 2.30. Band rehearsals, 11 a.m. Theatres or halls within three miles' radius barred. Electric light: Continuous current, 100 volts. Kinematograph box established.

CASTLE THEATRE, Richmond. Opens occasionally. Holds 700.

COMEDY THEATRE, Panton Street, Haymarket, S.W.—Lessee and Manager, Mr. Arthur Chudleigh; Acting-Manager, Mr. Leonard Lillies; Musical Director, Mr. H. E. Haines. Holds about 800. Prices, boxes, £4 4s., £3 3s., £1 1ls. 6d.; other seats, 10s. 6d., 7s. 6d., 5s., 4s., 2s. 6d., 1s. Depth of stage, 24 ft. 4 ins. Width of opening, 24 ft. 4 in. Height, without frame border, 24 ft. Distance between side walls, 47 ft.; between fly rails, 30 ft. Dressing-rooms, 12.

CORONET THEATRE, Notting Hill Gate, W.—Lessee and Manager, Mr. Robert Arthur; Business Manager, Mr. Eade Montefiore. Holding capacity, 1,200. Amount, £210. Stage 32ft. by 50ft.; under fly rails, 24ft.; between fly rails, 36ft. Matinées Wednesday and Saturday.

COURT THEATRE, Sloane Square, S.W.—Proprietor, Mr. J. H. Leigh. Under the management of Messrs. J. H. Leigh and R. T. E. Neeves. Stage 21ft. by 24ft.; opening, 18ft. Electric light.

COVENT GARDEN THEATRE (Royal Opera House)—Proprietors, The Grand Opera Syndicate, Ltd.; General Manager, Mr. Neil Forsyth; Acting-Manager, Mr. Percy Eales; Musical Director, Mr. Percy Pitt. Holding capacity approximately 1,952. Licensed by Letters Patent.

CRITERION THEATRE, Piccadilly, W.—Proprietors, Messrs. Spiers and Pond; Lessee, Sir Charles Wyndham; Manager, Mr. J. W. Lethbridge; Stage Manager, Mr. Reginald Walter; Musical Director, Mr. Alick Maclean. Holding capacity, 500. Prices of seats, 10s. 6d., 7s. 6d., 5s., 4s., 2s. 6d.; boxes, £6 6s. to £1 1s. Depth of stage, 21ft. 6in.; width between side walls, 48ft.; proscenium opening, 25ft. 10 dressing-rooms and a green-room, also small office for stage manager. Electric light, direct and alternating, 220 volts.

CROYDON GRAND THEATRE.—Manager, Mr. Roland Daniel; Musical Director, Mr. V. Chalder. Double license. Holding capacity: Number of persons, 1,800; amount, £140. Stage measurements: Depth, 50ft.; width, 44ft.; width between fly rails, 32ft. 6in.; height to grid, 55ft.; proscenium opening, 27ft. 6in. Electric light. Amount of printing required, 1,500 sheets and 600 d.c. lithos. Usual matinée day, Thursday. Voltage 110. All halls and towns within five miles barred.

CRYSTAL PALACE THEATRE, S.E.—Lessees, Mr. J. Bannister Howard and Mr. G. B. Lambert; Manager, Mr. J. E. Sharpe; Musical Director, Mr. Leonard Gautier. Holding capacity, about 2,300. Prices of seats, 3s., 2s., 1s. 6d. Depth and width of stage, 27ft. by 38ft.; proscenium opening, 24ft. 6ins. 10 dressing-rooms. Particulars of printing required, 24, 18, 12, 6, and d.c. Wednesday matinée. Band rehearsals, 12. Electric light, 100 voltage. Kinematograph box established.

DALSTON THEATRE, N.E.—Lessees and Managers, Messrs. Milton Body and Edward Channing; Acting Manager, Mr. W. R. King. Holding capacity, 4,000. Thursday matinée.

DALY'S THEATRE, Cranbourne Street, W.C.—Proprietors, Executors of late Augustus Daly, Esq., Lessee and Manager, Mr. George Edwardes; Acting Manager, Mr. T. J. Courtney. Musical Director, Mr. Harold Vicars. Holding capacity, 1,300. Prices of seats: Private boxes, £2 or guineas; stalls, 10s. 6d.; balcony, 7s. 6d.; upper circle (front), 5s.; other rows, 4s.; pit, 2s. 6d.; gallery, 1s. Depth and width of stage, 70ft. by 60ft.; proscenium width, 30ft.; height, 31ft. 20 dressing-rooms. Electric light, 100 volts.

DRURY LANE THEATRE ROYAL, W.C.—Patent theatre. Proprietors, Théâtre Royal, Drury Lane, Limited; Managing Director, Mr. Arthur Collins; Business Manager, Mr. Sidney Smith; Acting Manager, Mr. C. F. Taylor; Secretary, Mr. E. H. Lindo; Musical Director, Mr. J. M. Glover. Licensed by letters patent. Holding capacity, about 3,000. Prices of seats, 1s. 6d. to £7 7s. Depth of stage, about 100 ft.; width from wall to wall, about 100ft.; proscenium, 50ft. to 50ft. (about). Electric light, 100 volts continuous current.

DUKE OF YORK'S THEATRE, St. Martin's Lane, W.C.—Proprietors, Mr. and Mrs. Frank Wyatt; Lessee and Manager, Mr. Charles Frohman; General Manager for Mr. Charles Frohman, Mr. W. Lester; Business Manager, Mr. James W. Mathews; Stage Manager, Mr. Duncan McRae; Musical Director, Mr. John Crook. Holding capacity, 1,100. Prices of seats, from 1s. to £4 4s. Depth of stage, 33ft.; width between walls, 43ft.; proscenium width, 26ft. 6ins. Electric light, 100 volts continuous current.

EDMONTON NEW THEATRE ROYAL AND OPERA HOUSE.—Proprietor, Mr. Joseph Lewis Samuel Moss; Manageress, Mrs. A. H. B. Moss; Musical Director, Mr. Arnold B. J. Moss. Double license; full excise. Holding capacity: Number of persons, about 1,000; amount, over £40. Prices of seats, 4d. to 1s. 6d. Depth of stage, 35ft.; width, 45 ft.; proscenium, 25ft. by 25ft. 5 dressing-rooms. Printing required, 600 sheets, walls, 400 window lithos. Thursday matinée. Band rehearsals, Monday, 6 p.m. All theatres and halls in Edmonton and Tottenham barred. Lighted by gas, and electric, lime, and stage effects.

ELEPHANT AND CASTLE THEATRE, S.E.—Proprietor, Mr. Chas. Barnard; Manager, Mr. Sidney Barnard; Musical Director, Mr. Wm. Stephenson; Booking Circuit, Barnard. Holding capacity, 3,000. Prices of seats, 4d., 6d., 1s., 1s. 6d., 2s. Depth of stage, 35ft.; width, 70ft.; proscenium, 31 ft. wide. 11 dressing-rooms. Thursday matinée, 1 p.m. Electric light, 220 volts. Kinematograph box established. Heated throughout.

FULHAM THEATRE, S.W.—Lessee and Manager, Mr. Robert Arthur; General Manager, Mr. Frederick Merer; Musical Director, Mr. A. M. Moon. Holding capacity, 2,000. Prices of seats, 6d. to 5s. Depth of stage, 31ft. working; width, 73ft. 6in.; proscenium, 30ft. 6in. 3 dressing-rooms. Printing required, 2,000 d.c. sheets. Wednesday matinée at 2.30. Band rehearsals, Monday, 1.30 p.m. No adjacent theatres or halls barred. Electric light, alternating and 200.

GAIETY THEATRE, Strand, W.C.—Managing Director, Mr. George Edwardes; Manager, Mr. W. H. Davies.

GARRICK THEATRE, Charing Cross Road.—Proprietor, Sir W. S. Gilbert; Lessee and Manager, Mr. Arthur Bourchier; Business Manager, Mr. Thomas Stevens; Musical Director, Mr. Edmund Rickett. Holding capacity, 1,120. Prices of seats: Boxes, 2gs. to 4gs.; stalls, 10s. 6d.; balcony stalls, 7s. 6d.; dress circle, 6s.; upper circle, 5s. and 4s.; pit, 2s. 6d.; gallery, 1s. Depth of stage, 32ft.; width, 52ft.; proscenium, 28ft. by 30ft. 16 dressing-rooms. Electric light, 100 volts continuous.

GLOBE (LATE HICKS' THEATRE), Shaftesbury Avenue, W.—Lessee and Manager, Mr. Charles Frohman; Acting-Manager, Mr. Oscar Barrett, junr. Holding capacity, 1,100. Prices of seats: Boxes, £3 3s. and £2 2s.; Stalls, 10s. 6d.; dress circle, 7s. 6d.; upper circle, 5s. and 4s.; pit, 2s. 6d.; gallery, 1s.

GREENWICH THEATRE, S.E.—Licensee, Mr. Arthur Carlton; Managing Director, Mr. Edward Fish. L.C.C. license for stage plays.

HAYMARKET THEATRE, Haymarket, S.W.—Lessee and Manager, Mr. Frederick Harrison; Director, Mr. Herbert Trench; General Manager, Mr. Carl F. Leyel; General Stage Director, Mr. Norman McKinnel; Stage Manager, Mr. C. La Trobe; Musical Director, Mr. Norman O'Neil. Holding capacity, 1,000. Prices of seats: 2s. 6d. to 10s. 6d. reserved; 1s. and 2s. 6d. unreserved; depth and width of stage, 42ft. by 55ft.; proscenium, 27ft.; 15 dressing-rooms. Electric light, 100 volts.

HIS MAJESTY'S THEATRE, Haymarket, S.W.—Proprietor and Manager, Sir H. Beerbohm Tree; General Manager, Mr. Henry Dana; Musical Director, Mr. Adolf Schmid. Holding capacity, 1,500. Prices of seats, from 1s. to £4 4s. Depth and width of stage, 50ft. by 90ft.; proscenium, 34ft. 6in. 18 dressing-rooms. Electric light. Two independent circuits.

HOXTON VARIETY THEATRE, Pitfield Street.—Licensee, Mr. Matt Raymond; Manager, Mr. B. Broadbridge; Musical Director, Mr. W. Beales. Holding capacity, 1,800. Prices of seats, 2d. to 1s. Depth and width of stage, 14ft. by 28ft.; 5 dressing-rooms. Matinées, Monday and Saturday. Band rehearsals, 12 noon. No adjacent theatres or halls barred. Electric light, 240. Kinematograph box established. Running pictures with occasional variety at present.

KENNINGTON THEATRE, S.E.—Proprietor, Mr. Robert Arthur; Manager, Mr. H. B. Brandreth; Musical Director, Mr. Jullien H. Wilson; Scenic Artist, Mr. McKie. Full license. Holding capacity, 2,000; amount, £247. Stage: Depth, 40ft.; width, 60ft.; between fly rails, 40ft.; proscenium, 30ft. Electric light, 100 volts, direct current. Amount of printing required varies from 2,000 to 3,500. Usual matinée day, Thursday.

KILBURN THEATRE ROYAL, N.W.—Licensee, Mr. Richard Chadwick.

KING'S THEATRE, HAMMERSMITH.—Proprietor, Mr. J. B. Mulholland; Acting-Manager, Mr. Norman Wolters; Musical Director, Mr. Horace Middleton. Holding capacity, 2,600, representing £280. Prices of seats: Stalls, 5s., 4s.; circles, 4s., 3s., 2s.; pit stalls, 2s. 6d.; amphitheatre, 1s.; pit, 1s.; gallery, 6d. Depth and width of stage, 40ft. by 72ft., proscenium opening, 34ft.; 13 dressing-rooms. Thursday matinée at 2.30. Electricity; alternating voltage, 110.

KINGSWAY THEATRE, Gt. Queen Street, W.C.—Proprietress and Manageress, Miss Lena Ashwell; Holding Capacity, 567. Prices of seats: Boxes, £2 12s. 6d., 41 1s. 6d.; orchestra stalls, 10s. 6d.; dress circle, 7s. 6d. and 5s.; upper circle, 4s.; amphitheatre, 3s., 2s.; pit, 2s. 6d., unreserved. All seats, except pit, may be booked. Proscenium measurements, 25ft. by 18ft.; width of stage, 38ft.; 7 dressing-rooms. Electric light, voltage 200.

LYCEUM THEATRE, Wellington Street, Strand, W.C.—Popular Playhouses, Ltd.; Managing Director, Mr. H. R. Smith; Acting-Manager, Mr. W. F. Crowe; Stage Manager, Major S. Jones; Musical Director, Mr. H. Sullivan Brooke. Holds 4,000. Prices of seats: Stalls, 5s. and 3s.; circle, 4s. and 2s. 6d.; pit stalls, 1s. 6d.; pit, 1s.; gallery, 6d. Stage: Depth, 55ft.; width, 80ft.; opening, 42ft. 8in.

LYRIC OPERA HOUSE, Hammersmith, W.—Proprietor and Manager, Mr. Wentworth Croke; General Manager, Mr. F. S. Jennings; Musical Director, Mr. Ashley Richards. Dramatic license. Holds about £120. Electric light. Matinée Wednesday.

LYRIC THEATRE, Shaftesbury Avenue, W.—Lessee and Manager, Mr. William Greet; Acting-Manager, Mr. Tom Pitt; Musical Director, Mr. Leonard Chalk. Holding capacity, 1,500; amount, £306. Prices of seats, 1s. to £5 5s. Depth and width of stage, 40ft. by 70ft.; proscenium, 29ft. 6in.; 20 dressing-rooms. Matinées Wednesday and Saturday.

MARLBOROUGH THEATRE, Holloway Road, N.—Managing Director, Messrs. Stevens and Buchanan; Manager, Mr. J. Murray Herriot; Treasurer, Mr. Ambrose Taylor; Musical Director, Mr. C. Elcock. Prices: Boxes, £2 2s., £1 1s.; other seats, 5s., 4s., 3s., 2s. 6d., 1s. 6d., 1s., 6d. Matinée, Thursday.

NEW ROYALTY THEATRE.—Proprietress, Miss Kate Santley; Lessee, Mr. Tom B. Davis; Manager, Mr. A. C. Belsey. Holding capacity about 800 people (£250). Prices of seats, 2s. 6d. to £4 4s. (English seasons). Depth of stage, 24ft.; width, 45ft.; proscenium, 24ft. by 22ft. 16 dressing-rooms.

NEW THEATRE, St. Martin's Lane, W.C.—Proprietor, Sir Charles Wyndham; Manager, Mr. Arthur Garrett; Musical Director, Mr. Albert Fox. Holding capacity, approximately 1,000. Prices of seats: Stalls, 10s. 6d.; dress circle, 7s. 6d. and 6s.; upper circle, 5s. and 4s.; boxes, £4 4s. and £1 1s. 6d.; pit, 2s. 6d.; gallery, 1s. Depth of stage, 42ft. in the centre, but is greater at P.S. and less at O.P.; width of stage, 55ft. 9in., wall to wall. Proscenium measurements: Width, 31ft. 6in.; height, 26ft. 9in.; under fly floor, 23ft. 3in.; fly, rail to rail, 42ft. 18 dressing-rooms. Electric light, voltage 100.

THE PLAYHOUSE, Northumberland Avenue,—Lessee and Manager, Mr. Cyril Maude; General Manager, Mr. Alfred Turner; Stage Manager, Mr. John Harwood; Musical Director, Mr. John Ansell. Holding capacity, 640. Prices of seats: Stalls, 10s. 6d.; balcony stalls, 7s. 6d.; balcony, 5s.; upper boxes, 2s. 6d.; gallery, 1s. Every seat can be booked. Depth of stage, 26ft.; proscenium opening, 26ft. 6in. 14 dressing-rooms. Electric light, 200 volts.

PAVILION THEATRE, Mile End, E.—Proprietor, Mr. Laurence Cowen; Managing Director, J. W. Rosenthal; Musical Director, Mr. Victor Vorzanger.

PRINCE OF WALES THEATRE.—Proprietor—The Executors of the late Mr. Edgar Barnes; Lessee and Manager, Mr. Frank Curzon; General Manager, Mr. T. B. Vaughan. Prices of seats: 1s. to £4 4s. Depth of stage, 25ft. 6in.; width, 70ft.; proscenium, 30ft. by 27ft.; eleven dressing-rooms.

QUEEN'S THEATRE, Shaftesbury Avenue.—Proprietors, The Irving Theatre Co., Limited; General Manager, Mr. Austin Brereton; Acting-Manager, Mr. John B. Glover; Musical Director, Mr. J. Meredith Ball. Holds 1,234; amount £245. Stage, 36ft.; wall to wall, 60ft.; proscenium opening, 30ft. Matinées Wednesday and Saturday.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE, Woolwich.—Lessee and Manager, Mr. Jules Richeux; Musical Director, Mr. Michael Connelly. Heated and lighted throughout with electricity. The stage is equipped with the latest appliances, 70ft. by 40ft., and capable of staging the largest production; 10 dressing-rooms. Prices of seats: 30s., 3s., 2s. 6d., 2s., 1s. 6d., 1s., and 6d. Electricity, 210 volts.

ROYAL COUNTY THEATRE, Kingston-on-Thames.—Proprietors, the Kingston-on-Thames Theatre Co., Limited; Managing Director, Mr. Peter Davey; Musical Director, Mr. Hugh Rignold; Resident Scenic Artist, Mr. A. G. Betts. Holding capacity, about 1,200. Prices of seats: Dress circle, 3s.; orchestra stalls, 2s. 6d.; pit, 1s.; gallery, 6d.; private boxes, 21s. During variety seasons the prices are reduced. Depth of stage, 42ft.; width, 68ft.; proscenium, 23ft. by 24ft. 10 dressing-rooms. Particulars of printing required: About 1,000 sheets, which are posted on the theatre's reserved stations. Wednesday matinée at 2.30. Band rehearsals, Monday at 11. No first-class theatre is barred, but the small theatres and fit-up halls in the neighbourhood are absolutely barred. Electric light, 105 alternating. Kinematograph box established. During the off seasons the theatre is run with high-class varieties (twice nightly). (No barring.)

ROYAL STRATFORD, E.—Proprietress, Mrs. C. Ellis Fredericks; Manager, Mr. Fred Fredericks; Acting-Manager, Mr. Sam Fredericks; Musical Director, Mr. Ben Barrow; Master Carpenter, Mr. Wm. Alders; Scenic Artist, Mr. Wm. Hillyard. Holding capacity, 1,200. Seats, 4d. to 1s. 6d.; boxes, 10s. 6d. and £1 1s. Depth and width of stage, 30ft. by 40ft.; proscenium, 22ft. 8 dressing-rooms. Printing required, 1,000 sheets, 500 lithos. Band rehearsal, Monday, 11 a.m.

S.T. JAMES'S THEATRE, S.W.—Sole Lessee and Manager, Mr. George Alexander; General Manager, Mr. Charles T. H't. Helmsley; Stage Manager, Mr. E. Vivian Reynolds; Musical Director, Mr. William Robins. Holding capacity, 1,130. Prices of seats: Stalls, 10s. 6d.; dress circle, 7s. 6d. and 6s.; upper circle, 5s. and 4s.; pit, 2s. 6d.; gallery, 1s.; boxes, £4 4s. Depth of stage, 53ft.; width, 54ft. in front, 31ft. at back: proscenium, height 26ft., width 26ft. 6in.; 16 dressing-rooms. Electric light, direct current, voltage 107.

SAVOY THEATRE.—Manager, Mr. C. H. Workman; Acting-Manager, Harry P. Towers; Musical Director, Mr. Hamish McCann; Stage Manager, Mr. Simms Buce; Box Office, Mr. Richard Weaver. Holding capacity, 1,100. Prices of seats, £3 3s., £2 2s., 10s. 6d., 7s. 6d., 5s., 4s., 2s. 6d., and 1s. Depth of stage, 30ft.; width, 62ft.; proscenium measurements, 30ft. by 30ft. 18 dressing-rooms. Electric light, voltage, 100 direct.

SCALA THEATRE, Charlotte Street, W.—Proprietor, Dr. L. Darton-Maddick. Holding capacity, 1,500. Prices of seats: Boxes, £4 4s.; stalls, 10s. 6d.; staircase stalls, 7s. 6d. and 5s.; balcony, 4s. and 3s.; pit, 2s. 6d.; gallery, 1s. Depth of stage, 54ft.; width, 59ft.; proscenium, 30ft. 4in. 20 dressing-rooms. Electric light, continuous, 220.

SERBRIGHT THEATRE, Hackney Road, N.E.—At present run as a picture palace.

SHAFTESBURY THEATRE.—Proprietors, The Lancaster Trustees; Lessee and Manager, Mr. Robert Courtneidge; General Manager, Mr. Douglas Miller; Stage Manager, Mr. W. L. Rignold; Musical Director, Mr. Arthur Wood; Box Office, Mr. J. W. Sheppard. Prices of seats, 1s. to 4 guineas. Depth of stage, 32ft.; width, 64ft.; proscenium 32ft. by 28ft.; 12 dressing-rooms.

SHAKESPEARE THEATRE, Clapham, S.W.—Lessees, Messrs. Wm. Bennett and H. G. D. Bennett; Manager, Mr. H. G. Dudley Bennett.

STRAND (late WALDORF) THEATRE, Aldwych, W.C.—Proprietors, Operatic Productions, Limited; General Manager, Mr. Harry Lambert; Musical Director, Mr. Theodore Stier. Holding capacity, £328. Prices of seats: Boxes, £4 4s. and £2 2s.; stalls, 10s. 6d. and 7s. 6d.; dress circle, 6s.; upper circle, 4s.; pit, 2s.; gallery, 1s. Depth and width of stage, 35ft. by 70ft.; proscenium, 31ft. 6in. wide. Electric light, 200 volts; two separate supplies.

TERRY'S THEATRE, Strand, W.C.—Proprietor and Manager, Mr. Edward Terry; Manager for Mr. Terry, Mr. A. Graeme). Holds about 900. Amount, about £200. Stage, width, 37ft.; depth, 24ft.; opening 22ft. 6in. Private boxes, £1 1s. to £3 3s.; stalls, 10s. 6d.; balcony, 7s. 6d.; dress circle, 6s.; upper circle, 4s.; pit, 2s. 6d.; gallery, 1s. Seven dressing rooms. Electric light, voltage 200.

VAUDEVILLE THEATRE, Strand, W.C.—Proprietors and Managers, Messrs. A. and S. Gatti; Acting-Manager, Mr. Herbert Clark; Musical Director, Mr. Edward Jones. Holding capacity, 770. Prices of seats: Stalls, 10s. 6d.; boxes, £4 4s. and £2 3s.; dress circle, 7s. 6d.; lower circle, 5s.; upper circle, 4s.; pit, 2s. 6d.; gallery, 1s. Depth of stage, 22ft. 8in.; width, between walls 40ft., between fly rails, 27ft.; proscenium, width 21ft. 8½in., height 17ft. 8 dressing-rooms. Electric light, continuous, 100 volts.

WEST LONDON THEATRE, Edgware Road.—Licensed by the Lord Chamberlain to Wm. Bailey. Lessees, the New Bio-Trading Co., Ltd.; Manager, Mr. Wm. Bailey; Director-General, Mr. F. R. Griffiths; Acting-Manager, Mr. John H. Shotton; Musical Director, Mr. Ward Bailey; Scenic Artist, Mr. J. Turner. Holding capacity, about 1,800. Twice nightly. Prices of seats, 2d., 4d., 6d., 1s. Boxes, 5s. and 7s. 6d. Depth and width of stage, 60ft. by 34ft.; proscenium, 24ft. 9 dressing-rooms. Printing required, two 24-sheets, four 18's, forty 6's, 600 upright double crown, pictorial lithos. Letterpress supplied by management. No matinées except during pantomime. Band rehearsals, six o'clock Monday. No adjacent theatres or halls barred. Gas and electricity. Kinematograph box established.

PRINCIPAL MUSIC HALLS.

THE ALHAMBRA, Charing Cross Road, W.C.—Proprietors, the Alhambra Co., Limited; Managing Director, Mr. Alfred Moul; Business Manager and Secretary, Mr. H. Woodford; Musical Director, Mr. G. W. Byng; Scenic artist, Mr. E. H. Ryan. Prices of seats, 6d. to £4 4s. Depth and width of stage, 40ft. by 62ft.; proscenium, 36ft. by 29ft. 17 dressing-rooms. Band rehearsals, Monday, 12 o'clock. Matinée, Saturday, 2.15. Electric light, 100 volts continuous. Kinematograph box established. Barring as per arrangement.

BALHAM EMPIRE, S.W.—Now run as a picture palace with an L.C.C. license for music and dancing, granted to William McLean Borradale.

BALHAM HIPPODROME.—See DUCHESS.

BATTERSEA PALACE, S.W.—Proprietors, the Macnaghten Vaudeville Circuit; Director-General, Mr. Frank Macnaghten. Manager, Mr. J. McCarthy. Band rehearsal, 12 noon. Bars Balham Hippodrome (Duchess), Chelsea Palace, Grand (Clapham), Granville (Walham Green), and Putney Hippodrome.

BEDFORD PALACE, Camden Town, N.W.—Licensee and Managing Director, Mr. B. P. Lucas. Band rehearsal, 1 p.m. Bars Collins's, Camden, Euston, Islington Empire, Holloway Empire, Metropolitan, and Sadler's Wells.

BOW PALACE.—Proprietors, The Macnaghten Vaudeville Circuit; Director-General, Mr. Frank Macnaghten. Bars Imperial Palace (late Royal Albert), Paragon, Poplar Hippodrome, Queen's (Poplar), and Stratford Empire.

CAMBERWELL EMPIRE, S.E.—Proprietors, Empire, Camberwell, Limited: Managing Director, Mr. Jesse Sparrow; Manager, Mr. Percy Ford; Musical Director, Mr. Frank Hurst. Holding capacity, 2,000. Prices of seats, 2d., 4d., 6d., 9s., 1s., 1s. 6d., boxes 7s. 6d., 10s. 6d. Depth and width of stage, 30ft. by 32ft.; proscenium, 70ft. 8 dressing-rooms. No matinée. Band rehearsals, 2 p.m. Adjacent hall barred, Palace, Camberwell. Electric light, alternating, voltage 220. Kinematograph box established. Barring radius: Camberwell Palace, Peckham Hippodrome (late Crown), Empress, South London, Star (Bermondsey), and the Surrey.

CAMBERWELL PALACE, S.E.—Proprietors, London Theatres of Varieties, Ltd.: Managing Director, Mr. Walter Gibbons; Manager, Mr. A. W. Deer; Acting-Manager, Mr. J. Hughes; Musical Director, Mr. H. Read. Booking circuit, Gibbons' Barrasford. Band rehearsal, 1.30 p.m. Bars Camberwell Empire, South London, and the Surrey.

CAMDEN HIPPODROME, Camden Town, N.W.—Proprietors, London Theatres of Varieties, Limited. Managing Director, Mr. Walter Gibbons; Manager, Mr. Jack M. Hart. Booking Circuit, Gibbons-Barrasford. Holding capacity, 2,500. Depth of stage, 35ft. 10in. to iron, 38ft. 6in. to floats; width, wall to wall, 73ft. 11in.; proscenium, 32ft. wide. 19 dressing-rooms. Time of band rehearsals, 1 p.m. Electric light, 220 voltage direct. Kinematograph box established. Bars Bedford, Collins's, Euston, Metropolitan and Sadler's Wells.

CANTERBURY THEATRE OF VARIETIES, Westminster Bridge Road.—Proprietors, the Canterbury and Paragon, Limited; Manager, Mr. Ernest Lepard; Assistant Manager, Mr.

Chas. Meggy; Musical Director, Mr. A. W. Leggett. Booking Circuit, Syndicate halls. Prices of seats: Boxes for four, 10s. 6d.; fauteuils, 1s. 6d. (bookable in advance, 3d. extra); stalls, 1s. (bookable 3d. extra); pit, 9d.; balcony, 6d.; gallery, 3d. Depth of stage, 34ft. 6in.; width, wall to wall, 60ft., between fly rails 42ft.; proscenium, height 31ft. 6in., width 29ft. 6in. 6 dressing-rooms. No matinées. Band rehearsals, two o'clock Mondays. Adjacent halls barred, Surrey and Camberwell Palace. Electric light, alternating, 110 voltage. Kinematograph box established. Bars Star (Bermondsey) and Surrey.

CHELSEA PALACE, King's Road, S.W.—Managing Director, Mr. Henri Gros; Manager, Mr. J. Norman Berlin; Acting-Manager, Mr. George B. Andrews. Booking circuit, Henri Gros. Prices of seats, 3d. to 10s. 6d. Depth and width of stage, 31ft. 3in. by 80ft., wall to wall; proscenium opening, 29ft. 6in.; wings, 18ft. 9 dressing-rooms. Band rehearsals, 12 noon. Electric light, 100 alternating and 200 direct. Kinematograph box established. Bars Battersea Palace, Grand (Clapham), and Granville (Walham Green). Phone, 733 Kensington.

COLLING'S (late Islington Hippodrome), Islington Green, N.—Manager, Mr. Alfred Selwyn; Acting-Manager, Mr. M. P. Kerigan; Musical Director, Mr. Alfred Petersen. Music and dancing license. Holds 2,000. Gas and electric light. Matinée, Monday, 2.30. Band rehearsal, 12.30. Bars Bedford, Camden Hippodrome, Euston, Finsbury Park Empire, Islington Empire, Sadler's Wells, Shoreditch Empire, and Shoreditch Olympia.

CRUCH END HIPPODROME, N.—Proprietors, the Crouch End Hippodrome, Limited; Freeholder and Licensee, Mr. B. Pearce Lucas; Resident Manager, Mr. F. J. Dowling; Stage Control, Mr. Harry Goodson; General Manager, Mr. Harry Day; Musical Conductor, Mr. Harry Marks. Middlesex County Council licenses for music and dancing and stage plays. Booked in conjunction with the Harry Day tour. Band rehearsal, 1.30. Bars Finsbury Park Empire and Holloway Empire.

CROYDON EMPIRE PALACE.—Proprietors, the London Theatres of Varieties, Limited; Manager, Mr. Eustace Jay. Holds 2,000. Band rehearsal, 1 p.m. Bars Croydon Hippodrome.

CROYDON HIPPODROME (late Theatre Royal).—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll. Double license. At present the house is being reconstructed, and will open about August Bank Holiday, 1910, as a music hall on the two houses a night principle. Will bar Empire Palace, Croydon.

DUCHESS PALACE, Balham, S.W. (Balham Hippodrome).—Proprietors, London Theatres of Varieties, Ltd.; Managing Director, Mr. Walter Gibbons. Booking circuit, Gibbons-Barrasford. Band rehearsals, 1.30. Bars Battersea Palace.

EALING HIPPODROME, W.—Licensee, Mr. Walter Gibbons; Manager, Mr. James A. Molloy; Acting-Manager, Mr. Harry N. Whitworth; Musical Director, Mr. Malcolm Parkes. Middlesex County Council license for music and dancing and stage plays. Band rehearsal, 1.30 p.m.

EAST HAM PALACE, E.—Proprietors, United Varieties Syndicate, Limited; Directors, Messrs. Henri Gros, Henry Tozer, and Joseph Davis; Manager, Mr. Albert E. Hill; Acting-Manager, Mr. Harry B. Wincole; Musical Director, Mr. W. S. Bassett. Holding

capacity, 2,000. Prices of seats: Stalls, 1s. and 1s. 6d.; circle, 1s.; pit, 6d.; gallery, 3d. Depth and width of stage, 31ft. by 64ft. 6in.; proscenium, 30ft. 6in. wide, 27ft. 9in. high. 9 dressing-rooms. Electric light, 480 direct. Double license. Bars Lloyd Hippodrome.

EAST LONDON PALACE.—Licensee, Jack Woolf.

EDMONTON EMPIRE.—Licensee, Mr. Harry Bawn; Manager, Mr. F. Alexander; Musical Director, Mr. Angelo Asher. Double license. Seats 1,400. Stage, 26ft. by 67ft. Proscenium opening, 24ft. by 32ft. Electric light. Usual matinée day. Band rehearsal, 4 o'clock. No halls barred.

EMPIRE, Leicester Square, W.C.—Manager, Mr. H. J. Hitchins; Acting-Manager, Mr. A. Aldin. Barraging as per arrangement.

EMPEROR THEATRE OF VARIETIES, Brixton, S.W.—Proprietors, The Empress Theatre of Varieties, Ltd.; Manager, Mr. Nelson Francis; Acting-Manager, Mr. Francis Winchcombe; Musical Director, Mr. C. Johnson; Booking Circuit, Gibbons-Barrasford. Holding capacity, 1,500. Prices of seats, 4d. to 2s. Depth and width of stage, 40ft. to 30ft.; proscenium, 40ft. 7 dressing-rooms. Wednesday matinée. Band rehearsals, Monday, 11.30 a.m. Electric light, 110 voltage. Kinematograph box established. Bars Camberwell Empire.

EUSTON PALACE, Euston Road, N.W.—Proprietors, The Variety Theatres Consolidated, Ltd.; Manager, Mr. Fred McAvoy; Acting-Manager, Mr. Fred Miller; Musical Director, Mr. Victor Opferman. Holding capacity, 2,500. Prices of seats: Boxes, 10s. 6d. and 7s. 6d.; stalls, 2s. and 1s. 6d.; circle, 1s.; pit, 6d.; gallery, 3d. Depth and width of stage, 50ft. by 60ft.; proscenium, 29ft. 6in. 12 dressing-rooms. Monday matinée. Band rehearsals, 12 o'clock. Electric light, 220 continuous. Kinematograph box established. Bars Bedford, Camden Hippodrome, Islington Empire, Sadler's Wells, and Holborn Empire.

FINSBURY PARK EMPIRE, N.—Proprietors, Moss's Empires, Ltd.; Licensee, Mr. Oswald Stoll. In course of construction on a site at the junction of St. Thomas's Road and Prah Road, Finsbury Park, N. To be opened about August Bank Holiday, 1910. Bars Crouch End Hippodrome.

FORESTERS' MUSIC HALL, E.—The Magnaughten Circuit; Director-General, Mr. Frank Macnaughten. Bars Hackney Empire, Paragon, Poplar Hippodrome, Rotherhithe Hippodrome, Shoreditch Hippodrome, Shoreditch Empire, Shoreditch Olympia, and Star (Bermondsey).

GATTI'S PALACE, Westminster Bridge Road, S.E.—Licensee, Giacomo Corazzi and Luigi Corazzi; Lessees, The Carpenter Theatres, Ltd. Re-opened as a Picture Palace.

GRAND PALACE OF VARIETIES, Clapham Junction, S.W.—Proprietors, London Theatres of Varieties, Ltd.; Manager, Mr. F. C. Cockerill; Acting-Manager, Mr. Norman Victor; Musical Director, Mr. Frank Bradsell; Booking Circuit, Gibbons-Barrasford; Scenic Artist, Mr. A. Berlin. Prices of seats: Private boxes, 10s. 6d., 7s. 6d.; orchestra stalls, 1s. 6d. and 1s.; grand circle, 9d.; pit, 6d.; gallery, 3d. Seats reserved, 3d. extra. Depth of stage, from back wall to footlights, 30ft.; width of stage, from wall to wall, 67ft.; proscenium opening, 30ft. by 28ft. 9in. 7 dressing-rooms. Band rehearsals, Monday, at 1.30. Electric light: continuous current: voltage, 110. Kinematograph box established. Bars Battersea Palace, Chelsea Palace, and Granville.

GRANVILLE, WALHAM GREEN, S.W.—Manager, Mr. R. W. Duce; Band rehearsal, 2 p.m. Bars Bow Palace, Chelsea Palace, Grand (Captain), Hammersmith Palace, and Putney Hippodrome.

GREENWICH PALACE, S.E.—Bars New Cross (Lester) and Queen's (Poplar).

HACKNEY EMPIRE, N.E.—Proprietors, Hackney and Shepherd's Bush Empire Palaces, Limited; Managing Director, Mr. Oswald Stoll (Moss's Empires, Limited); Manager, Mr. Charles Matte; District Manager, Mr. W. Christie; Assistant Acting-Manager, Mr. Cyril Percival; Musical Director, Mr. Walter Goss; Booking Circuit, Moss's Empires, Limited. Rehearsal, 1 p.m. Bars Foresters' Paragon, Shoreditch Empire, Shoreditch Hippodrome, Shoreditch Olympia.

HAMMERSMITH PALACE, W.—Proprietors, the London Theatres of Varieties, Limited; Managing Director, Mr. Walter Gibbons; Licensee, Mr. Thomas Henry Master.—This hall is being reconstructed. Will bar Granville and Shepherd's Bush Empire.

HENGLER'S CIRCUS, Argyl Street, W.—Proprietors, London Theatres of Varieties, Ltd.; Managing Director, Mr. Walter Gibbons. This hall is being re-constructed and will be opened as the London Palladium about August Bank Holiday, 1910. Bars Alhambra, London Coliseum, Empire, London Hippodrome, Middlesex, Oxford, Palace, London Pavilion, and Tivoli.

HOLBORN EMPIRE, W.C.—Proprietors, London Theatres of Varieties, Ltd.; Managing Director, Mr. Walter Gibbons; Manager, Mr. E. Leslie Conroy. Music and dancing license. Stage, 24ft. deep, 29ft. wide. Proscenium, 29 ft. Electric light own plant. Bars A hambra, Coliseum, Empire, Euston, London Hippodrome, London Pavilion, Middlesex, Oxford, Tivoli, Palace, and Sadler's Wells.

HOLLOWAY EMPIRE, Holloway Road, N.—Proprietors, Moss's Empires, Ltd.; Manager, Mr. Bertie Ralland; Acting-Manager, Mr. C. S. Bayne; Musical Director, Mr. Fred Camp; Booking Circuit, Moss-Stoll. Holds 1,200. Amount £80. Prices of seats: 10s. 6d., 7s. 6d., 5s.; boxes: 1s. 6d., 1s., 6d., 4d., 3d. No matinée. Band rehearsals, 1 o'clock. Kinematograph box established. Bars Bedford, Crouch End Hippodrome, Collins's, and Camden Hippodrome.

HOUNSLOW EMPIRE.—In course of construction.

ILFORD HIPPODROME.—Proprietors, London Theatres of Varieties, Limited; Manager, Mr. Henry A. Miller; Booking Circuit, Gibbons-Barrasford. Holds 3,000. Stage, 32ft. by 40ft. Proscenium, 33ft. 6in. Electric light. Band rehearsal, 1 p.m. Bars East Ham Palace and Stratford Empire.

IMPERIAL PALACE (late Royal Albert), Canning Town, E.—Bars Bow Palace, Poplar Hippodrome, Queen's (Poplar), and Stratford Empire.

ISLINGTON EMPIRE, Upper Street, N.—Proprietor, Mr. Walter Gibbons; Manager, Mr. B. Adams; Acting-Manager, Mr. G. Wells; Secretary, Mr. N. Goodsell; Musical Director, Mr. T. Gray; Booking Circuit, Gibbons-Barrasford; Scenic Artist, Mr. Birling. Holding capacity, 3,000. Prices of seats: Fauteuils, 1s.; stalls, 9d.; circle, 6d.; pit, 4d.; gallery, 2d. Depth and width of stage, 80ft. by 70ft.; proscenium, 32ft. 9 dressing-rooms. Band rehearsals, 1 o'clock. Adjacent halls barred: Collins's, Bedford, Shoreditch Hippodrome, Olympia and Empire. Seats Newington Palace, Euston, and

Sadler's Wells. Electric light, 110 volts. Kinematograph box established.

KILBURN EMPIRE.—Proprietors, London Theatres of Varieties, Limited; Managing Director, Mr. Walter Gibbon; Manager, Mr. C. Foster-Marner; Booking Circuit, Gibbons-Barrasford; Musical Director, Mr. Horace Sheldon. Music and dancing license. Holding capacity, 2,500. Stage, 29ft. by 48ft. Proscenium opening, 38ft. 4in. Electric light. Band rehearsal, 1 o'clock. No matinée day. Bars the Metropolitan.

LEWISHAM HIPPODROME, S.E.—Licensee, Mr. Charles Guilliver. In course of erection on a site at 135-9, Rushey Green, Lewisham.

LONDON COLISEUM, St. Martin's Lane, W.C.—Proprietors, The London Coliseum Syndicate, Ltd.; Managing Director, Mr. Oswald Stoll; Manager, Mr. C. Dundas Slater; Acting-Manager, Mr. H. Pryme; Musical Director, Mr. Louis La Rondelle; Stage-Manager, Mr. H. Crocker; Booking Circuit, Moss-Stoll. Prices of seats, from 2ls. to 6d. Depth of stage, 88ft.; width, 133ft. front, 85ft. back; proscenium, width, 54ft. 6in., height, under drapery, 34ft. 24 dressing-rooms; one rehearsal and two wardrobe. Matinée every day. Band rehearsals, Mondays, 10 o'clock. Electric lights (continuous), 200 volts. Two kinematograph boxes established. Bars as per arrangement.

LONDON HIPPODROME.—Proprietors, Moss's Empires, Ltd.; Chairman, Sir Edward Moss; Managing Director, Mr. Oswald Stoll; Assisting Director and Chief of Staff, Mr. Frank Allen; Manager, Mr. Fred Trussell; Assistant Manager, Mr. Thomas Miller; Stage Manager, Mr. Richard Winslow; Musical Director, Herr Henry Erhorn; Chief Engineer, Mr. Herbert W. Hawkins; Box Office, Mr. Chas. Richards; Press Representative, Mr. William Ward; Booking Circuit, Moss's Empires; Scenic Artists, Messrs. Joseph Harker and Bruce Smith. Holding capacity, 4,000. The house was closed for reconstruction on April 3, 1909, and was reopened on August Bank Holiday. The chief alterations are those to the stage and arena. The proscenium has been brought forward some 20ft., giving the stage a depth of 40ft. and a width of 74ft. from wall to wall, with a width of 44ft. at the proscenium opening. The stage is divided into three sections, and is worked in a manner new to London. When a water spectacle is to be given the back part of the stage will be raised by hydraulic machinery, which allows the front portion that extends about one-third over the arena to run back on rails under the raised part, which then closes down, leaving the rear portion of the arena available. The footlights sink to the level of the floor and are covered by a trap to protect them from the water. Prices of seats: 1s. to £4 4s. Matinée every day. Band rehearsals Monday at 12 noon. Electric light, 100 volts. Kinematograph box established. Bars as per arrangement.

LONDON PAVILION, Piccadilly, W.—Proprietors, The London Pavilion, Ltd.; Manager, Mr. Frank Glinister; Assistant-Manager, Mr. William Cobbett; Musical Director, Mr. A. Bond-Sayers; Stage-Manager, Mr. George Dyball; Booking Circuit, Syndicate Halls; Scenic Artist, Mr. W. T. Hemsley. Holding capacity, 1,200. Prices of seats: Orchestra stalls, 5s.; reserved first circle, 4s.; unreserved first circle and stalls, 3s.; second circle, 1s. 6d.; pit, 6d. Depth of stage, 30ft.; width, 42ft. between walls; proscenium,

23ft. 6in. by 27ft.: size of cloths, 29ft. by 24ft.; framed scenery, 18ft.; 7 dressing-rooms. Saturday matinée at 2.15; rehearsal, 12. Current of electricity and voltage, alternating and direct, 107 volts. Bars Alhambra, London Coliseum, Empire, Hengler's Circus, London Hippodrome, Holborn Empire, Middlesex and Palace.

METROPOLITAN, 267, Edgware Road, W.—Managing Director, Mr. Honri Gros; Acting-Manager, Mr. W. L. Gooch; Musical Director, Mr. D. M. Trytell; Booking Circuit, Syndicate Halls. Prices of seats: 3d. to 1s. 6d. Depth and width of stage, 24ft. by 45ft.; proscenium, 30ft.; 8 dressing-rooms. No matinée. Band rehearsals, 12.45 Mondays. Adjacent hall barred, Kilburn. Electric light, alternating 100 voltage. Kinematograph box established. Bars Bedford, Kilburn Empire, and Camden Hippodrome.

MIDDLESEX, Drury Lane, W.C.—Proprietor, Mr. J. L. Graydon. Band rehearsal, 2 p.m. Bars Alhambra, London Coliseum, Empire, Euston, Hengler's Circus, London Hippodrome, Oxford, Holborn Empire, London Pavilion, Palace, and Tivoli. This hall will be closed on January 15, 1910, and will be reconstructed.

NEW CROSS EMPIRE, London.—Proprietors, Moss's Empires, Ltd.; Managing Director, Mr. Oswald Stoll; District Manager, Mr. J. Christie; Acting-Manager, Mr. C. W. Young; Musical Director, Mr. Forbes Russell; Booking Circuit, Moss-Stoll. Holding capacity, 3,000. Prices of seats, 3d., 4d., 6d., 1s., 1s. 6d., 2s., 7s. 6d., and 10s. 6d. Depth and width of stage, 34ft. by 84ft.; proscenium, 32ft. wide and 32ft. high; 8 dressing-rooms. No matinée. Band rehearsals, 12.30. Telephone, 245 New Cross. Electricity light, 105 volts, alternating. Kinematograph box established. Bars Greenwich Palace, Rotherhithe, Hippodrome, and Peckham Hippodrome (late Crown).

OXFORD MUSIC HALL, Oxford Street, W.—Proprietors, The Oxford, Ltd.; Manager, Mr. C. Blyth-Pratt; Acting-Manager, Mr. F. Cupton; Musical Director, Mr. Leon Bassett; Booking Circuit, Syndicate Halls. Prices of seats, 5s., 4s., 3s., 2s., 1s. Proscenium: width, 28ft. 6in.; height, 24ft. 9 dressing-rooms. Saturday matinée. Band rehearsals, 12.30 Monday. Electricity, voltage, 240 and 220. Kinematograph box established. Bars Alhambra, London Coliseum, Empire, Hengler's Circus, London Hippodrome, Holborn Empire, Middlesex, and Palace.

PALACE THEATRE, Shaftesbury Avenue, W.—Proprietors, Palace Theatre, Ltd.; Managing Director, Mr. Alfred Butt; Acting-Manager, Mr. E. A. Pickering; Musical Director, Mr. Herman Finck. Holding capacity, 1,350 seated; 2,000 in all. Prices of seats, from 1s. to 7s. 6d.; boxes, £1 1s. to £3 8s. Depth and width of stage, 47ft. by 67ft.; between fly rails, 51ft.; proscenium, 34ft. 6in. 23 dressing-rooms. Matinée Saturday. Band rehearsals, 12 o'clock Mondays. Electric light, 100 volts. Kinematograph box established. Barring as per arrangement.

PARAGON, Mile End Road, E.—Proprietors, The Canterbury and Paragon, Ltd.; Manager, Mr. Jack E. Cohen; Treasurer, Mr. E. J. Grant; Musical Director, Mr. H. Kennedy Russell. Booking Circuit, Syndicate Halls. Holding capacity, 4,600 have been in. Depth

of stage, 45ft.; width, 60ft., wall to wall; dock to dock, 102ft. Proscenium opening, 36ft. 7 dressing-rooms. No matinée. Band rehearsals, 12 o'clock Monday. Electric light direct, 240 volts. Kinematograph box established. Bars Bow Palace, Foresters' Hackney Empire, Poplar Hippodrome, Rotherhithe Hippodrome, Shoreditch Empire, Shoreditch Hippodrome, Shoreditch Olympia, Star (Bermondsey).

PECKHAM HIPPODROME, S.E. (late Crown Theatre).—Proprietors, The Crown Theatre, Ltd.; Manager, Mr. Cecil Paget; Musical Director, Mr. David Tealer. Music and dancing license. Holding capacity, 2,500 persons, £60. Stage 34ft. by 32ft. Electric light and gas. Band rehearsal, 12.30. Booking circuit, Gibbons-Barrasford. Bars Camberwell Empire, New Cross Empire, and Star (Bermondsey).

POPLAR HIPPODROME.—Proprietors, London Theatres of Varieties; Managing Director, Mr. Walter Gibbons; Manager, Mr. E. Austin Anderson. Holding capacity, 2,500. Prices of seats: Boxes, 7s. 6d.; seats in boxes, 2s.; fauteuils, 1s.; orchestra stalls, 6d.; grand circle, 6d.; pit, 3d.; gallery, 2d. Depth and width of stage, 42ft. by 54ft.; proscenium: opening, 30ft.; height, 26ft. 14 dressing-rooms. Rehearsals, 1 p.m. Monday. Electricity voltage, 230, continuous current. Kinematograph box established. Bars Bow Palace, Foresters', Paragon, Queen's (Poplar), and Star (Bermondsey).

PUTNEY HIPPODROME, S.W.—Proprietors, London Theatres of Varieties, Limited; Managing Director, Mr. Walter Gibbons; Manager, Mr. Bert Womack; Acting-Manager, Mr. Albert Adams. Music and Dancing license. Holding capacity, about 2,000. Stage depth, 29ft. 6ins., width 49ft.; proscenium, 30ft. Gas and electric light, 200 volts, alt. Band rehearsal, 1 p.m. Booking circuit, Gibbons-Barrasford. Bars Battersea Palace and Granville.

QUEEN'S PALACE OF VARIETIES, Poplar, E.—Proprietors, Messrs. F. and M. Abrahams; Managers, Messrs. Morris Abrahams and Chas. Hector; Musical Director, Mr. W. Hinkinson; Secretary, Mr. B. Abrahams. Prices of seats, 2d. to 1s. 3d. Depth of stage, about 40ft.; proscenium, about 32ft. Thursday matinée. Band rehearsals, 1 o'clock Monday. Electricity and voltage, 230 volts, direct. Kinematograph box established. Bars Bow Palace, Greenwich Palace, Hippodrome, Poplar, and Imperial Palace, Canning Town.

RICHMOND HIPPODROME AND THEATRE.—Proprietor, Mr. George Dance; Manager, Mr. George Alen; Musical Director, Mr. G. W. Richardson; Booking Circuit, Gibbons-Barrasford. Holding capacity about 1,600. Prices of seats: Boxes, 10s. 6d.; stalls, 1s. 6d.; circle, 1s.; pit, 6d.; gallery, 3d. Depth and width of stage, 30ft. by 50ft.; proscenium, opening, 27ft.; height, 50ft. 7 dressing-rooms. Band rehearsals, 1 o'clock. Kinematograph box established. No hall within barred area.

ROTHERHITHE HIPPODROME, S.E.—Proprietors, The London Theatres of Variety, Limited; Managing Director, Mr. Walter Gibbons. Booking circuit, Gibbons-Barrasford. Band rehearsal, 1 p.m. Bars Foresters', New Cross Empire, Paragon, Shoreditch Empire, Star (Bermondsey), Shoreditch Hippodrome.

ROYAL COUNTY THEATRE, Kingston-on-Thames. Run in the off season as a variety house. For particulars see London Theatres.

ROYAL STANDARD MUSIC HALL, Victoria, S.W.

ROYAL VICTORIA HALL, Waterloo Road (the old "Vic").—Licensor, Emma Lewis; Manageress, Miss Lillian Bayliss. Occasional variety, usually once weekly and at holiday times.

SADLER'S WELLS THEATRE, Rosebery Avenue, E.C.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Pete Murray; Musical Director, Mr. F. Payne; Booking Circuit, Macnaghten; Scenic Artist, Mr. T. Baker. Holding capacity, 2,000. Prices of seats, 3d., 4d., 6s., 1s. Depth and width of stage, 50ft. by 45ft.; proscenium, 30ft. 10 dressing-rooms. Monday matinée. Band rehearsals, 12 o'clock. Electricity and voltage, 104 amps. Kinematograph box established. Bars Bedford, Euston, Islington Empire, Camden Hippodrome, Collins's, Shoreditch Empire, Hippodrome, and Olympia.

SHEPHERD'S BUSH EMPIRE, W.—Proprietors, the Hackney and Shepherd's Bush Empire Palace, Limited; Managing Director, Mr. Oswald Stoll; Manager, Mr. Lewis Vincent; Acting-Manager, Mr. Herbert Mack; Musical Director, Mr. Henry W. May; Scenic Artist, Mr. F. L. Schmitz. Depth and width of stage, 53ft. by 65ft. 4in.; proscenium opening, 30ft. 8in. No matinées. Band rehearsals, 1 o'clock. Electricity and voltage, alternating (220) and continuous (80). Motor generator. Bars Hammersmith Palace.

SHOREDITCH EMPIRE, N.E.—Bars Collins's, Foresters', Hackney Empire, Islington Empire, Paragon, Rotherhithe Hippodrome, Sadler's Wells, Shoreditch Olympia, and Star (Bermondsey).

SHOREDITCH OLYMPIA, N.E.—Proprietors, the London Theatres of Varieties, Limited; Managing Director, Mr. Walter Gibbons; Manager, Mr. F. Vernal. Booking Circuit, Gibbons-Barrasford. Band rehearsals, 12.30. Bars Collins's, Foresters', Hackney Empire, Paragon, Sadler's Wells, Shoreditch Empire, Shoreditch Hippodrome, and Star (Bermondsey).

SHOREDITCH HIPPODROME, N.E.—Closed. Bars Collins's, Foresters', Hackney Empire, Islington Empire, Shoreditch Olympia, Paragon, Sadler's Wells, Star (Bermondsey), Surrey, and Rotherhithe Hippodrome.

SOUTH LONDON PALACE, S.E.—Proprietors, the Variety Theatres Consolidated, Limited; Manager, Mr. Wm. Payne; Acting-Manager, Mr. Albert E. Weeks; Musical Director, Mr. Chas. Howells. Holds 3,000. Stage 22ft. O.P., 28ft. prompt proscenium, 28ft. Sporting matinée, Monday, 2 p.m. Band rehearsals, 12 noon. Booking Circuit, Syndicate Halls. Bars Camberwell Empire, Camberwell Palace, Star (Bermondsey), and Surrey.

STAR PALACE, Bermondsey, S.E.—Licensee, Mr. John Hart. Bars Camberwell Palace, Canterbury, Foresters', Paragon, Peckham Hippodrome (late Crown), Poplar Hippodrome, Rotherhithe Hippodrome, Shoreditch Empire, Hippodrome, and Olympia, South London, and Surrey.

SATRATFORD EMPIRE, E.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Manager, Mr. E. J. Maeder-mott. Booking Circuit, Moss-Stoll. Band

rehearsal, 1 p.m. Bars Bow Palace and Ilford Hippodrome.

THE SURREY VAUDEVILLE THEATRE, S.E.—Proprietors, Surrey Vaudeville Theatre, Limited; Managing Director, Mr. Frank Macnaghten; General Manager, Mr. Roy Frederick Baugh; Acting-Manager, Mr. Roy Cochrane; Musical Director, Mr. Carl Hamin; Booking circuit, Macnaghten. Scenic Artist, Mr. Job Cook. Holding capacity, 3,500. Prices of seats, 2d., 4d., 6d., 1s., 2s. Depth and width of stage, 65ft. by 84ft.; proscenium, 32ft. wide, 40ft. high. 14 dressing-rooms. Monday matinée, 2.30. Band rehearsals 12 o'clock. Electricity and voltage, 100, alternative. Kinematograph box established. Bars Camberwell Palace, Canterbury, South London, Shoreditch Hippodrome, and Star (Bermondsey).

THE TIVOLI, Strand, W.C.—Proprietors, New Tivoli, Limited; Manager, Mr. Joseph Wilson; Acting-Manager, Mr. James Howell; Musical Director, Mr. Walter Johnson. Booking circuit, Syndicate Halls. Price of seats from 1s. to £3 8s. Depth and width of stage, 24ft. by 38ft.; proscenium, 21ft. 7 dressing-rooms. Saturday matinée. Band rehearsals, 12 o'clock. Bars all West End halls. Electricity and voltage, 100. Kinematograph box established. Bars Alhambra, London Coliseum, Empire, Hengler's Circus, London Hippodrome, Holborn Empire, Middlesex, and Palace.

TOTTENHAM PALACE THEATRE OF VARIETIES, N.—Managing Director, Mr. Henri Gros; Manager, Mr. T. S. Mayne; Musical Director, Mr. William Burgess. Booking circuit, Syndicate Halls. Holding capacity, 3,000. Prices of seats, 3d., 6d., 1s., 1s. 6d., boxes 10s. 6d.; Depth and width of stage, 40ft. by 60ft.; proscenium, 30ft. wide, 36ft. cloths, 21ft. wings. 10 dressing-rooms. Band rehearsals, 2 p.m. No halls barred. Electricity and voltage, 500 amps. and 120 volts, alternating current; 110 amps., and 60 volts, direct current. Kinematograph box established.

WALTHAMSTOW PALACE, N.E.—Proprietors, Varietie Consolidated, Limited; Manager, Mr. Pierre Cohen; Acting-Manager, Mr. Harry V. Mann; Musical Director, Mr. H. Petersen. Booking circuit, Syndicate Halls. Holding capacity, about 2,500. Prices of seats, 3d. to 10s. 6d. Depth and width of stage, 38ft. by 38ft.; proscenium, 32ft. 7 dressing-rooms. Band rehearsals, 8 o'clock. Electric light voltage, 230. Kinematograph box established. No hall within two miles.

WILLESDEN HIPPODROME, N.W.—Proprietors, London Theatres of Varieties, Limited; Managing Director, Mr. Walter Gibbons. Booking circuit, Gibbons-Barrasford. Band rehearsals, 12 noon.

WIMBLEDON EMPIRE. — In course of construction.

WOOLWICH HIPPODROME, S.E.—Proprietors, London Theatre of Varieties, Limited; Manager, Mr. Herbert H. Laidman; Acting-Manager, Mr. A. Bradley; Musical Director, Mr. Douglas Ross. Booking Circuit, Gibbons-Barrasford. Holding capacity, 2,200. Prices of seats, 2d., 4d., 6d., 9d., 1s. Depth and width of stage, 42ft. by 78ft. 6in.; proscenium opening, 33ft. 13 dressing-rooms. Band rehearsals, 12 o'clock. Electricity and voltage, 210, continuous. Kinematograph box established.

PUBLIC HALLS, SKATING RINKS, ELECTRIC THEATRES, ETC.

NORTH.

N., N.E., and N.W. DISTRICTS.

BETHNAL GREEN, N.E.

EXCELSIOR HALL AND BATHS, Mansford Street.—Licensee, A. P. Charles. L.C.C. license for music and dancing.

ROYAL VICTOR ASSEMBLY ROOMS, 234, Old Ford Road.—Licensee, Edwin Stephens. L.C.C. license for music.

ST. JOHN'S SCHOOLS, Peel Grove.—Licensee, D. T. Keymer. L.C.C. license for music and dancing.

FINCHLEY, N.

ALL SAINTS' PARISH HALL.—Licensee, C. M. Woolsey. Music and dancing and stage plays licenses.

WOODSIDE HALL.—Licensee, Miss M. S. Chignell. Music and dancing and stage plays licenses.

HACKNEY, N.E.

KINGSLAND PICTURE PALACE, Kingsland High Street.—Licensee, Adolph Ludski. L.C.C. license for music.

MORLEY HALL.—Hon. Secretary, Mr. C. W. Garrard. Music license. Holding capacity, 1,000. Good platform. Gas and electric light, 240 volts direct current and for power 240 and 480 direct. Terms subject to arrangement.

PREMIER RINK, CLAPTON, Lower Clapton Road.—Licensee, Sidney Hardy. L.C.C. license for music and dancing.

PUBLIC BATHS (KING'S HALL).—Proprietors, the Mayor, Aldermen, and Councillors of the Borough; Manager, the Town Clerk, acting under the directions of the Baths Committee. Music and dancing license. Holding capacity, 900. Portable stage, 20ft. by 15ft., curtained all round and well lighted. Electric light, direct current, 100 and 210 voltage (two separate machines). Terms of hiring on application. Deposit required on booking, £1 1s.

ST. JAMES'S PARISH HALL, Powell Road, Clapton.—Licensee, Rev. John Gardner Brown. L.C.C. license for music and dancing.

STOKE NEWINGTON LIBRARY HALL, Edwards Lane, Church Street.—Proprietors, the Borough Council. Licensee, Geo. Webb, Town Clerk. L.C.C. license for music.

HAMPSTEAD, N.W.

DRILL HALL AND ASSEMBLY ROOMS, Holly Bush Vale.—Licensee, Sutton Sharpe. L.C.C. license for music and dancing.

HAMPSTEAD CONSERVATOIRE, Eton Avenue.—Licensee, Ralph Beauchamp. L.C.C. license for music and dancing.

TOWN HALL, Haverstock Hill.—Licensee, O. E. Winter, Borough Engineer. L.C.C. license for music and dancing.

WEST HAMPSTEAD TOWN HALL, Broadhurst Gardens.—Licensee, H. G. Randall. L.C.C. license for music and dancing.

HORNSEY, N.

ALEXANDRA PALACE THEATRE.—Proprietors, The Alexandra Park Trustees; Manager, Mr. Edwin Goodship. Holding capacity,

5,000. Prices of seats, 2s. 6d. to 6d. Depth and width of stage, 50ft. by 80ft.; proscenium, 36ft. 20 dressing rooms. Gas. Kinematograph box established.

ATHENÆUM, Muswell Hill.—Licensee, James Edmondson. Music and dancing and stage-plays licenses.

HOLY INNOCENTS' MISSION ROOM.—Proprietor and Manager, Vicar of Holy Innocents', Hornsey, N. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 209. No proper stage. Gas. Used only for charitable purposes.

IRON ROOM, Granville Road, Stroud Green.—Licensee, Rev. R. Linklater. Music and dancing and stage-plays licenses.

NATIONAL HALL.—Licensee, Chas. Jenkins. Music and dancing and stage-plays licenses.

HOXTON, N.

ALMA MUSIC HALL, Alma Street.—Licensee, W. H. Page. L.C.C. license for music.

ELECTRIC PAVILION, Shoreditch High Street.—Managing Director, Mr. Israel Davis.

PUBLIC BATHS, Pitfield Street.—Licensees, the Borough of Shoreditch. L.C.C. license for music and dancing.

SHOREDITCH TOWN HALL.—Licensee, Hugh M. Robinson, Town Clerk of Shoreditch. L.C.C. license for music and dancing.

ISLINGTON, N.

BEALE'S ASSEMBLY ROOMS, Holloway Road.—Licensee, W. E. Beale. L.C.C. license for music and dancing. (Only let for private entertainments.)

CALEDONIAN ROAD BATHS.—Licensee, the Borough Council. L.C.C. license for music and dancing.

CAMDEN ATHENÆUM, Camden Road.—Licensee, A. A. Beale. L.C.C. license for music and dancing.

DROVERS' HALL, Cattle Market.—Licensee, Leonard Vaughan Williams. L.C.C. license for music and dancing.

ELECTRIC PAVILION, Holloway Road.—Licensee, Israel Davis. L.C.C. license for music.

FINSBURY PARK PREMIER RINK, Station Road.—In course of erection. On an adjoining site there is also a kinematograph theatre.

HIGHBURY ATHENÆUM, Highbury New Park.—Licensee, W. M. Bradbear. L.C.C. license for music and dancing. (Only let for private entertainments.)

HOLLOWAY HALL, Holloway Road.—Proprietor, F. E. Griffiths; Manager, Richard Ralli; Operator, Charles A. Hitchcock. Music and dancing license. Holding capacity: Number of persons, 750. Gas and electric light, 200, 40 amps. Run as a picture palace.

MORNINGTON HALL, Canonbury Lane.—Manager, Hartas Foxon.

MYDDELTON HALL, Almeida Street.—Licensee, H. W. Lawrence. L.C.C. license for music and dancing. Used for theatrical performances, concerts, and dances.

NORTHAMPTON HOUSE, Compton Road.—Licensee, R. O. Smith. L.C.C. license for music and dancing.

NORTHERN POLYTECHNIC, Holloway Road.—Licensee, Wm. Murdoch Macbeth. L.C.C. license for music.

PARKHURST THEATRE, Holloway Road.—Run as a picture palace.

ROLLER SKATING RINK, Holloway Road.—Licensee, J. M. McEwen. L.C.C. license for music and dancing.

ROYAL AGRICULTURAL HALL, Liverpool Road.—Licensee, John Jeffery. L.C.C. license for music and dancing.

STANLEY HALL, Junction Road.—Proprietor, Walter James Lewis; Manager, W. J. Downing. Music and dancing license. Holding capacity, 500. Proper stage, 23ft. by 15ft.; draw curtain. Gas and electric, 200 volts; alternating current. Terms for hiring, 4s. per night. Deposit required on booking, 2s.

LEYTON, ESSEX, N.E.

TOWN HALL, Leyton.—Proprietors, Urban District Council. Music and dancing license. Holding capacity: Number of persons, 700. Platform. Electric current, voltage, 150. direct. Terms, £3 3s. per night to rate-payers; 20 per cent. more to others. The amount must be prepaid, together with a deposit of £2.

ST. JOHN'S WOOD.

WELLINGTON HALL.—Proprietor, C. B. Murrell; Manager, A. J. Barrell. Dramatic and music and dancing licenses. Holding capacity, 500. Made-up stage, 30ft. by 35ft. Electric light, 240 voltage. Terms for hiring, from £5 5s.

ST. PANCRAS, N.W.

ALBERT ROOMS, Whitfield Street.—Licensee, James Windus. L.C.C. license for music and dancing.

KINEMATOGRAPH HALL, 24, Tottenham Court Road.—Licensee, Adolph Rosenthal. L.C.C. license for music.

PASSMORE EDWARDS SETTLEMENT, Tavistock Place.—Licensee, G. E. Gladstone. L.C.C. license for music and dancing.

PRINCE OF WALES' HALL, St. Pancras Baths, Prince of Wales' Road.—Proprietors, the Borough Council. L.C.C. license for music and dancing.

ST. MARY'S HALL, York Rise, Dartmouth Park.—L.C.C. license for music and dancing.

SOUTHGATE, N.

PARISH HALL AND INSTITUTE, Winchmore Hill.—Licensee, W. T. Paulin. Stage plays and music and dancing licenses.

THE INSTITUTE, High Road.—Licensee, A. E. Baggs. Music and dancing license.

VILLAGE HALL.—Licensee, J. T. Camp. Stage plays and music and dancing licenses.

TOTTENHAM, N.

ALLHALLOWS' CHURCH HALL.—Licensee, Rev. D. Jones. Music and dancing and stage-plays licenses.

BERESFORD HALL, Green Lanes.—Licensee, Wm. Denchfield. Music and dancing license.

FAIRFAX HALL.—Licensee, Albert Victor Greenfield. Music and dancing license.

GLENDALE HALL, South Tottenham.—Licensee, Frank Brooking. Music and dancing license.

HOLCOMBE HALL.—Licensee, James Meadmore. Music and dancing and stage-plays licenses.

PUBLIC BATHS.—Licensee, Edward Crowne. Music and dancing license.

ST. ANN'S PARISH HALL.—Licensee, Rev. F. R. Ross. Music and dancing and stage-plays licenses.

STANSTEAD HOUSE, High Road.—Licensee, Clara Chard. Music and dancing license.

TOTTENHAM SKATING RINK.—In course of erection on a site adjoining the PALACE in the High Road.

WALTHAMSTOW, N.E.

PUBLIC BATHS.—Proprietors, Urban District Council. Music and dancing license. Holding capacity, 1,600. Stage width, 35ft.; depth, 22ft.; no proscenium. Electric light, continuous, 230 volts lighting; 460 volts power. Terms for hiring, from 3sigs. per evening. Deposit required on booking, £1.

VICTORIA HALL.—Proprietor, Mr. Matt. Raymond. Holding capacity, 1,700. Kinematograph box established. At present used as a picture palace.

WOOD GREEN, N.

ASSEMBLY ROOMS.—Proprietor and Manager, Mr. Geo. Henry Thurston. Dramatic and music and dancing licenses. Holding capacity, 500. Depth of stage, 17ft.; width, 25ft.; proscenium, 21ft. Gas. Terms of hiring, £2 12s. 6d., including grand piano; limelight, £1; Stage, £2 extra. Half fees required on booking.

CANNING HALL, Canning Crescent.—Licensee, W. A. Lambert. Music and dancing licenses.

ST. MARK'S HALL, Gladstone Avenue.—Licensee, Rev. J. T. Thomas. Music and dancing and stage plays licenses.

SOUTH,

S.E. and S.W. DISTRICTS.

BARNES, S.W.

BYFIELD HALL.—Proprietor and Manager, Mr. F. W. Dunkley. Dramatic and music and dancing licenses. Holding capacity, 500. Proper stage. Electric light, direct current, 210 voltage. Terms on application.

BATTERSEA.

POLYTECHNIC, Battersea Park Road.—Licensee, Joséph Harwood. L.C.C. license for music.

SOUTH LONDON SKATING RINK, Vardens Gardens, St. John's Hill.—Secretary, Adnam Sprange.

TOWN HALL, Town Hall Road.—Licensee, the Town Clerk. L.C.C. license for music and dancing.

BERMONDSEY, S.E.

TOWN HALL, Spa Road.—Licensee, Frederick Ryall, town clerk. L.C.C. license for music and dancing.

BRIXTON, S.W.

AVONDALE HALL, Landor Road.—Licensee, E. M. Hayward. L.C.C. license for music and dancing.

BRINTON SKATING RINK, Tulse Hill and Water Lane.—Licensee, C. E. Rainbow. L.C.C. license for music and dancing.

ELECTRIC PALACE, Electric Avenue.—Licensee, Lester Rosenthal. L.C.C. license for music.

HAMMERTON HALL, Lingham Street.—Licensee, Rev. W. H. Longsdon. L.C.C. license for music and dancing.

MARBLE ROLLER SKATING RINK, 143A, Clapham Road.—Licensee, J. W. Palmer. L.C.C. license for music and dancing.

THEATRE DE LUXE (late Brixton Hall), Acme Lane.—Licensee, W. McLean Borradale. L.C.C. license for music and dancing.

CAMBERWELL, S.E.

CAMBRIDGE HOUSE HALL, 1, Addington Square.—Licensee, Rev. H. H. Elliott. L.C.C. license for music and dancing.

LONGFIELD HALL, Knatchbull Road.—Licensee, William Minet. L.C.C. license for music and dancing.

NEW GRAND HALL, Camberwell New Road.—Licensee, F. W. Purcell. L.C.C. license for music.

OLD KENT ROAD PUBLIC BATHS.—Licensees, the Borough Council. L.C.C. license for music and dancing.

SURREY MASONIC HALL, 295, Camberwell New Road. Licensee, L. C. Venables. L.C.C. license for music and dancing.

CHELSEA, S.W.

CHELSEA SKATING RINK.—Licensee, Byron Julius Jackson. L.C.C. license for music.

QUEEN'S PARK HALL, First Avenue.—Lessee, S. A. Blackwood. L.C.C. license for music and dancing.

SOUTH-WESTERN POLYTECHNIC, Manresa Road.—Licensee, H. B. Harper. L.C.C. license for music and dancing.

SYDNEY HALL, Pond Place. — Licensees, H. J. Kimmins and F. Turney. L.C.C. license for music and dancing.

TOWN HALL, King's Road.—Licensee, the Town Clerk. L.C.C. license for music and dancing.

CLAPHAM, S.W.

ASSEMBLY ROOMS, Gauden Road.—Licensee, Henry Boddington. L.C.C. license for music and dancing.

CHRIST CHURCH PAROCHIAL HALL, Union Grove.—Licensee, the Rev. P. D. Hedges. L.C.C. license for music and dancing.

NINE ELMS BATHS (PEOPLE'S HALL).—Licensees, the Battersea Borough Council. L.C.C. license for music and dancing.

TEMPERANCE BILLIARD HALL, Wandsworth Road.—Licensee, A. C. Thomas. L.C.C. license for music and dancing.

WIRTEMBERG HALL, Wirtemberg Street.—Licensee, C. H. Nichols. L.C.C. license for music and dancing.

DEPTFORD, S.E.

AMERSHAM HALL, Amersham Vale.—Licensee, C. E. Seaman. L.C.C. license for music and dancing.

NEW CROSS HALL, Lewisham High Road.—Licensee, William Miller. L.C.C. license for music and dancing.

ST. LUKE'S PARISH HALL, Gosterwood Street.—Licensee, Rev. E. S. B. Whitfield. L.C.C. license for music and dancing.

DULWICH, S.E.

BIJOU PICTURE THEATRE, Orpheus Street, Denmark Hill. Licensee, A. T. Masterman. L.C.C. license for music.

CONSTITUTIONAL HALL, East Dulwich Grove.—Licensee, Alfred Oliver. L.C.C. license for music and dancing.

IMPERIAL HALL, Grove Vale.—Licensee, W. G. Newman. L.C.C. license for music and dancing.

LAVA SKATING RING. — Licensee, E. E. Cadett. L.C.C. license for music and dancing.

LORDSHIP LANE HALL, Wood Vale.—Licensee, H. F. Hann. L.C.C. license for music and dancing.

PUBLIC BATHS, East Dulwich Road.—Licensees, the Camberwell Borough Council. L.C.C. license for music and dancing.

FULHAM, S.W.

KELVEDON HALL (St. Thomas's Club), 36, Kelvedon Road.—Licensee, Jeremiah O'Brien. L.C.C. license for music and dancing.

KING'S HALL, 163, New King's Road.—Licensee, Wm. West. L.C.C. license for music and dancing.

LILLIE HALL, Lillie Road.—Licensee, C. W. Gardner. L.C.C. license for music and dancing.

LONDON EXHIBITIONS BUILDINGS, Earl's Court. — Licensee, Herman Hart. L.C.C. licenses for music and dancing and stage plays.

ST. ANDREW'S HALL, May Street.—Licensee, Rev. E. S. Hilliard. L.C.C. licenses for music and dancing and stage plays.

ST. CLEMENT'S PARISH HALL, Fulham Palace Road.—Licensee, Rev. R. W. Free. L.C.C. license for music and dancing.

TOWN HALL.—Proprietors, Fulham Borough Council; Manager and licensee, Mr. J. Percy Shuter. Music and dancing license. Holding capacity: Large hall, 780; concert hall, 330. Electric light, alternating, 200 volts. Terms for hiring, four guineas per night.

GREENWICH, S.E.

BLACKHEATH CONCERT HALL, Lee Road, Charlton.—Licensee, P. W. Rolls. L.C.C. license for music and dancing.

BOROUGH HALL.—Licensee, F. S. Robinson, town clerk. L.C.C. license for music and dancing.

CHARLTON ASSEMBLY ROOMS, Old Charlton Village.—Licensee, Rev. J. H. Bridgewater. L.C.C. license for music and dancing.

CONCERT HALL AND RINK, Blackheath Village.—Licensee, W. T. le Santeur. L.C.C. license for music and dancing.

KENNINGTON, S.E.

HORNS ASSEMBLY ROOMS, Kennington Park Road. Licensee, A. A. Moore. L.C.C. license for music and dancing.

LAMBETH, S.E.

PUBLIC BATHS.—Licensees, the Borough Council. L.C.C. license for music and dancing. Holds 1,600.

ROYAL VICTORIA HALL, 143, Westminster Bridge Road. Licensee, Emma Cons. L.C.C. license for music and dancing.

LEWISHAM, S.E.

CATFORD CENTRAL HALL (PICTURE PALACE), Langley Road.—Licensee, James Watt. L.C.C. license for music and dancing. A similar license is also granted to the SKATING RINK.

DARTMOUTH HALL, Church Road, Forest Hill.—Licensee, Albert Short. L.C.C. license for music and dancing.

ELECTRIC PALACE, High Street.—Licensee, Lester Rosenthal. L.C.C. license for music and dancing..

FOREST HILL PUBLIC BATHS, Dartmouth Road.—Licensees, the Borough Council. L.C.C. license for music and dancing.

HAMILTON HALL, South Road, Forest Hill.—Licensee, E. C. Christmas. L.C.C. license for music and dancing.

LADYWELL PUBLIC BATHS.—Licensees, the Borough Council. L.C.C. license for music and dancing.

SPORTSBANK HALL, 31, Sportsbank Street, Catford.—Licensees, H. T. Taylor and George Taylor. L.C.C. license for music and dancing.

SYDENHAM AND FOREST HILL SKATING RINK, Silverdale.—Licensee, W. H. Bustard. L.C.C. license for music and dancing.

TEMPERANCE BILLIARD HALL, High Street.—Licensee, A. C. Thomas. L.C.C. license for music and dancing.

NORBURY, S.W.

PUBLIC HALL.—Proprietor, Mr. Charles Spencer, 7, Elmwood Road, Croydon; Manager, Mr. G. Spencer, 16, Tylecroft Road, Norbury. Dramatic and music and dancing licenses. Holding capacity, 700. Depth and width of stage, 20ft. by 15ft. (about to be enlarged. Electric light, 200, alternating. Terms for hiring, £3 3s. per night. Half fee required on booking, balance before doors open. Fine lawn at rear suitable for garden parties, receptions, open-air concerts, etc.

NORWOOD, S.E.

WEST NORWOOD PUBLIC HALL, Knight's Hill Road.—Licensee, Elizabeth R. Blake. L.C.C. license for music and dancing.

PECKHAM, S.E.

PUBLIC HALL, Rye Lane.—Lessee, W. L. Downton. L.C.C. license for music and dancing. **QUEEN'S HALL SKATING RINK**, High Street.—Licensee, G. F. Morgan. L.C.C. license for music and dancing.

PENGE, S.E.

TOWN HALL.—Proprietors, the Penge Urban District School; Manager, F. W. Hood. Dramatic and music and dancing licenses. Holding capacity, 300. Depth and width of stage, 17ft. by 27ft.; proscenium, 21ft. Gas. Terms for hiring, £3 2s.; concerts, £4 4s.; dramatics, reduction for consecutive nights. Whole fee required before performance.

ROOTHERHITHE, S.E.

ST. OLAVE'S AND ST. JOHN'S INSTITUTE, Fair Street, Tooley Street.—Licensee, J. P. Chadwick. L.C.C. license for music and dancing.

TOWN HALL, Lower Road.—Licensee, the Town Clerk. L.C.C. license for music and dancing.

SOUTHWARK, S.E.

BOROUGH POLYTECHNIC, Borough Road. Licensee, W. M. Richardson. L.C.C. license for music and dancing.

WALWORTH, S.E.

MONTPELIER ASSEMBLY HALL, Montpelier Street. Licensee, Frederick Stephens. L.C.C. license for music and dancing.

ROBERT BROWNING HALL, York Street. Licensee, J. C. Mather. L.C.C. license for music.

WANDSWORTH, S.W.

ASSEMBLY ROOMS, Spread Eagle Hotel, Garratt Lane. Licensee, G. Washington Grant. L.C.C. license for music and dancing.

BALHAM ASSEMBLY ROOMS, High Road.—Licensee, J. H. Beare. L.C.C. licensee for music and dancing and stage plays.

BALHAM SKATING RINK, High Road.—Licensee, P. W. Willard. L.C.C. license for music.

BALHAM THEATRE DE LUXE, Balham High Road (formerly Balham Empire).—Licensee, W. McL. Bonadaile. L.C.C. license for music and dancing.

BEEHIVE ASSEMBLY ROOMS, Streatham Common.—Licensee, W. H. Stanborough. L.C.C. license for music.

CENTRAL PICTURE PALACE, East Hill.—Licensee, James Watt. L.C.C. license for music and dancing. A similar license is granted to the **CENTRAL SKATING RINK**.

CROMWELL HALL (Putney Baths), Putney Bridge Road.—Licensee, William Bishop. L.C.C. license for music and dancing.

GAIETY SKATING RINK.—Proposed to be erected on a site in Streatham High Road. Licensee, A. Jerrold Nathan. L.C.C. license for music and dancing.

HIGH SCHOOL HALL, Pinfold Road, Streatham. Licensee, the Rev. Isaac H. Bland. L.C.C. license for music and dancing.

KING'S HALL, Tooting High Street.—Licensee, J. T. Hallinan. L.C.C. license for music and dancing.

PUTNEY ASSEMBLY ROOMS, 113, High Street. Licensee, D. Marsh. L.C.C. license for music and dancing.

STREATHAM HALL, 152, High Road.—Licensee, F. C. J. Astbury. L.C.C. license for music and dancing.

TOOTING ELECTRIC THEATRE, High Street. Managing Director, Percy Willcox.

WANDSWORTH TOWN HALL, High Street.—Licensee, the Town Clerk. L.C.C. license for music and dancing.

WESTMINSTER, S.W.

CAXTON HALL, Caxton Street.—Licensee, John Hunt town clerk. L.C.C. license for music and dancing.

LONDON SCOTTISH DRILL HALL, Buckingham Gate.—Licensee, Colonel J. W. Greig. L.C.C. license for music and dancing.

ROYAL HORTICULTURAL HALL, Vincent Square.—Licensee, Rev. W. Wilks. L.C.C. license for music and dancing.

TREVELYAN HALL, St. Ann's Lane.—Licensee, H. B. Thompson. L.C.C. license for music and dancing.

WIMBLEDON, S.W.

MASONIC HALL, Merton.—Proprietors, Merton Park Estate Co., Limited; Manager, Bertram T. Rumble. Dramatic and Music and dancing licenses. Holding capacity 460. Stage, depth, 14ft.; width, 20ft.; proscenium, 20ft. wide by 16ft. deep. Electric light, 220 voltage to body and 25 voltage to footlights. Terms for hiring, £2 2s. per evening. Whole of the fee required on booking.

PUBLIC BATHS HALL.—Proprietors, Corporation of Wimbledon; Manager, Town Clerk, Town Clerk's Office, Wimbledon. Dramatic and music and dancing licenses. Holds 1,000. Temporary stage about 20ft. deep by 30ft. wide. Electric light, alternating current, 220 volts. Scale of charges on application. Fees payable in advance. Kinematograph chamber.

EAST.**EAST AND E.C. DISTRICTS.**

BOW AND BROMLEY, E.

BOW BATHS, Roman Road.—Licensees, the Poplar Borough Council. L.C.C. license for music and dancing.

BROMLEY PUBLIC HALL.—Licensee, Leonard Potts, town clerk. L.C.C. license for music and dancing.

PEOPLE'S PALACE (Bow and Bromley Branch), Bow Road.—Licensee, Clarence Brandon. L.C.C. license for music.

CITY OF LONDON, E.C.

BISHOPSGATE INSTITUTE, Bishopsgate Street.—Licensee, C. W. F. Goss. L.C.C. license for music and dancing.

CANNON STREET HOTEL (Great Hall), Cannon Street.—Licensee, C. H. Ritter. L.C.C. license for music and dancing.

CRIPPLEGATE INSTITUTE, Golden Lane.—Licensee, H. W. Capper. L.C.C. license for music and dancing. Also licensed for stage plays.

HAMILTON HALL (Great Eastern Hotel).—Licensee, H. C. T. Amendt. L.C.C. license for music and dancing.

EALING, W.

DRILL HALL, Churchfield Road.—Licensee, E. D. W. Gregory. Music license.

GIRTON HALL.—Licensee, Miss B. Grylls. Music and dancing license.

LECTURE HALL, Public Buildings.—Licensee, J. E. Kemp. Music and dancing license.

PRINCE'S HALL.—Licensee, J. E. Kemp. Music and dancing license.

PUBLIC BATHS.—Licensee, H. P. Sharpe. Music and dancing license.

VESTRY HALL, Ranelagh Rd.—Licensee, W. J. Tidy. Music and dancing license.

VICTORIA HALL, Uxbridge Road.—Licensee, J. E. Kemp. Music and dancing license.

EAST HAM, E.

TOWN HALL.—Proprietors, Corporation of East Ham; Manager, Mr. C. E. Wilson. Dramatic and music and dancing licenses. Holding capacity, 1,000. Stage, depth, 19ft. clear back to organ loft, 23ft. 9in. back to wall under organ loft; width, 29ft. 4in.; height of proscenium, 27ft. 3in. Electric light, continuous, 240 voltage. Terms for dramatic performances, 6 guineas per night.

FINSBURY, E.C.

NORTHAMPTON INSTITUTE, St. John Street.—Licensee, R. M. Walmsley. L.C.C. license for music.

TOWN HALL, Rosebery Avenue.—Licensee, G. W. Preston, town clerk. L.C.C. license for music and dancing.

FOREST GATE, E.

EARLHAM HALL.—Proprietors, New Metropolitan Academy of Music; Manager, Mr. A. R. Jaques. Dramatic and music and dancing licenses. Holding capacity, about 400. Stage, 40ft. by 15ft.; proscenium opening, 22ft. Electric light, voltage 115. Terms for hiring, £3 3s., or as arranged. Amount of deposit required on booking, 10s. 6d. Several excellent rooms to let for rehearsals from 2s. 6d.

ILFORD, E.

TOWN HALL.—Proprietors, Urban District Council; Licensee and Responsible Manager, Mr. John Wheeldon Benton, clerk to the council. Dramatic and music and dancing

licenses. Holding capacity, 848. Stage, 33ft. wide by 17ft. deep; proscenium, 25ft. wide. Electric light. Terms for hiring, £5 5s. per evening, £12 12s. three nights. Amount of deposit required on booking, £1 1s. on each book, proportionately for series of bookings.

LIMEHOUSE, E.

TOWN HALL, Commercial Road.—Lessee, G. W. Clarke. L.C.C. license for music and dancing.

YE OLDE GREEN DRAGON MUSIC HALL, Grosvenor Street.—Licensee, Chas. Feist. L.C.C. license for music and dancing.

MILE END, E.

ASSEMBLY ROOMS, Cottage Grove, Stepney.—Licensee, C. T. King. L.C.C. license for music and dancing.

PEOPLE'S PALACE.—Proprietors, the Governors; Manager, Mr. Clarence Brandon. Music license. Holding capacity, 2,500. Concert platform, with curtain fit-up and footlights. Electric light, direct, 112. Terms for hiring, from £5 5s., according to purpose for which required. Half-fee required on booking.

POPLAR, E.

TOWN HALL, Newby Place.—Licensee, Leonard Potts, Town Clerk. L.C.C. license for music and dancing.

ST. GEORGE-IN-THE-EAST, E.

PRINCESS HALL, Commercial Road.—Licensee, Lazarus Greenberg. L.C.C. license for music and dancing.

TOWN HALL, Cable Street.—Licensee, G. W. Clarke, Town Clerk. L.C.C. license for music and dancing.

SILVERTOWN, E.

TATE INSTITUTE.—Secretary, Geo. G. Rickwood. Dramatic and music and dancing licenses. Stage, 26ft. 9in. wide; 19ft. deep. Gas. Terms for hiring on application. 50 per cent. required on booking.

WHITECHAPEL, E.

PUBLIC BATHS, Goulston Street.—Licensees, the Stepney Borough Council. L.C.C. license for music and dancing.

WEST.**W. AND W.C. DISTRICTS.****CHISWICK, W.**

TOWN HALL.—Proprietors, Chiswick Urban District Council; Manager, Mr. A. George. Dramatic and music and dancing licenses. Holding capacity, 540. Depth and width of stage, 24ft. by 16ft. Electric light, 220 volts direct. Terms, £3 18s. 6d. per night. All fees at time of booking.

HAMMERSMITH, W.

ATHENÆUM, Godolphin Road.—Licensee, J. C. Platt. L.C.C. license for music and dancing.

BRADMORE HOUSE SKATING RINK, Queen Street.—Licensee, George Thompson. L.C.C. license for music and dancing.

HAMMERSMITH SKATING RINK, Brook Green Road.—Licensee, G. W. Parkinson. L.C.C. license for music and dancing.

OLYMPIA.—Licensee, F. H. Payne. L.C.C. license for music and dancing.

PUBLIC BATHS, Lime Grove.—Proprietors, the Borough Council. Holding capacity, 1,284. Terms £5 5s.

ST. LUKE'S HALL, Haydn Park Road.—L.C.C. license for music and dancing.
TOWN HALL, Broadway—Licensee, Horatio Thompson, Town Clerk. L.C.C. license for music and dancing. Holding capacity, 668. Terms £1 10s. per night.

HANWELL, W.

PARK HALL—Manager, Mr. W. Stephens. Dramatic and music and dancing licenses. Holding capacity, 500. Stage: Depth, 18ft.; opening, 22ft. Gas. Terms for hiring on application.

HOLBORN, W.C.

BLOOMSBURY HALL, Hart Street.—Licensee, Wm. Monilaws. L.C.C. license for music.

HOLBORN HALL, Gray's Inn Road.—Licensee, Adam Lee. L.C.C. license for music and dancing.

KING'S HALL (Holborn Restaurant).—Licensee, A. G. Chiffierel. L.C.C. license for music and dancing.

KING'S HALL (National Sporting Club), King Street, Covent Garden.—Apply to the Secretary.

SHAFTESBURY SKATING RINK, Shaftesbury Avenue.—In course of erection. Managing Director, G. W. Parkin-on.

KENSINGTON, W.

ADDISON HALL, Addison Road.—Licensee, G. F. Johnson. L.C.C. license for music and dancing.

BLECHYNDEN HALL, Blechynden Street.—Licensee, Harry Lewis. L.C.C. license for music and dancing.

ELECTRIC PALACE, Notting Hill Gate.—Licensee, Lester Rosenthal. L.C.C. license for music.

EMPRESS ROOMS.—Proprietors, the Palace Hotel, Limited; Manager, Mr. E. W. Booth. Music and dancing license. Holding capacity, 600-700. No proper stage. Electric light, 200 volts. Terms: According to arrangement. Amount of deposit required on booking: Half.

HOLLAND PARK RINK, Holland Park Avenue.—Licensee, C. P. Crawford. L.C.C. license music and dancing.

LADBROKE HALL, Addison Road. Licensee, H. B. Hartnell. L.C.C. licenses for music and dancing and stage plays.

TOWN HALL, High Street.—Licensee, W. C. Leete, town clerk. L.C.C. license for music and dancing.

VICTORIA HALL, Archer Street.—Licensee, W. J. Nichols. L.C.C. licenses for music and dancing and stage plays.

MARYLEBONE, W.

BECHSTEIN HALL, Wigmore Street.—Licensee, Max Lindlar. L.C.C. license for music. CAVENISH ROOMS, Mortimer Street.—Licensee, Edward Humphrey. L.C.C. license for music and dancing.

ELECTRIC PALACE, 532, Oxford Street. Licensee, Lester Rosenthal. L.C.C. license for music.

FYRE ARMS ASSEMBLY ROOMS (Wellington Hall), Finchley Road. Licensee, C. B. Morris. L.C.C. license for music and dancing.

MME. TUSSAUD'S EXHIBITION, Marybone Road. Licensee, J. T. Tussaud. L.C.C. license for music.

PORTMAN ROOMS, Baker Street.—Licensee, Mr. Frederick Burgoyne. L.C.C. license for music and dancing.

QUEEN'S HALL, Langham Place.—Licensee, William Boosey. L.C.C. license for music and dancing.

REGENT STREET POLYTECHNIC (Marlborough Hall).—Licensee, L. H. Harris. for music and dancing.

ST. JAMES'S HALL, Great Portland Street. Licensee, H. C. Lock. L.C.C. license for music.

STEINWAY HALL, Lower Seymour Street. Licensee, Edwin Eshelby. L.C.C. license for music.

PADDINGTON, W.

AOLIAN HALL, New Bond Street.—Licensee, R. J. Mason. L.C.C. license for music.

DRILL HALL (9th County of London Regiment), Davies Street.—Licensee, Col. Wm. Morris Tanqueray. L.C.C. license for music and dancing.

GROSVENOR HALL, Buckingham Palace Road.—Licensees, Sir H. B. Praed and Baron Wardale. L.C.C. license for music and dancing.

PUBLIC BATHS, Queen's Road, Bayswater.—Licensees, the Borough Council. L.C.C. license for music and dancing.

ROLLER SKATING PALACE, Delaware Road, Maida Vale.—Licensee, Louis N. Schoenfeld. L.C.C. license for music and dancing.

ST. GABRIEL'S PARISH HALL, Caledonia Street.—Licensee, Rev. R. H. Morris. L.C.C. license for music and dancing.

ST. GEORGE'S HALL, Mount Street. Licensee, John Hunt, town clerk. L.C.C. license for music.

ST. GEORGE'S, HANOVER SQUARE, W.

STRAND, W.C.

ALDWYCH SKATING RINK, Aldwych.—Licensee, J. M. McEwen. L.C.C. license for music and dancing.

BIOSCOPIC TEA ROOMS, 28, Leicester Square.—Licensee, Frank Prentice. L.C.C. license for music.

CONCERT HALL, John Street, Adelphi.—In course of erection. Licensee, G. J. Drummond. L.C.C. license for music and dancing.

ELECTRIC PAVILION, Gt. Windmill Street.—Licensee, Israel Davis. L.C.C. license for music.

INNS OF COURT HALL, Drury Lane.—Licensee, F. S. Cooper. L.C.C. license for music and dancing.

NEW EGYPTIAN HALL, 170, Piccadilly.—Managing Director, A. S. Everest.

NEW GALLERY, Regent Street.—Licensee, C. E. Hallé. L.C.C. license for music and dancing.

SALLE ÉRARD, Great Marlborough Street.—Licensee, W. Adlington. L.C.C. license for music.

RECOMMENDED APARTMENTS.

LONDON, N.W.

Mrs. Berridge, 20, Rochester Terrace, Camden Town. Four bed, three sitting, two combined. Piano. Bath.

LONDON, S.E.

Mrs. Bridges, Fernleigh, 6, Camden Hill Road, Upper Norwood. Two sitting, four bed, two combined. Bath

Mrs. Hall, 61, Brook Street, Kennington. Two bed, two combined, one sitting. Piano, etc.

LONDON, S.W.

Mrs. Goodie, 15, Claverton Street. Sitting, bed, and combined rooms. Bath. Piano.

Mrs. Turner, 27, Severn Road, Clapham Junction. One, two or three rooms. Established twenty years.

123, St. George's Road, Belgravia. Sitting, bed, and combined rooms. Bath (h. and c.). Piano.

THE STAGE PROVINCIAL GUIDE.

ABERAVON, Port Talbot, Glam.

Population, 7,553. Miles from London, 192.

PUBLIC HALL.—Secretary, Mr. Sidney J. John; Agent, Mr. G. H. Reed, St. Mary's Place. Dramatic license. Holding capacity: Number of persons, 800. Fixed stage, capable of being enlarged. Proscenium opening, about 21ft. wide. Lighted by gas. Terms for hiring: First night, £2 2s.; after, £1 12s. 6d. per night; piano, 7s. 6d. Amount of deposit required on booking, £1 1s. Gas, 4s. 2d., or per meter.

Early closing day, Thursday; market days, Tuesday and Saturday.

Agent.—M.H.A.R.A.: F. Jones, Red Lion Hotel.

ABERCARN, Mon.

Population, 12,607. Miles from London, 169.

VICTORIA PUBLIC HALL.—Manager, Mr. John Sykes. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 800. Stage, 29ft. wide by 15ft. deep. Lighted by gas. Amount of printing required, 200 sheets. Terms for hiring, three nights, £4 17s. 6d. Amount of deposit required on booking, £1.

The population is an industrial one, miners and tinplate workers, there being two collieries and two tin works, employing approximately 3,500 men.

There are no local fairs. There is no site now available for portables or circus pitches.

Early closing day, Wednesday; market day, Saturday.

ABERDARE, Glam.

Population, 48,445. Miles from London, 185.

NEW THEATRE.—Proprietors, Theatre and Billposting Co., Limited; Manager and Secretary, Mr. Z. Andrews; Acting-Manager, Mr. B. Richards. Booking circuit, Llanelli. Musical Director, Mr. Everard Ashton. Dramatic license. Holding capacity: Number of persons, nearly 2,000; amount, £60. Stage, 25ft. deep, 50ft. wide; proscenium opening, 26ft. Lighted by gas. Time of band rehearsals, 4 p.m. No matinée day. The surrounding halls are barred.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: R. W. Bentley, Crown Hotel. V.A.F.: George Upton, Cambrian Hotel.

ABERDEEN, N.B.

Population, 160,780. Miles from London, 558.

HIS MAJESTY'S THEATRE.—Proprietors, the Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. H. Adair Nelson; Musical Director, Mr. A. W. Loseby; Scenic Artist,

Mr. Joseph Hogg. Full dramatic license. Holding capacity: Number of persons, 2,500, producing with early doors £250. Proscenium opening, 31ft.; stage depth, 41ft.; width, 75ft.; from stage to grid, 60ft. Electric light. Amount of printing required: Walls, 1,000 d.c. sheets; windows, 1,600. Usual matinée day, Saturday, at 2.15. Band rehearsal, 11 a.m.

PALACE.—Proprietors, United County Theatres Co.; Managing Director and Chairman, Mr. Alfred Moul; Manager, Mr. Arthur Collingwood; Musical Conductor, Mr. T. Shepherd. Band rehearsal, 1 p.m. Electric light, direct current, voltage 220.

ROYAL ALBERT HALL.—Managers, Messrs. Storie, Cruden, and Simpson, 9, Golden Square, Aberdeen; Hall-keeper, Mr. Adam Matthew, 53, Huntly Street, Aberdeen. Music and dancing license. Holding capacity: Number of persons, 900. Platform, 23ft. by 10ft. Electric light, direct current, voltage 220. Terms for hiring, from £5 per night. Amount of deposit required on booking, one-fourth. Special quotations on application to the managers.

THE UNION HALL.—Secretary, Mr. A. Neil MacDonald, solicitor, 129, Union Street, Aberdeen; Hall-keeper, Mr. H. E. Humphries, 13, Spa Street, Aberdeen. Available for music, dancing, kinematograph and dramatic entertainments. Seating capacity, 650. Fitted stage. Proscenium opening, 23ft. Electric light, direct current, voltage 220. Terms for hire from £2 12s. 6d. per night. Special terms for continuous engagements.

MUSIC HALL.—Secretaries, Messrs. Fraser and Duguid, 57, Crown Street, Aberdeen; Hall-keeper, Mr. G. Rettie, Music Hall Buildings, Union Street, Aberdeen. Large Concert Room, available for music, dancing, kinematograph entertainments, and concerts. Seating capacity: Number of persons, 2,500. Platform, 41ft. 7ins. by 19ft. 9ins. Electric light, direct current, voltage 220. Spacious fireproof apartment for kinematograph. Terms for hire, £10 10s. per night. £40 to £50 per week. Special terms for continuous engagements on application to secretaries.

GOLF.—**ABERDEEN LINKS**.—Public Golf Course, Free; $\frac{1}{2}$ mile. Victoria Golf Club. Temporary membership 1s. 6d. a fortnight; 2s. 6d. a month. Secretary, Mr. W. McQueen Smith, Solicitor, 75, Union Street, Aberdeen.

ROYAL ABERDEEN (Private).—Balgownie Links, Bridge of Don; 1 mile. Temporary membership 2s. 6d. per day; 10s. a week. Secretary, Mr. M. M. Duncan, 4, Bridge Street, Aberdeen.

BALNAGASK (Private).—Torry; 1 mile. Temporary membership 1s. per day; 4s. a week; 6s. a fortnight. Secretary, Mr. W. McQueen Smith, Solicitor, 75, Union Street, Aberdeen.

DIFESIDE (Private). - Balldside; 4 miles. Temporary membership, a day £4s. a week; £8. a fortnight. Secretary, Mr. Geo. Clark, 9, Crown Street, Aberdeen.

MURKIE (Private). - Murkies Links, Bridge of Don; 4 miles. Temporary membership £1 a day, £8 a week; £16. a fortnight. Secretary, Mr. W. McHattie, Solicitor, 13, Bridge Street, Aberdeen.

SKATING RINKS. - **AMERICAN ROLLER SKATING RINK** (Forbesfield Road). - Managing Directors, Messrs. C. P. Crawford and F. A. Wilkins; Resident Manager, Mr. A. P. Demers; Floor Manager, Mr. Alfred Lightfoot.

ARCADE ROLLER SKATING RINK (Union Street). - Proprietors, Messrs. MacRae and Humber; General Manager, Mr. W. Humber.

BEACH ROLLER SKATING RINK (Links, Sea Beach). - Proprietors, Messrs. MacRae and Humber; General Manager, Mr. W. Humber.

TORRY PALACE SKATING RINK (Torry). - Managing Director and General Manager, Mr. Harry E. MacMahon; Musical Conductor, Mr. J. Cormack Watt.

There is no local fixed fair. The town is visited periodically by portables, sites for which there is little or no difficulty in obtaining. A good circus pitch in a central position is available. Concerts are held in the Beach Pavilion Hall (owned and managed by Mr. D. Thomson, a local entertainer) during the summer months, and various public halls throughout the town are available and suitable for such entertainments. The population of Aberdeen is mostly industrial. There is a large fishing community, which comprises a class of people who are regular theatre and music hall goers. Granite workers (i.e., masons, sculptors, etc.) and persons employed in the manufacture of paper, wool, linen, and combs form a large proportion of the inhabitants.

Early closing days, Wednesday and Saturday; market day, Friday.

Medical Officers.—A.A.: Dr. McKerron, 1, Albyn Place.

Agents.—V.A.F.: J. McGregor, Bon Accord Hotel, Market Street; M.H.A.R.A.: Mrs. McMillan, Bridge Street Hotel.

RECOMMENDED APARTMENTS.

Mrs. Innes, 255, Union Street.—2 sitting, 6 bedrooms; bath (h. and c.); electric light.

ABERGAVENNY, Mon.

Population, 7,795. Miles from London, 165.

TOWN HALL.—Proprietors, the Town Council; Manager, Mr. W. Llewellyn. At present undergoing extensive alterations and improvements. Will be re-opened in the spring of 1910. Fully licensed.

MARKET HALL.—Proprietors, the Town Council; Manager, Mr. W. Llewellyn. Music license. Holding capacity, 2,000. No proper stage. Market hall is too cold for use in winter months.

PARK HALL.—Built and arranged as a Skating Rink by the Proprietors, Messrs. J. C. and W. H. Gwatkin, Abergavenny. Dimensions of floor 100 ft. by 40 ft., and two good ante-rooms. No stage or proscenium, and up to present no music license. Suitable for social gatherings, lectures, or occasional dramatic performances, with occasional license granted by the magistrates. Situate near the Junction of Frogmore Street and Pen-y-Pound.

Dates of local fairs, May 14 and September 25.

Sites available for portables, alfresco concerts, and circuses, Castle Grounds, Cattle

Market, Bailey Park, and the grounds of the Amateur Athletic Association.

Early closing day, Thursday. Market days, Tuesday and Friday.

ABERTILLERY, Mon.

Population, 32,000. Miles from London, 175.

METROPOLE THEATRE.—Lessee and Manager, Mr. C. J. Seaborn; Musical Director, Mr. Joseph Collier. Stage dimensions, 43ft. by 26ft. Clear 18ft. flats. Bioscope.

PAVILION THEATRE OF VARIETIES.—Proprietors, A. Tilney and Sons; Lessees, Messrs. E. and H. Tilney; Manager, Mr. E. Pryce; Musical Director, Mr. Fred Drake. Full dramatic license. Holding capacity: Number of persons, 1,500. Stage measurements: Depth, 40ft. by 50ft.; proscenium opening, 26ft. Own installation for electric light, direct current, 220 voltage; also gas. Amount of printing required, 1,000 and 500 lithos. No regular matinee day. Band rehearsal, 12.30 p.m. Bioscope.

MARKE HALL AND LESSER HALL.—Manager, Mr. C. J. Seaborn. Music and dancing license. Skating, Dancing, and Bioscope.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: Mrs. Evans, Station Hotel; V.A.F.: Mr. Richards, Station Hotel.

ABERYSTWYTH, Cardigan.

Population, 8,013. Miles from London, 243.

COLISEUM.—Proprietor and Manager, Mr. David Phillips. Holding capacity: Number of persons, 1,400; amount, £80 to £100, popular prices. Dramatic license. Stage measurements: Opening, 24ft.; depth, 14ft.; flats, 15ft. to 18ft. by 6ft. wide. Electric light, direct current, voltage 220. Amount of printing required, 250 sheets. Terms for hiring, sharing.

ROYAL PIER PAVILION.—Lessees, Messrs. Adeler, Sutton, and Allandale. Holds 2,000. Amount, £100 to £120, popular prices. Dramatic license. Stage measurements: Opening, 30ft.; depth, 26ft.; flats, 14ft. to 16ft. Electric light, direct current, 220 voltage. Terms for hiring, sharing.

MARKET HALL.—Proprietors, the Corporation; Manager, Mr. W. Edwards. Holding capacity, 400; amount, £20 to £30. Stage measurements, 21ft. by 13ft. Concert or cinematograph. Terms for hiring, £2 2s. first night, and following nights £1 1s.

SKATING RINK.—Managing Director, Mr. J. T. Perks; Floor Manager, Mr. Willis. Orchestra under direction of Mr. J. P. Savin. Admission free to Profession. Three sessions daily. Electric light, direct current, 220 voltage.

Summer population, about 60,000.

Early closing day, Wednesday; market day, Monday. Fairs first and second Mondays after November 12.

Agent.—V.A.F.: J. P. Savin, Hotel St. George, Queen's Square.

ABINGDON, Berks.

Population, 6,480. Miles from London, 60.

CORN EXCHANGE.—Manager, Mr. J. H. Viner, The Guildhall, Abingdon. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 700. No proscenium or scenery. Stage measurement, 33ft. by 21ft. Gas. Terms for hiring: £2 17s. 6d. first night; half this amount each night following, gas extra. Amount of deposit required on booking, £1.

Fairs: Monday and Tuesday before October 11; also Monday after October 11.

Early closing, Thursday; market, Monday.

ACCRINGTON.

Population, 43,122. Miles from London, 209.

PRINCE'S THEATRE.—Proprietor and Manager, Mr. J. B. Ormerod; Acting-Manager, Mr. J. E. Barnes.

NEW HIPPODROME.—Proprietors, Messrs. Willmot, Vandy and Potter; Manager, Mr. Walter Mould; Director, Mr. Fred Willmot. Booked in conjunction with Thos. Barrasford tour. Music and dancing license. Electric light. Band rehearsal 2 p.m.

TOWN HALL.—Hall Superintendent, Mr. W. Prescott. Let for all kinds of entertainment. Holding capacity: Number of persons, 1,200. Open platform, 30ft. by 15ft. Terms for hiring: Meetings and concerts, per night, 42s.; entertainments where scenery is used, one week, £17 10s.; kinematograph exhibitions, one week, £16; extras, electric light (direct current, 230 voltage), per meter, and piano. Amount of deposit required on booking: Three days' rent; if for one day, £2 2s.

LIBERAL CLUB ASSEMBLY ROOM.—Secretary, Mr. G. W. Gunson. Music and dancing license. Holding capacity: Number of persons, 500. No proper stage. Electric light and gas. Terms on application to secretary.

Accrington has two general fairs—one always the week before Easter and one the first Thursday in August. Both fairs last five days. Early closing day, Wednesday; market day, Tuesday.

Medical Officers.—A.A.: Dr. Greenhalgh, 151, Blackburn Road; M.H.A.R.A.: Dr. Greenhalgh.

Agents.—M.H.A.R.A.: Thomas Bentley, Blockade Hotel; V.A.F.: The same.

ADDLESTONE, Surrey.

Population, 6,073. Miles from London, 20.

VILLAGE HALL.—Proprietors, Addlestone Village Hall Co., Limited; Manager, Mr. J. Bowler-Binns. Double license. Holding capacity: Number of persons, 300; amount, £20-£50, according to arrangement of seats. Stage measurements, 30ft. by 14ft.; proscenium opening, 15ft. 9ins. Gas. Terms for hiring: £2 2s. first night, £1 1s. each following. Amount of deposit required on booking, half fees; balance to be paid before doors are opened.

Early closing day, Thursday.

AIRDRIE, Lanark.

Population, 22,288. Miles from London, 396.

PUBLIC HALL.—Lessee and General Manager, Mr. J. J. Bennell; Acting Manager, Mr. F. B. Woolstenhulme. Now in the occupation of the "B. B." Picture Company, who have a lease until Christmas, 1912. Run in connection with similar halls at Glasgow (2), Greenock, and Dundee.

There are no fairs. For sites for portables, alfrescos, concerts, and circuses, apply, John Gibson, bill-poster, Broom Kroll Street.

Market day, Tuesday.

ALCESTER, Warwick.

Population, 2,303. Miles from London, 121.

CORN EXCHANGE.—Secretary, Mr. E. A. Jephcott. Dramatic license. Holding capacity: Number of persons, 400. No proper stage. Platform, 30ft. by 12ft. Lighted by gas. Terms for hiring, £1 7s. 6d., or £2 2s. for two successive nights. Amount of deposit required on booking, 10s.

Early closing, Thursday; market day, Wednesday.

ALDEBURGH, Suffolk.

Population, 2,405. Miles from London, 99.

JUBILEE HALL.—Apply Miss Ethel T. Wightman. Holding capacity: Number of persons, 350 to 400. Lighted by gas. Terms for hiring, £2 2s. for one night, £1 1s. each subsequent night. Amount of deposit required on booking, half amount.

Early closing, Wednesday.

ALDERSHOT, Hants.

Population, 40,100. Miles from London, 33.

ROYAL AND OPERA HOUSE.—Proprietor and Manager, Mr. Clarence Sounes; Resident Manager, Mr. Jack Gladwin; Musical Director, Mr. Herbert Harrison. Full dramatic license. Gas and electric light. Amount of printing required: 750 sheets posting, 500 lithos. Usual matinée day, Saturday. Band rehearsal, 1.30 p.m.

MASONIC HALL PICTURES (Station Road).—Proprietors, Messrs. A. J. Golder and B. Sloman.

SKATING.—**ROLLER SKATING RINK** (Holomite Road).—Proprietor, Mr. F. W. Alderton.

GOLF.—Several golf links in the neighbourhood, available for daily or weekly membership.

There are one or two pitches where circuses and fairs are held, but no portable theatrical companies visit here. If they did no opposition or difficulty in getting licenses, etc., is expected.

Aldershot relies principally on the military camps, which are very extensive—the largest in the world—with about 20,000 troops permanently quartered there, and there are several large military colleges in the close vicinity where officers are trained. These and the military generally are large patrons of amusement at the local playhouse.

Within easy distance of Aldershot there are several towns and villages. It might be mentioned that new camps are now formed around Aldershot, and every opportunity is given by the railway companies and motorbus company in joining up with a theatre train service.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. Kyngdon, Carigate Lodge (hours, 9-11 and 7-7.30).

Agent.—M.H.A.R.A.: D. J. Williams, Royal Arms Hotel; V.A.F.: The same.

ALFORD, Lincs.

Population, 2,478. Miles from London, 130.

CORN EXCHANGE.—Manager, Mr. S. B. Carnley, solicitor and secretary. Double license. Holding capacity: Number of persons, 300; amount, £20. Platform: 15ft. by 9ft. wide; 3ft. high. A proper stage can be put up by arrangement with caretaker. Lighted by gas. Very little printing required. Terms for hiring: 12s. 6d. first night, 9s. second, and 7s. succeeding nights; gas and fires extra. Amount of deposit required on booking, 10s.

Early closing, Thursday; market, Tuesday. Alford Bull Fair. November 6. In addition there are the May and November fairs.

ALFRETON, Derbyshire.

Population: Town, 6,500; district, 17,505. Miles from London, 136.

TOWN HALL.—Proprietor, Mr. Fredk. Lee, Cressy Road. Double license. Holding capacity: Number of persons, 600. Proper stage.

Stage measurements: 32ft. by 16 ft.; 17ft. high; proscenium, 21ft. Lighted by gas. Terms for hiring: For one night, 37s. 6d.; 2, £3 10s.; 3, £4 10s. 6d.; 4, £6 14s.; 5, £7 17s. 6d.; 6, £9 7s. 10s. 2s. Amount of deposit required on booking, £1, or by arrangement.

Early closing day, Wednesday; market day, Friday.

ALLOA, Clackmannan.

Population, 14,455. Miles from London, 420.

TOWN HALL.—Hall-keeper, Mr. D. Campbell. License: Dramatic and Music and Dancing. Holding capacity: Number of persons, 1,000. Stage, 16ft. deep, 24ft. wide; open stage; can be extended at an extra fee of 12s. 6d. Electric light, 4d. per unit. Terms for hiring: 1 night, £2 17s.; 2, £5 3s. 6d.; 3, £6 19s. 6d.; exclusive of charges for heating and lighting. Amount of deposit required on booking, £1.

EXCHANGE HALL.—Manager, Mr. John Crawford. Dramatic and music and dancing license. Holding capacity: Number of persons, 500 to 600; amount, £10 to £15. Stage measurements: 15ft. deep, 34ft. wide; width between proscenium, 18ft.; height, 11ft. 6ins. Gas and electric light. Amount of printing required: 2,000 handbills, 150 posters. Terms for hiring: From 20s. to 40s. for one day, cheaper for period. Amount of deposit required on booking, 20s. Two dressing-rooms.

Early closing day, Tuesday.

ALNWICK, Northumberland.

Population, 6,716. Miles from London, 313.

CORN EXCHANGE.—Licensee, Mr. Joseph Sanderson. Dramatic license. Holding capacity: Number of persons, 1,200. Stage measurements: Stage, 50ft. by 25ft.; proscenium, 25ft. by 21ft. by 16ft. Gas and electric light (voltage 230). Hall 100ft. by 50ft. Curtains to divide Hall if required. Printing 200 day bills, 150 double crown.

TOWN HALL.—Manager, Mr. W. T. Hindmarsh, clerk of the Council, Corporation Offices, Alnwick. Not licensed. Holding capacity: Number of persons, 400. Platform. Stage measurements: 9ft. by 40ft. Inverted gas lamps. Terms for hiring: Concerts, 10s. inclusive. Amount of deposit required on booking: No deposit, as a rule. There are two radiators, which may be used at a small charge, and two ante rooms. The hall is well lighted and ventilated.

Hiring for hinds and shepherds, first Saturday in March; Entire Horse Show, first and second Mondays in April; hirings for single servants, first Saturday in November and first Monday in May; lamb and wool fair, second Monday in July; horses and cattle, second Monday in July and first Monday in October.

Sites for circuses, etc.: Market Place and Recreation Ground.

Early closing day, Wednesday; market day, Monday.

ALTON, Hants.

Population, 5,479. Miles from London, 47.

ASSEMBLY ROOMS.—Manager, Mr. W. B. Trimmer. Holding capacity: number of persons, 506; amount, £30. Proper stage. Measurements: 18ft. 15in. deep, 26ft. wide, 19ft. high. Gas. Terms for hiring: One night with gas, £2 18s.; two nights, £4 14s.; three, £6; after, £1 5s. per night. One night without gas, £2 7s. Extras: License fees, 5s. for each evening. Two firemen always on duty

at a charge of 6d. per hour per fireman. Deposit required on booking, 10s. Only one company booked in each week.

Fairs 1910. Last Saturday in April. September 29.

Early closing day, Wednesday; market, day, Tuesday.

ALTRINCHAM, Cheshire.

Population, 16,831. Miles from London, 186.

CENTRAL THEATRE.—Lessees, Messrs. Weisker Bros. Dramatic license, restricted. Holding capacity: Number of persons 900. Stage measurements: 21ft. deep, 30ft. wide, take 18ft. flats, etc. Lighted by gas. Amount of printing required: 300 sheets, 750 lithos, circulars, etc. Not now let for dramatic entertainments. It is run on the twice nightly system, with pictures and varieties by the "World in Motion" Co.

PUBLIC HALL.—Owned by the Urban Council; Secretary, F. Beckett. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 600 (seating). Stage measurements: 36ft. wide by 19ft. deep; proscenium opening, 21ft. by 14ft.; height of frame, 19ft. Gas and electric light. Terms for hiring on application.

ASSEMBLY ROOMS.—Secretary, Mr. Moody. Market place. Small stage. Suitable for concerts and recitals.

SKATING RINK.—Proprietors, Prince's Roller Skating Rink Co. General Manager, Mr. A. W. Giggall.

GOLF.—**TIMPERLEY GOLF LINKS**.—Actors are on the same terms as other visitors by introduction, which can readily be obtained. Temporary membership does not exist. Mr. Graham Thomson is the Steward.

Conservative club, where actors can be made members for the week if staying in the town, application through a member to the Steward.

The district of Altrincham and Bowdon is generally estimated for theatrical purposes as containing a population of 35,000.

The population of Altrincham is trading and industrial; of Hale and Bowdon, residential. Altrincham and Bowdon have separate urban district councils. Hale is also independently governed.

Portables rarely frequent the town. No visit from a portable for some years. Show day is generally the last Wednesday in September. A fair circus pitch is obtainable. Alfresco concerts are not given here.

Sale is a separate district as regards local government, but geographically is part of Altrincham, to which it is connected by tram (fare 1d., five to seven minutes' service) and train. Sale and Altrincham mutually rely on each other for audiences at dramatic performances. Sale is a good residential district for Manchester business men.

Broadheath Station (L.N.W. Railway) is almost as convenient as Altrincham for touring companies.

Early closing day, Wednesday.

ALVA, Clackmannanshire, N.B.

TOWN HALL.—Secretary, Mr. Wm. Cochran. Fully licensed. Holding capacity: Number of persons, 800. Stage measurements, 33ft. by 114ft. Lighted by gas. Terms for hiring, £1 1s., and gas per night. Amount of deposit required on booking, 10s. 6d. Wednesdays and Thursdays best nights.

Early closing, Wednesday.

ALYTH, Pertb.

Population, 1,965. Miles from London, 465.

TOWN HALL.—Manager, Mr. A. Robertson. No license; one can be obtained. Holding capacity: Number of persons, 800. Stage measurements, 33ft., 11ft. No proscenium. Lighted by gas. Amount of printing required: 150 day bills and 8 16-sheets. Terms for hiring: Dramatic, £1 17s. 6d.; concert, £1 5s. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Tuesday.

Dates of local fairs: Third Tuesday in May; first Wednesday after November 12. Sites in market square available for portables; market muir available for circuses.

AMBLE, Northumberland.

Population, 6,000. District 15,000. Miles from London, 309.

CENTRAL HALL.—Proprietor and Manager Mr. Thomas Gibson; Musical Director, Mr. F. Stokoe. Double license. Holding capacity: Number of persons, 1,250; Stage 34ft. wide by 36ft. deep. Gas. The surrounding towns barred are Ashington, Morpeth and Alnwick.

AMBLESIDE, Westmorland.

Population, 2,536. Miles from London, 263.

ASSEMBLY ROOMS.—Manager, Mr. Edward Tyson. Dramatic license. Holding capacity: Number of persons, 500 to 600; amount, £35 (about). Stage measurements: 18ft. 9ins. from flooring of stage to top of arch, and 14ft. 3ins. to beginning of rise; depth, 12ft.; width, 19ft. 8ins.; 2ft. 6ins. wider behind arch; an additional 4ft., 8ft. or 12ft. extension on premises can be had at extra cost. Lighted by gas. Terms for hiring: £2 10s. for one night, which includes light. Amount of deposit required on booking, 10s.

THE PAVILION is licensed for drama, but since the Assembly Rooms were built about fifteen years ago it has only been used for the proprietor's own purposes in connection with his hotel.

Local fairs: Cattle and sheep, Whit Wednesday—sheep, October 13; cattle, October 29. There are no sites available for portables, al-fresco concerts and circuses.

Early closing day, Thursday; market day, Wednesday.

AMMANFORD, Carm.

Population, 4,000. Miles from London, 213.

IVIROTES HALL.—Manager, Mr. Thomas Davies. Holding capacity: Number of persons, 600. Stage measurements, 36ft. by 12ft. Lighted by oil. Terms for hiring, £3 for three nights, £1 5s. for one night. Amount of deposit required on booking, 10s.

AMPTHILL, Beds.

Population, 2,177. Miles from London, 41.

There are in Ampthill three small rooms available for concerts, etc.—viz., the Court Room, the Wesleyan School, and the Church Room. All these rooms are unlicensed, and in none of them is there a proper stage; all are lighted with gas. For any travelling company the Court Room is practically the only room which would be serviceable, unless the hirer was prepared to make all arrangements

down to the last detail, including the provision of seating accommodation, and the Court Room would not hold more than about 250 people. The proprietors are H.M. Office of Works, and the charge is £1 1s. a night.

There are no local pleasure fairs, but cattle fairs are held on May 4 and November 30 in each year.

There is a field available for circuses, etc., known as "Canal Close"; applications to Messrs. H. and C. Stanbridge, Ampthill.

Early closing day, Tuesday; market day, Thursday.

ANDOVER, Hants.

Population, 6,509. Miles from London, 67.

ASSEMBLY ROOM.—Manager, Mr. Jas. Blackmore. Dramatic and music licenses. Holding capacity: Number of persons, 450. Stage measurements: 26ft. by 16ft. deep; proscenium, 16ft. wide by 10ft. Lighted by gas. Terms for hiring: One night, £2 12s. 6d.; two nights, £3 13s. 6d. Amount of deposit required on booking: 10s. one night; 20s. two nights. Piano may be hired.

Early closing, Wednesday; market, Friday.

ANNAN, Dumfries.

Population, 5,804. Miles from London, 400.

VICTORIA HALL.—Manager, Mr. R. P. McDougall. Dramatic license. Holding capacity: Number of persons, 500-600; amount, £30. No proper stage, but permanent platform, capable of enlargement; depth, 13ft. to 19ft.; width, 24ft. to 38ft., as required. Lighted by gas. Amount of printing required, 200 sheets, 100 d. bills. Terms for hiring: £3 per night, including piano. Amount of deposit required on booking, £2.

GOOD TEMPLAR HALL, Lady Street.—Manager, Mr. Joe Bonner, 64, High Street. Dramatic and music and dancing licenses. Holding capacity: Number of persons, about 400; amount, £20. Stage is 4ft. deep by 9ft. wide. Footlights. Lighted by gas. Amount of printing required, about £1 5s., including bill-posting. Terms for hiring: 12s. 6d. per night, including one anteroom. Hall engaged every Thursday. Amount of deposit required on booking, 8s. Remarks: Suitable for small concert companies, cinematograph and variety entertainments.

ALBERT HALL.—Manager, Mr. J. R. Chalmers. Dramatic license. Holds 600. Platform 15ft. deep. Gas. Terms, including piano, 30s. to £2 per night. Deposit, £1.

Fairs: First Friday in May and third Friday in October. Site available for portables, al-fresco concerts, etc., Annan Town Merse.

Market day, Friday.

ANSTRUTHER, Fife.

Population, 1,663. Miles from London, 417.

TOWN HALL.—Hallkeeper and bill-poster, Mr. H. Elliot. Dramatic license. Holding capacity: Number of persons, 600. Stage measurements: 20ft. width, 10ft. depth; can be extended when required at small cost. Lighted by gas. Amount of printing required, from 100 to 150 sheets, exclusive of day bills, etc. Terms for hiring: Dramatic £2 first night, £1 every succeeding night; concerts, £1 15s. first night, £1 every succeeding night. Gas extra. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Friday.

APPLEBY, Westmoreland.

Population, 1,764. Miles from London, 276.

MARKET HALL.—Proprietors, The Corporation of Appleby; Manager, Mr. J. T. Alderson. Dramatic, music and dancing licenses. Holding capacity: Number of persons, 400. No proper stage. Platform 22ft. by 13ft.; 17ft. from platform to beam. Lighted by gas. Terms for hiring, 16s. Amount of deposit required on booking, 10s.

Dates of local fairs, second Tuesday and Wednesday in June.

Early closing day, Thursday; market day, Saturday.

ARBROATH, Forfarshire.

Population, 22,372. Miles from London, 473.

ARBROATH THEATRE.—Manager and Lessee, Mr. Geo. J. Melvin; Acting Manager, Mr. Val Dee; Assistant Manager, Mr. Arthur Hutton; Musical Director, Mr. T. H. Loughton. Fully licensed. Holding capacity: Number of persons, 1,000. Stage measurements: 17½ ft. deep, 35ft. wide; proscenium opening, 22ft. Electric lighting. Band rehearsal, 2 p.m. Usual matinee day, Saturday. No surrounding halls barred.

PUBLIC HALL.—Manager, Mr. A. Joiner. Dramatic and music and dancing license. Holding capacity: Number of persons, 1,000; seat, 900; amount, £50, ordinary prices. Concert stage, 11ft. deep, 24ft. wide; can be extended to 19ft. by 45ft. Bare stage. Frame can be fitted up; 20ft. opening, act drop, proscenium, gas fittings. Lighted by electricity, plug for kinematograph. Amount of printing required, 400 sheets. Terms for hiring: Dramatic—1 night, 63s.; 2 nights, 105s.; week, £12 12s.; Concerts—1 night, 42s.; 2 nights, 74s. 6d. Gas extra, as per meter. Amount of deposit required on booking, £1.

Population is industrial, flax mills and iron trade preponderating. There is also a certain amount of shipping.

There is an admirable beach for alfresco entertainments, and no difficulty is experienced as to ground for portables and obtaining licenses.

Early closing day, Wednesday; market day, Saturday.

ARDROSSAN, Ayrshire.

Population, 6,045. Miles from London, 405.

ASSEMBLY HALL.—Holding capacity: Number of persons, 500. Stage measurement, 30ft. by 11ft.; can be extended to 30ft. by 18ft. Lighted by gas. Terms for hiring: Dramatic, £2 2s.; concerts, £1 10s. Amount of deposit required on booking, £1.

No local fairs, and no sites available for portables or circuses.

ARDWICK.

See Manchester.

ARKLOW, Co. Wicklow.

Population, 5,294. Miles from Dublin, 49.

MARLBOROUGH HALL.—Manager, Mr. A. O. Hood, Estate Office. No dramatic license. Holding capacity: Number of persons, 600. Hall, 80ft. by 40ft.; stage, 40ft. by 9½ ft.; also ante-room for dressing, etc. Lighted by gas. Terms for hiring: £1 6s. per night, including gas and caretaker's fee. Amount of deposit required on booking, £5 as security against damage.

Local fairs, second Tuesday of each month. Market, Thursday.

ASHBOURNE, Derby.

Population, 4,089. Miles from London, 147.

TOWN HALL.—Manager, Mr. H. Wright. Dramatic and music and dancing licensee. Holding capacity: Number of persons, about 600. Stage measurements: 14ft. by 26ft.; hall, 67ft. by 26ft. Lighted by gas. Terms for hiring: 40s. first; 30s. second; 25s. subsequent nights. Amount of deposit required on booking, 10s. each date booked.

Dates of local fairs: February 18, May 21, August 16, October 20, November 29, December 15.

Early closing, Wednesday; market, Saturday.

ASHBURTON, Devon.

Population, 2,628. Miles from London, 227.

MARKE HALL.—Managers, Messrs. Rendell and Sawdye. Fully licensed. Holding capacity: Number of persons, about 400. Concert platform measurements: Depth, 22ft.; width, 10ft. 6in.; height, 8ft. Lighted by gas. Terms for hiring, 30s. for one night. Amount of deposit required on booking, 10s. 6d.

Fairs 1910: March 3, June 2, August 11, and November 15.

Early closing, Wednesday; market, Friday. Cattle market: Third Saturday in each month.

ASHBY-DE-LA-ZOUCH, Leicester.

Population, 4,726. Miles from London, 118.

TOWN HALL.—Proprietors, Urban Council; Manager, Mr. H. M. Watts. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Proper stage, 18ft. high, 10ft. between pillars, 15ft. back to front, 6ft. can be added to front, 3ft. 6in. each side extra. Lighted by gas. Terms for hiring: 1 day, £1 10s.; 2 days, £2 12s. 6d., gas included. Amount of deposit required on booking, one-third.

Ashby-de-la-Zouch is a compact town, with an excellent train and tram service, the latter tapping populous centres of industry, the last tram out of Ashby running about eleven p.m. to Woodville, Swadlincote, etc. Ashby is a residential town, and good companies have been well patronised. Mr. C. St. E. Hussey, printer, stationer, newsagent, and tobacconist, opposite the Town Hall, is theatrical agent. Telephone 598. Portables only occasionally visit the town. They pitch at the Statues or Fair. These are held on the first Tuesday after September 21. There are admirable sites for alfresco concerts and circus pitches.

Early closing day, Wednesday; market day, Saturday.

ASHFORD, Kent.

Population, 12,808. Miles from London, 54.

CORN EXCHANGE.—Lessee and Manager, Mr. C. Creery. Dramatic and music and dancing licensee. Holding capacity: Number of persons, over 1,000. Stage measurements: 41ft. by 23ft. 6in.; height to grid, 22ft.; proscenium opening, 24ft. Cloths worked on rollers. Has some scenery. Lighted by gas. Amount of printing required: 300 sheets for walls, 100 lithos for windows. Terms for hiring: Sharing or rental. Apply to lessee.

Population chiefly industrial. Employés of the S.E.R. works about 2,500 men.

There is no fixed date for local fair. The town is not visited by portables. Licenses for these are not granted.

There is a good site for alfresco concerts called "The Paddock," where a permanent stage and dressing-rooms are erected. Circus pitches are obtainable in a large field adjoining the Victoria Hotel; or in "The Paddock." Early closing day, Wednesday; market day, Tuesday.

ASHINGTON, Northumberland.

Population, 24,000. Miles from London, 290.

MINERS' THEATRE.—Lessee and Manager, Mr. Fred Gould. Holds 2,500. Electric light, direct current, 230 volts; also gas.

There is a little difficulty in reaching the town by train (ordinary), because there are so many junctions. The chief industry is mining, and miners receive their pay fortnightly. Blyth is the nearest town where there is a theatre. Ashington is 18½ miles from Newcastle-on-Tyne. (Manors North Station.)

There are two picture halls; one managed by the Empire Picture Co., and the other by the Wallow Picture Co. The latter has taken over the LINTON MINERS' HALL, and renamed it the PALACE OF VARIETIES, LTD. A SKATING RINK is in course of erection close to the Grand Hotel Hirot. THE CO-OPERATIVE HALLS (TWO), Secretary, Mr. J. Magin, are the only halls available now for travelling variety and concert companies.

GOLF.—There is an up-to-date golf course at Newbiggen-by-the-Sea, which is only two miles away. At Newbiggen boating and fishing may be had also.

Market day, Friday; early closing day, Wednesday.

ASHTON-UNDER-LYNE, Lancs.

Population, 43,890. Miles from London, 184.

THEATRE ROYAL.—Proprietor and Manager, Mr. Charles Revill; Acting-Manager, Mr. Wm. Revill; Musical Director, Mr. W. W. Halton; Scenic Artist, Mr. Alfred Crocker. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £145. Stage measurements: 45ft. deep, 75ft. wide, 29ft. proscenium opening. Electric light.

EMPIRE.—Proprietor, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Resident Acting-Manager, Mr. W. S. Leech; Booking Circuit, Messrs. W. H. Broadhead and Son; Musical Director, Mr. Robert Peel. Stage measurements: 90ft. by 45ft.; proscenium opening, 36ft. Gas and electric light. Time of band rehearsal, 2 p.m. No matinée.

ODDFELLOWS' HALL.—Secretary, Mr. John Jenkins; Manager, Mr. James Marks. Music and dancing license. Holding capacity: Number of persons, 800. No proper stage. Gas and electric light. Terms for hiring, £1 per day.

PAVILION, Picture Entertainment.—Proprietors, Messrs. W. H. Broadhead and Son; Resident Manager, Mr. W. S. Leech. Matinées Monday and Saturday.

TOWN HALL.—Apply, Secretary.

CENTRAL HALL.—Apply, Secretary.

CO-OPERATIVE HALL.—Apply, Secretary.

EMPEROR SKATING RINK.—Proprietors, Messrs. W. H. Broadhead and Son; Resident Manager, Mr. W. S. Leech.

PORTLAND RINK.—Proprietors, Ashton United Rinks, Limited; Manager, Mr. Mark Platt.

PICTUREDROME, Church Street.—Manager, Mr. Lattie.

GOLF.—There is no golf course in the neighbourhood.

The town itself is surrounded by smaller towns and villages within a radius of, say, 2½ miles, making up a total population of about 150,000, each place being connected by an excellent service of electric trams. The annual holidays or wakes are held the week following August 15, when all works are closed for ten days.

There is a large market ground on which portables can be erected, but they only stay for short periods. No difficulty in obtaining licenses.

Large circuses, such as Sanger's and Buffalo Bill's, call here occasionally, and find excellent pitches in the fields adjoining the town. Pierrots are numerous in the summer months, and have cosy sites in country places adjoining. The population is residential and industrial. Cotton spinning, engineering, mining, and allied trades.

The town has excellent railway accommodation, being served by the London and North-Western, Great Central, Lancashire and Yorkshire, North-Eastern, and Midland Railway Companies.

Early closing day, Tuesday; market days, Monday and Saturday.

Medical Officer.—A.A.: Dr. Mann, 222, Katherine Street; M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: T. Cropper, King William IV. Hotel; V.A.F.: The same.

ASHTON-UPON-MERSEY, Cheshire

Population, 5,563. Miles from London, 190.

SALE PUBLIC HALL.—Manager, Mr. Joseph Toft, "Skernedale," Lyon's Fold. Fully licensed. Holding capacity: Number of persons, 800. Stage, 16ft. high, 52ft. wide, 33ft. deep; opening, 22ft. Gas and electric light. Terms for hiring: Vary as to circumstances.

ASPATRIA, Cumb.

Population, 2,885. Miles from London, 319.

PUBLIC HALL.—Proprietors, Aspatria Public Hall Co., Limited; Manager, Mr. Cephas Bouch. Dramatic, music and dancing licenses. Holding capacity: Number of persons, 400. Stage, 30ft. by 12ft. Lighted by gas. Terms for hiring, £1 per day. Amount of deposit required on booking, 10s. Site available for portables and circuses, public ground.

Early closing day, Tuesday; market day, Thursday.

ASTON.

See Birmingham.

ATHERSTONE, Warwick.

Population, 5,248. Miles from London, 102.

CORN EXCHANGE.—Manager, Mr. Harry Charnell. Dramatic license. Holding capacity: Number of persons, about 500. Stage measurements: 26ft. by 20ft. Proscenium. Three dressing-rooms. Lighted by gas. Amount of printing required, up to 200 sheets. Terms for hiring on application to Manager. Other particulars upon application. Bill-poster, J. H. Calladine, Long Street.

Early closing day, Thursday; market day, Tuesday.

ATHERTON, Lancs.

Population, 16,211. Miles from London, 195.

VOLUNTEER HALL.—Manager, Mr. V. A. Hodder. Full license. Holding capacity: Number of persons, 1,000. Stage (without pre-

seenium, etc.) measurements, 40ft. by 14ft. 6ins. Gas and electric light (alternating current, voltage 250). Lighting free. For kinematograph shows according to use. Terms for hiring: One night, £2 2s.; each succeeding night, £1 1s. Amount of deposit required on booking £1 1s.

Annual wakes, first Saturday October to following Wednesday. Market-place only available for portables.

Early closing, Wednesday; market, Saturday.

ATTERCLIFFE.

See Sheffield.

AYLESBURY, Bucks.

Population, 9,243. Miles from London, 35.

TOWN HALL.—Proprietors, Urban Council; Manager, Mr. Percy A. Wright. Fully licensed. Holding capacity: Number of persons, 600; amount, £40 is about the maximum. No proper stage; platform made of tables. Lighted by compressed gas. No piano, stock scenery, or fit-up. Terms: One performance, £2 2s., with £1 deposit; for every succeeding performance, £1 5s., with 2s. 6d. deposit. Gas extra by meter. There is seating accommodation for 450. The Corn Market is held on Saturday. On that day no afternoon performance may be held (except after 4.30 by special arrangement), but possession can be given at six o'clock in the evening.

The town is visited by portables. The County Council have always granted licenses very readily. There is not any site suitable for alfresco concerts, but circuses can always find a suitable meadow. The dates of the fairs are second Saturday in May, third Saturday in June, fourth Saturday in September, and second Saturday in October, the two last being the best ones. The population is chiefly industrial and agricultural. The industries are two large printing works and a Swiss milk factory, which employs a large number of hands.

Early closing day, Thursday; market days, Wednesday and Saturday.

AYLSHAM, Norfolk.

Population, 2,471. Miles from London, 120.

TOWN HALL.—Proprietors, Parish Council; Manager, Mr. H. F. Proudfoot. Dramatic or music and dancing license can be obtained. Holding capacity: Number of persons, 400. A permanent platform measures 29ft. by 15ft.; 2ft. 10ins. high. Lighted by gas. Terms for hiring: £1 5s. one night; £3 three nights; £5 six nights. 2s. 6d. extra for dramatic performance. All fees must be paid in advance when hall is booked.

Dates of local fairs: March 23 and last Tuesday in September in every year.

Early closing, Wednesday; market, Tuesday.

AYR, Ayrshire, N.B.

Population, 31,000. Miles from London, 393.

NEW GAIETY.—Proprietors, the New Gaiety Theatre, Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. Harry W. Day; Musical Director, Mr. W. G. Burgoyne. Full dramatic license. Holding capacity: Amount, £120. Stage measurements: Depth, 30ft. by 32ft.; width between fly rails, 35ft.; grid, 42ft.; proscenium opening, 24ft. Electric lighting, voltage 250. Amount of printing required: 900 sheets walls, 500 lithos. Band rehearsal, 1.30 p.m.

TOWN HALL.—Manager, Mr. A. B. MacCallum, Town Chamberlain. Used for concerts, etc. Holding capacity: Number of persons, 1,100. Stage measurements: 33ft. by 11ft. Extended platform in front of ordinary, 45ft. by 9 ft. Gas and electric light. Terms for hiring, £3 3s. one night, £2 2s. every subsequent night.

SKATING.—**AYR PAVILION.**—Proprietors, Ayr Entertainment Co., Ltd. Manager, Mr. Chas. Richards. Floor 16,000 square feet. 8 sessions daily. Free admission to professionals on showing card. Skates half price. Situation Boswell Park, next Gaiety Theatre.

GOLF.—Municipal course, 18 holes, 6d. per round. Three other courses at Prestwick (2 miles from Ayr). The Prestwick Club charge 5s. per day, but the St. Cuthbert's course is free to anyone accompanying a member.

Early closing day, Wednesday; market day, Tuesday.

Medical Officer.—A.A.: Dr. E. D. Gardiner, 6, Wellington Square.

BACUP, Lancashire.

Population, 25,000. Miles from London, 204.

NEW COURT THEATRE.—Lessee and Manager, Mr. John Walters; Acting Manager, Mr. W. Leigh. Licensed for drama and variety. Holding capacity: Number of persons, 2,000; amount, £100. Stage measurements: 55ft. deep, 33ft. wide; proscenium opening, 26ft. Lighted by gas; electric light by arrangement. Amount of printing required: 500 wall, 500 window, 1,000 circulars. Usual matinée day, Saturday. Band rehearsal, 2 p.m. Monday. Electric current, 110 volts.

Population industrial, with a few residential. Owners of industry or property-system of co-operation is strong here. Situation, 20 miles north-east of Manchester. In addition to the Court there are two halls—Central Store Hall and Mechanics' Institute—situated centre of town. Can be hired by day or week. Lighted by gas; stage, piano, and two dressing-rooms, but no scenery kept. Seating capacity of the Store Hall, 950. That of the Mechanics' Institute, 800. Industries: cotton-spinning and weaving, with large stone quarries in and around the borough; also a few small collieries. Local fair is held once each year in Whit-Week. Stands can be taken up after market on Wednesday, and must be clear to allow market to continue as usual the following Wednesday. Markets are held every Wednesday and Saturday. The fair is held on the Market Ground and in Union Street on private property. All industries close down two days for the fair, either Friday and Saturday or Saturday and Monday. The last week in July industries close down the whole week for Midsummer holidays; other holidays do not exceed two days at one time. Portables do not visit the town. Circus pitches are obtainable, but sites for outdoor alfresco concerts are not available. No difficulty in obtaining a license. One kinematograph show visits the town during fair week; also a few kinematograph shows visit the town during winter, taking one or other of the local halls.

Early closing day, Tuesday.

Agent.—V.A.F.: J. Lee, Bull's Head Hotel.

BAKEWELL, Derbyshire.

Population, 2,450. Miles from London, 152.

TOWN HALL.—Secretary, Mr. E. Morewood Longdon. Dramatic license obtained as required on proper notice. Holding capacity:

Number of persons, 400. Height of stage to ceiling, 20ft.; width, 15ft., and 31ft. long; height of proscenium, 13ft. Lighted by gas. Two dressing-rooms. Terms for hiring, £2 2s. for the first night and 30s. for each night after. Amount of deposit required on booking, £1.

Local fairs: Easter Monday, Whit Monday, Monday before August 26 (when the 26th falls on Monday it will be held on that day), 1st Moody after October 10, 1st Monday after November 11.

Early closing, Thursday; markets, Monday and Friday.

BALLINA, Co. Mayo.

Population, 4,846. Miles from Dublin, 166.

OPERA HALL.—Manager, Mr. Arthur Mullaney. Double license. Holding capacity: Number of persons, 900. Proper stage, 30ft. by 12ft., with newly-erected waiting and dressing rooms. Lighted by gas (incandescent). Terms for hiring: £2 10s. single night, £3 10s. two nights, £9 per week. Amount of deposit required on booking, one fourth cash.

There are 16 fairs yearly, and several places for portables.

Market, Monday.

BALLINASLOE, Co. Galway.

Population, 4,642. Miles from Dublin, 91.

FARMING SOCIETY HALL.—Managers, Messrs. F. A. Harpur and Son. No dramatic license. Holding capacity: Number of persons, 300; gallery, 100. 18ft. by 13ft. stage. Stage and ceiling, 20ft.; stage 3ft. from ground. Lighted by gas. Terms for hiring: £5 for week, £1 a night.

Dates of local fairs: January 8 and 11, March 11 and 14, April 8 and 11, May 6 and 7, July 3, September 2, October 6, 7, 8, 9, 11, November 4. Sites available for portables, al fresco concerts and circuses.

Markets, Wednesday and Saturday.

BALLYMENA, Co. Antrim.

Population, 12,000. Miles from Dublin, 145.

PROTESTANT HALL.—Manager, Mr. Alexander Cairns. Seating capacity: Number of persons, about 1,000. Size of platform, 40ft. by 20ft. Two dressing-rooms. Letting terms: 15s. per night. Lighted by gas. Grand piano on premises for hire.

TOWN HALL.—Manager, Town Clerk, Town Hall. Seating capacity, 700. Platform, 21ft. by 15ft. Dressing-rooms. Letting terms, 15s. per night. Lighted by gas. Piano on premises for hire.

Early closing day, Wednesday; market day, Saturday.

BALSALL HEATH (Birm.), Warwick.

Population, 38,820. Miles from London, 113.

MOSELEY AND BALSALL HEATH INSTITUTE.—Proprietors, The Committee; Licensee, Mr. Thomas Parsons. Dramatic, music, and dancing licenses. Holding capacity: Number of persons, 600. Proper stage. Lighted by gas. Terms for hiring: 3 guineas per night, payable on booking.

Early closing day, Wednesday; market day, Thursday.

BANBRIDGE, Co. Down.

Population, 5,300. Miles from Dublin, 87.

TEMPERANCE HALL.—Manager, Mr. Frank Weir, Dromore Street, Banbridge. No license required. Holding capacity: Number of persons, 500. Depth and width of stage, 12ft. by 27ft. Can be extended. Lighted by gas. Terms for hiring: 15s. per night, £4 per week. Amount of deposit required on booking, £1. Two dressing-rooms.

Local fairs last Monday of each month.

Early closing, Thursday; markets, Monday and Friday.

BANBURY, Oxon.

Population, 12,968. Miles from London, 86.

ROYAL AND CORN EXCHANGE.—Proprietor, Mr. A. J. Kilby). License, restricted dramatic. Holding capacity: Number of persons, 700-800. Stage measurements, 24ft. by 36ft.; proscenium, 18ft. by 18ft. Gas and electric light.

TOWN HALL.—Address Mr. Wincott. Holding capacity, 700. Platform. Gas; electric light laid on.

CHURCH HOUSE.—Lessee, Mr. E. C. Fortune. Holds 700. Well-fitted stage.

Early closing day, Tuesday; market day, Thursday.

BANFF, Banffshire.

Population, 3,730. Miles from London, 592.

ST. ANDREW'S HALL.—Secretary, Mr. Peter Lyon. Fully licensed. Holding capacity: Number of persons, 500; amount, 33s. with portable stage. Lighted by gas. Amount of deposit required on booking, 5s.

Early closing, Wednesday; market, Friday.

BANGOR, Carn.

Population 12,000. Miles from London, 240.

PENRHYN HALL.—Manager, Mr. W. A. Roberts. Dramatic license. Holding capacity: Number of persons, about 500. Movable platform, 27ft. long, 21 $\frac{1}{2}$ ft. wide, 3 $\frac{1}{2}$ ft. high. Lighted by electricity (continuous current, voltage 200). Terms for hiring: £2 2s. first night, and £1 1s. for every consecutive night, and 5s. each night for lighting. Amount of deposit required on booking, £1 1s.

CENTRAL HALL.—Variety and picture entertainments are conducted by Mr. Davies. Holds about 150. Electric light, continuous current. Kinematograph charged as per meter.

Early closing day, Wednesday; market day, Friday.

RECOMMENDED APARTMENTS.

Mrs. W. G. Evans, "Old London House," High Street.—2 private and 2 public sitting, 6 bed; bath.

BARNARD CASTLE, Durham.

Population, 4,421. Miles from London, 249.

VICTORIA HALL.—Manager, Mr. Tom Borrowdale. Full dramatic license. Holding capacity: Number of persons, 1,000. Permanent stage, 24ft. deep, 36ft. wide; proscenium and act-drop. Dressing-rooms. Lighted by gas.

MUSIC HALL.—Seats 700. No stage fittings. Chief event: Whitsunide North of England Cyclists' Meet. Town has a good number of visitors in the summer. Alfresco concert pitch could be arranged for; circus pitches ditto. Portables occasionally visit.

Early closing day, Friday; market day, Wednesday.

BARNOLDSWICK, Colne.

Population 9,000. Miles from London, 230.

QUEENS HALL.—Manager, Mr. Frank Perry. Double license. Holding capacity: Number of persons, 300 (seating). Stage, 33ft. by 21ft. Lighted by gas. Amount of printing required: 300 daylies, 250 sheets interpress and lithos for posting, comprising 18, 16, 12, and 6 sheets. Terms for hiring: Shares, £0 and 60 per cent. Amount of deposit required on booking, 5s. per day.

Early closing day, Tuesday.

BARNESLEY, Yorks.

Population, 41,056. Miles from London, 177.

THEATRE ROYAL.—Proprietors, Barnsley Theatre Royal Co., Limited; General Manager, Mr. A. C. Mitchell. Holding capacity, 1,200. Gas and electric light, voltage 230. Band rehearsal, 1 p.m.

PUBLIC HALL.—Proprietors, Mayor and Burgessess, Borough of Barnsley; Manager, Mr. E. Cheesman. Holding capacity; Number of persons, 2,500. Full stage. Gas and electric light. Band rehearsal, 1 p.m.

EMPIRE PALACE.—Proprietors, the Barnsley Empire Palace Co., Limited; Managing Director, Mr. Will Smithson; Assistant Manager, Mr. J. T. Tennant. Full stage. Electric light, direct current, voltage 230, reduced to 90 for ares and kinematograph. Holding capacity, 2,500. Band rehearsal, 2 p.m. No matinées. No barring.

[Town voltage for electricity in all cases, 230.]

Surrounding districts (within two miles radius) bring available population for theatrical purposes up to 100,000. Industrial class of people; mostly mines and ironworks. The local fairs are February 14, May 13, and October 11. There are two sites suitable for circuses and menageries—one, the Queen's Ground, about 25 acres, letting to be obtained from Mr. A. Senior, Park House, Ardsley, near Barnsley; the other from the Barnsley Corporation, Market and Fairs' Department, Barnsley. This site is called "The Nook." No alfresco pitches are available.

Early closing day. Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A. and V.A.F.: Frank B. Bedford, Three Cranes Hotel.

RECOMMENDED APARTMENTS.

Mrs. Ward, 8, Eastgate. 2 sitting, 4 bedrooms; piano; bath (h. and c.).

BARNSTAPLE, Devon.

Population, 14,137. Miles from London, 211.

THEATRE ROYAL.—Proprietors, Barnstaple Bridge Trust; Manager, Mr. H. Ashton; Scenic Artist, Mr. Arthur Page. Restricted dramatic license. Holding capacity: Number of persons, 818 (seating); amount, £50. Stage measurement: 22ft. deep, 34ft. wide; proscenium opening, 19ft. by 10ft. Lighted by gas and electricity, direct current, 230 voltage; electric plugs. Amount of printing required: 300 circulars for post, 18 6-sheets and 3 18 or 24-sheets, 75 window lithos. Theatre closed May, June, and July.

ASSEMBLY ROOMS.—Secretary, Mr. F. Adams. Music and dancing license. Holding capacity: Number of persons, 300. Lighted by gas. Small movable platform.

ALBERT HALL.—Proprietors, the Town Council; Manager, Mr. Oliver J. Nicklin, The

Square; Booking Offices. Nicklin's Music Warehouses. License, music and dancing. Platform, 9ft. by 41ft., may be extended to 15ft. by 41ft. Length of hall, 80ft.; clear floor space, 60ft. by 41ft. Side recess, height 20ft. Balcony, 19ft. by 9ft. Movable seats throughout. Six ante-rooms. Electric light, continuous current, voltage 460. Gas in the hall only.

Barnstaple Annual Fair, 1910, September 14, 15, 16.

Early closing day, Wednesday; market days, Tuesday and Friday (big market Friday).

BARRHEAD, Renfrew.

Population, 9,855. Miles from London, 400.

PUBLIC HALL.—Secretary, Mr. Jos. Watson. Double license. Holding capacity: Number of persons, large hall, 700; lesser hall, 150. Stage, 9ft. by 24ft., with extension 15ft. by 24ft. Lighted by gas. Terms for hiring: £2 concerts; dramatic entertainments, £2 1ls. 6d. Amount of deposit required on booking, £1.

Fair 1910; second week in August.

BARROW-IN-FURNESS, Lancs.

Population, 57,586. Miles from London, 266.

ROYALTY THEATRE AND OPERA HOUSE.—Lessee and Manager, Mr. Hugh Robertson; Resident Manager, Mr. George Stone; Musical Director, Mr. M. Armer. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £90. Stage measurements: 35ft. deep, 40ft. wide; proscenium, 21ft. 6in. Electric light throughout. Amount of printing required: 700 sheets walls, 200 lithos, circulars, etc. Usual matinée day, Thursday or Saturday. Time of band rehearsals, 1.30 p.m.

HIS MAJESTY'S THEATRE.—Lessees and Managers, Mr. and Mrs. Calvert Routledge; Scenic Artist, Mr. D. Edwardes. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £80. Stage measurements: Depth 23ft., width 40ft.; proscenium, 23ft. Electric light and gas throughout. Amount of printing required: 800 sheets for walls, 600 window bills. Matinée: Thursday or Saturday. Time of band rehearsal, 1.30 p.m.

TIVOLI.—Lessees and Managers, Messrs. Labin and Pepi; Acting Manager, Mr. Henry Wood. Rehearsal 2 p.m.

NEW HIPPODROME.—Owners, Mr. and Mrs. Calvert Routledge. Manager, Mr. R. D. Fenton; Musical Director, Mr. W. Fein. License, music and dancing. Holding capacity, 2,500. Bookings, animated pictures and varieties. Voltage 220 and 440 continuos.

PALACE SKATING RINK, Abbey Road. Length of building 220ft., breadth 92ft., with a skating area of 180ft. This gives accommodation for 600 skaters. A gallery gives seating accommodation for 700.

DRILL HALL.—200ft. by 85ft. flat. Gas and electric light. Suitable for trades' exhibitions, pictures, etc. Apply, Captain R. Thompson, Drill Hall.

FURNESS GOLF CLUB.—Splendid 18-hole links, Walney Island. Tram fare from Town Hall 1½d. Special arrangements for theatrical profession. Week, 6s.; day, 1s. Hon. Sec., Mr. F. Taylor, Cornwallis Street.

Early closing day, Thursday; market days, Wednesday and Saturday.

Fair: Whitsuntide.

Agent.—M.H.A.R.A.: Mrs. Tyson, Majestic Hotel. V.A.F.: The same.

BARRY, Glam.

Population, 31,342. Miles from London, 178.

THEATRE ROYAL AND HIPPODROME.—Proprietors, Tours, Limited; Managing Director, Mr. Arthur Carlton; Acting-Manager, Mr. Fred Conneaux. This house, which was built largely of wood, was destroyed by fire on Thursday, November 18, 1909.

ROMILLY HALL.—Lessee and Director, Mr. Sidney Bacon. Permanent picture entertainment.

The playgoing population of the Barry district is drawn from four neighbourhoods—viz., Cadoxton, Barry Dock, Barry, and Barry Island—and is an industrial population. Barry possesses two magnificent docks, and the shipping industry is of importance, the export of coal comparing favourably with that of other sea ports, whilst there is also a big import of pitwood for the South Wales Collieries, also timber for building purposes, and an import of foreign meat, etc. There are also ship-repairing yards. The average arrivals and sailings of steamers weekly are about fifty, and these bring and take away about 1,250 officers and seamen. Portables visit the town. The Gasworks grounds, Barry Dock, which is in the centre of the town, is a site where travelling living picture shows visit, also various other kinds of shows. The big circus owners usually pitch at the Witchill Grounds, Cadoxton, a ground of considerable size. The Romilly Hall, Barry, is always available for fit-up touring, dramatic, and variety companies; whilst the Masonic Hall, Barry, is occasionally utilised for Pierrot entertainments. Barry Island is an important watering-place, the sands, Whitmore Bay, being about a mile in length. In the summer months this place is daily visited by from 5,000 to 15,000 excursionists. Pleasure steamers ply from Barry to Bristol, Weston-super-Mare, and Ilfracombe, and other important pleasure resorts in the Bristol Channel.

Early closing day, Wednesday.

BARTON-ON-HUMBER, Lincs.

Population, 5,671. Miles from London, 174.

ODDFELLOWS' HALL.—Manager, Mr. F. Thompson. Double license. Holding capacity: Number of persons about 500. Stage, 7ft. wide, 35ft. long; can be enlarged to 14ft. wide. Proscenium measurements, 18ft. Lighted by gas. Amount of printing required: 100 window bills, 10 six sheets. Terms for hiring on application. Amount of deposit required on booking, 10s.

Early closing, Thursday; market, Monday.

BASINGSTOKE, Hants.

Population, 11,000. Miles from London, 47.

CORN HALL.—Owned by Corporation. Manager, Mr. H. Edwards. Seats about 400. Lighted by high pressure incandescent gas. Terms £1 10s. for first two days. 25 per cent. reduction after. Gas extra; charge in advance. Fit-up stage, 17ft. by 29ft.

DRILL HALL.—Manager, Mr. A. E. Grant. Double license. Seating capacity: Number of persons, 500. Lighted by gas. Terms: First night, £2 18s.; second, £2 7s. 6d.; third, £2 7s. 6d.; including four sets of scenery, 500 chairs, gas, heating, etc. Stage, 23ft., 23ft. open; height, 18ft.; wings, 16ft. £1 deposit on final booking. Lowest charge for admission, 1s.; 6d. for children.

GOLF.—BASINGSTOKE AND DISTRICT GOLF CLUB. Terms 1s. a day; 5s. a week.

Ground 62 acres on Reading road. 12 houses in play. Hotel, Red Lion. Hon. Sec., F. A. France, Horn Hill House.

Admission, 1/- October 11 to 14. Early closing day, Thursday; market day, Wednesday.

BATH, Som.

Population, 49,839. Miles from London, 106.

THEATRE ROYAL.—Proprietors, The Bath Theatre Royal Co., Ltd.; Lessee and Manager, Mr. Egbert Lewis; Acting-Manager, Mr. L. A. Long; Musical Director, Mr. W. F. C. Schöttler. Full dramatic license. Holding capacity: Number of persons, 1,200; amount, £125. Stage measurements: Proscenium opening, 28ft.; depth of stage, 48ft.; width, 53ft. Electric light, continuous current, voltage 220. Amount of printing required: 600 sheets, 600 d.c.s., 1,000 circulars. Usual matinée day, Saturday. Time of band rehearsal, 11 a.m.

PALACE THEATRE.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Chas. Schuberth. Music and dancing license. Rehearsals 12 noon.

THE BATH ASSEMBLY ROOMS.—Manager, Mr. Lawson A. Howes. License: Music and dancing; no dramatic license. Holding capacity: Number of persons: Large concert hall, 800; smaller concert hall, 400; card room, 200; club room, 200. Staging to suit requirements. Electric light, continuous current, voltage 220. Terms for hiring: Apply, the Manager. Amount of deposit required on booking, one quarter. Use of company's billposting stations in town and district free.

SKATING.—**EMPERRESS SKATING RINK** in the Territorial Drill Hall. Another rink is in course of construction.

Early closing day, Thursday; market day, Wednesday.

The town has no local fair, and portables do not visit. Circus pitches are available. The population is largely residential, the industrial class not being greatly represented.

Medical Officer.—Dr. Curd, 6, Gay Street (hours 2 to 3); M.H.A.R.A.

Agent.—M.H.A.R.A. and V.A.F.: A. Ashman, Seven Dials Hotel.

BATHGATE, Linlithgowshire.

Population, 9,000. Miles from London, 417.

CORN EXCHANGE HALL.—Manager, Mr. Wm. Russell. Fully licensed. Holding capacity: Number of persons, 1,000. Stage, 22ft. by 24ft. Lighted by gas. Terms for hiring: £3; license, 2s. 6d. Amount of deposit required on booking, 20s. Four days should be allowed between each entertainment. Hall recently enlarged and redecorated.

Dates of local fairs first Monday after May 28 and first Monday after November 28.

Early closing, Wednesday; market, Monday.

BATLEY, Yorks.

Population, 30,321. Miles from London, 183.

BATLEY THEATRE.—Proprietor and Manager, Mr. J. Edward Whitty; Acting-Manager, Mr. A. A. Taylor; Musical Director, Mr. J. W. Harrison; Scenic Artist, Mr. R. Young. Restricted dramatic license. Holding capacity: Number of persons, 2,100; amount £80. Stage measurements: 32ft. deep, 50ft. wide; grid, 50ft.; fly floor, 20ft.; proscenium opening, 26ft. Gas and electric light. Amount of printing required: 500 sheets wall, 500 lithos. No regular matinée day. Time of band rehearsals, 1 p.m.

VICTORIA HALL.—Secretary, Mr. John Hall. Double dramatic license. Held on fixed stage, 4 persons, about 1,000. Fixed stage, 21ft. wide; depth, 12ft. size of platform, 45ft. by 21ft. Gas. Electric light. Terms for hiring: One-half, £2 2s.; two nights, £3 10s.; three nights, £4 10s.; four nights, £5 10s.; six nights, £7 10s.; eight nights, £8 10s. Extra lights, 6d. per hour. 48 stations. Hold to be used for in addition according to time of booking. Amount of deposit required on booking: One-fourth rent; balance, if required, in advance or from day to day. Voltage 220.

TOWN HALL.—Manager, Mr. Jas. Warden. Ltd. Dramatic license. Holding capacity: Number of persons, 400. Platform only. Electric light. Terms for hiring: Concert, 25s. per night; 2s. 6d. per hour lighting. Amount of deposit required on booking: one-half.

Electric light for all halls, 220 voltage. Site available for portables and circuses, Market Day.

Batley Feast, Saturday on or before September 17 to following Tuesday night.

Early closing day, Tuesday; market days, Friday and Saturday.

BECCLES, Suffolk.

Population, 6,888. Miles from London, 109.

PUBLIC HALL.—Proprietors, the Borough; Hall Keeper, Mr. G. Fiske. Dramatic license. Holding capacity: Number of persons, 400. Fixed stage, 26ft. deep by 16ft. wide; proscenium, 23ft. Lighted by gas. Terms for hiring: £1 13s. 6d. first day; each day after, £1 3s. 6d.; gas and heating extra. All moneys for the hall to be paid in advance.

Early closing day, Wednesday; market day, Friday.

BECKENHAM, Kent.

Population, 26,331. Miles from London, 10.

PUBLIC HALL.—Proprietors, A Company: Manager, Mr. T. W. Thornton. Fully licensed. Holding capacity: Number of persons, 250 to 300. No proper stage. Electric light alternating. Terms for hiring: From £3 3s. miscellaneous to £10 10s. diameter.

No local fairs. No sites available for portables, etc.

Early closing day, Wednesday; no market day.

BEDFORD, Beds.

Population, 42,000. Miles from London, 50.

ROYAL COUNTY THEATRE.—Proprietor, Mr. Edward Graham-Falcon: Manager, Mr. Walter R. Wilson; Musical Director, Mr. C. Watkinson; Scenic Artist, Mr. Julian Hall. Double license. Holds 1,500. Stage measurements: Depth 26ft., width 46ft.; proscenium opening, 26ft. Gas and electric light. Voltage, 105. Printing required, 804 sheets d.c. Usual matinée day, Saturday. Time for band rehearsal, 1 p.m.

BLAKE'S PICTUREDROME.—Association Hall. Two entertainments nightly.

CASLIE SKATING RINK. Embankment, 155ft. by 85ft. Skating surface 172ft. by 80ft.

Golf links are about one mile from the theatre on the Bromham road, 18-hole course. Hon. Sec., Mr. F. C. Kean, the Club House, 1.

Early closing day; market day, Saturday.

BELFAST.

Population, 400,000. Miles from Dublin, 113.

GRAND OPERA HOUSE.—Proprietors, Warden, Limited; Managing Director, Mr. Fred W. Warden; Acting-Manager, Mr. J. M. McCann; Musical Director, Mr. S. P. Swanton; Scenic Artist, Mr. J. Barry Parker. Double license. Holding capacity: Number of persons, 3,500; amount, £250 (prices, 6d. to 4s.). Stage measurements: width 89ft., depth 60ft.; proscenium opening, 30ft. Electric light. Matinée, Friday.

THEATRE ROYAL.—Proprietors, Warden, Limited; Managing Director, Mr. Fred W. Warden; Acting-Manager, Mr. W. A. Salmon; Musical Director, Mr. S. P. Swanton. Double license. Holding capacity: Number of persons, 2,500; amount, £160. Stage measurements: Depth 40ft., width 60ft.; proscenium opening, 21ft. Electric light. Time of band rehearsal, when called. Usual matinée day, Friday.

ROYAL HIPPODROME.—Proprietors, Belfast Hippodrome, Limited; Managing Director, Mr. Fred Willmot; Resident Manager, Mr. Harry T. Downs; Musical Director, Mr. Edgar Haines. Twice nightly. 6.50 and 9 o'clock. Admission 3d. to 1s. 6d. Band rehearsal, 12.30.

ALEXANDRA THEATRE (in course of erection).—Proprietors, Alexandra Theatre, Limited, Belfast.

EMPIRE (Victoria Square).—Proprietors, Belfast Empire Theatre of Varieties, Limited; Manager, Mr. Frank Allen; Resident Manager, Mr. A. C. Laidler; Booking Circuit, Moss's Empires, Limited; Musical Director, Mr. Wm. L. Richards. Music and dancing license. Holding capacity: Number of persons, 2,250; amount, £70. Stage measurements: Depth 26ft., width 50ft.; proscenium, width 29ft. 8in.; height of grid, 50ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday. Twice nightly, 7 and 9.

Bars other Managements' Halls in Belfast and the following towns: Carrickfergus, Comber, Lisburn, Hillsborough, and Saintfield.

ALHAMBRA.—Proprietors, The Belfast Alhambra, Limited; Manager, Mr. Will White; Musical Director, Mr. P. H. Boyle. Electric light.

ST. GEORGE'S HALL.—Proprietors, Entertainments, Limited; General Manager, Mr. Herbert Rogers. Pictures and Variety. Twice nightly, 7 and 9 o'clock. Matinées daily.

ULSTER HALL.—Manager, The Town Clerk. No dramatic license. Holding capacity: Number of persons, 2,000. No proper stage. Electric light. Terms for hiring: By arrangement. Amount of deposit required on booking: 25 per cent. of rent fixed. Not suitable for theatricals. It is a concert hall with grand organ.

WELLINGTON HALL (Y.M.C.A.).—Manager, Mr. D. A. Black, J.P. No dramatic license. Holding capacity: Number of persons, 1,800. Large platform. Electric light. Terms for hiring on application.

CENTRAL PRESBYTERIAN ASSOCIATION HALL.—Manager, Mr. John M. English. Holding capacity, 2,000. Fine platform and electric light.

CLIFTONVILLE HALL.—Proprietors, Belfast Skating Rink Co., Limited; Managing Directors, Messrs. C. P. Crawford and F. A. Wilkins; Resident Manager, Lieut.-Col. F. D. Roberts, V.D. Roller Skating.—Three sessions daily.

EXHIBITION HALL.—Proprietors, Belfast Corporation; Lessee, Mr. J. McCartney. Roller Skating.—Three sessions daily.

Electric light voltage in all cases, 220.
Local fair first Wednesday each month. No good sites for portables.

Market days, Tuesday and Friday.

Medical Officer.—A.A.: Sir P. R. O'Connell, M.D., 9, College Square.

Agent.—M.H.A.R.A.: Mrs. Stamford, Shakespeare Hotel; V.A.F.: E. Randewich, Abercorn Hotel, Castle Street.

BELPER, Derbyshire.

Population, 10,934. Miles from London, 134.

PUBLIC HALL.—Manager, Mr. Joseph Pym. Dramatic license. Holding capacity: Number of persons, 650. Proper stage. Stage measurements, 18ft. deep by 21ft. wide. Lighted by gas. Terms of hiring: £2, one night; £3 15s., two nights; £5, three nights; £7 10s., six nights. Amount of deposit required on booking, one-half.

Early closing day, Wednesday; market day, Saturday.

Fair, last Thursday and Friday in October.

BELTON, Lincs.

Population, 1,500. Miles from London, 168.

PUBLIC HALL. (Grey Green).—Hon. Secretary, Mr. John W. Ross, The Poplars, Belton, Doncaster. No dramatic license. Holding capacity: Number of persons, 450. Platform measurements, 22ft. by 10ft. Terms for hiring, 5s. to 7s. 6d. per night.

Fairs 1910, September 25 and 26. Sites available for portables, etc., Pye Lidgell Croft.

BERWICK-ON-TWEED, Northumberland.

Population, 13,437. Miles from London, 342.

QUEEN'S ROOMS.—Lessee and Manageress, Mrs. E. M. Mather. Double license. Holding capacity, 900. Stage measurements, 40ft. by 18ft. Stock of scenery and fit-up kept. Gas and electric light.

CORN EXCHANGE.—Manager, Mr. A. L. Miller. Dramatic license. Holding capacity: Number of persons, 1,500. Temporary stage. 32ft. deep, 15ft. wide. Gas and electric light. Terms for hiring: One night, £3; two, £5; three, £6 10s.; six, £10 10s. Amount of deposit required on booking, 20 per cent.

A hiring market held on the first Saturday in March and Berwick Fair on the last Saturday in May.

For sites for portables, alfresco concerts, and circuses, apply, the Borough Surveyor.

GOLF.—MAGDALENE FIELDS GOLF CLUB (W. J. Bolam, Treasurer). Excellent course close to the sea; can be reached in five minutes from Halls. Terms, actors' temporary membership, 1s. 6d. a day.

Early closing day, Thursday; market day, Saturday.

BEVERLEY, Yorks.

Population, 13,183. Miles from London, 181.

ASSEMBLY ROOMS.—Secretary, Mr. Francis Mills. Fully licensed. Holding capacity: Number of persons, 1,000. Proper stage. Stage measurements: 32ft. deep, 16ft. wide; no proscenium. Lighted by gas. Terms for hiring: 1 night, £2; 6 nights, £6. Payment required in advance.

Early closing day, Thursday; market day, Saturday.

BEXHILL-ON-SEA, Sussex.

Population, 15,500. Miles from London, 71.

THE KURSAAL.—Lessee, Mr. J. M. Glover. Double license. Holding capacity: Number of persons, 900; amount, £100 at 4s., 3s., 2s., and 1s. Stage measurements: Depth, 21ft.; width, 29ft.; opening, 19ft.; scenery, 22ft. at outside. Electric light. Matinée day, Wednesday or Saturday. Three nights is the usual run for one piece.

Bexhill-on-Sea is one of the quiet, fashionable, rising watering-places. Earl de la Warr did much to develop the attractions of place. The Kursaal formerly belonged to him. There is no local fair, and the town and Council discourage portable shows or any entertainment of this type. The greatest difficulty is experienced in obtaining from the Council pitches in the parks or on the beach. There is a fine motor track, and motor races are much encouraged.

Early closing day, Wednesday.

BEXLEY HEATH, Kent.

Population, 12,918. Miles from London, 13.

PUBLIC HALL.—Manager, Mr. Thos. Jenkins. Double license. Holding capacity: Number of persons, 500. No proper stage. Measurements: Depth and width of platform, 16ft. 6in. by 34ft. No scenery. Electric light. Terms for hiring: 1 night, £3 3s.; 2 nights, £5 5s.; 3, £6 6s. Amount of deposit required on booking, £1 1s. Hall not let on sharing terms. Three dressing-rooms. Electric trams pass hall.

Early closing day, Wednesday.

BICESTER, Oxon.

Population, 3,023. Miles from London, 66.

CORN EXCHANGE.—Proprietor, Mr. J. Peacock Drover. Double license. Holding capacity: Number of persons, 350 seated, 400 standing. The dimensions of the permanent platform are 12ft. long by 8ft. deep, in front of it is erected the extension in three sections, 18ft. by 6ft. each, which make a stage 18ft. square. There are three dressing rooms at the back and sides of the permanent platform. Lighted by gas. Terms for hiring: 30s. for first night and 20s. for succeeding nights. Special arrangements must be made for matinées. Amount of deposit required on booking, 10s. The hall is used as the Bicester Corn Exchange, and the market stallholders have the right to the entire hall space on Fridays, market day, from 10 a.m. to 5 p.m.

Markets.—Corn, Friday; cattle, alternate Fridays from January 10, with Christmas fat stock on Friday after December 11. Fairs: August 5 (sheep, cattle, and horses) and August 6 (pleasure), Friday before October 11, and two following Fridays (pleasure).

Sites available for portables, alfresco concerts, and circuses, Market Square and field in vicinity of station.

Early closing day, Thursday.

BIDEFORD, Devon.

Population, 15,000. Miles from London, 220.

PUBLIC ROOMS.—Managers, Messrs. Caleb Squire and Son. Double license. Holding capacity: Number of persons, 700; amount, £50. Proper stage. Depth, 20ft. 6in.; 27ft. wide; within the fit-up, 16ft.; 21ft. wide; 15ft. high. Lighted by gas. Amount of printing required, 300 sheets. Terms for hiring; sharing, or

ALEXANDRA THEATRE.—Proprietor and Manager, Mr. Lester Collingwood; Acting-Manager, Mr. W. T. Guest; Musical Director, Mr. Herbert Barnes; Scenic Artist, Mr. E. A. Hall. Restricted dramatic license. Holding capacity: Number of persons, 2,000. Amount, £130. Stage measurements: Depth, 35 ft.; width, 54 ft.; proscenium opening, 28 ft. 6 ins. Gas and electric light. Amount of printing required, 1,000 lithos, 1,500 wall printing. Usual matinée day, Wednesday, at 2.30. Time of band rehearsal, 1 o'clock.

BORDESLEY PALACE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. W. G. Woodward. Dramatic house.

THEATRE ROYAL, ASTON.—Proprietor, Mr. Charles Barnard; Manager, Mr. Edward Hewitson; Acting-Manager, Mr. Chas. Lake; Musical Director, Mr. George Daw. Full dramatic license. Holding capacity: Number of persons, about 2,500. Amount, £120. Stage: Depth, 36 ft.; width, 52 ft.; proscenium, 28 ft. Gas and electric light, voltage 230. Amount of printing required: 2,500 sheets, 700 lithos. Time of band rehearsal, 1 p.m. No towns or theatres barred.

CARLTON THEATRE, SALTLEY.—Licensee and Manager, Mr. James Alexander; Musical Director, Mr. Percy Hesp. Full license. Holding capacity: Number of persons, 2,000. Electric light, voltage 110. Time of band rehearsal, 1 o'clock.

EMPIRE PALACE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. A. W. Matcham. Booking circuit: Stoll's. Band rehearsal, 2 p.m.

Bars other Managements' Halls in Birmingham and the following towns: Wednesbury, Diddlebury, Darlaston, Oldbury, West Bromwich, Coleshill, Bilston, Solihull, Brierley Hill, Halesowen, Tipton, Smethwick, Handsworth, Saltley, Erdington, and Kings Norton.

GRAND THEATRE OF VARIETIES, Corporation Street.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. Edward Foster; Musical Director, Mr. J. H. Whittaker. Pros. opening, 33ft. Stage depth, 30ft. Electric light, 220 volts. Barring as per Award. Time of band rehearsal, 1 p.m.

Bars other Managements' Halls in Birmingham and the following towns: Wednesbury, Diddlebury, Darlaston, Oldbury, West Bromwich, Coleshill, Bilston, Solihull, Brierley Hill, Halesowen, Tipton, Smethwick, Handsworth, Saltley, Erdington, and Kings Norton.

BARRASFORD'S HIPPODROME.—Proprietors, The Birmingham Hippodrome, Limited; Resident Manager, Mr. P. D. Elbourne. Booking Circuit, Barrasford's. Musical Director, Mr. W. Crabtree. Music and dancing license. Electric light, own engines. Time of band rehearsal, 12 o'clock noon. Usual matinée day, Thursday, at 2.30.

GAIETY THEATRE.—Proprietor, Gaiety Theatre of Varieties, Limited; General Manager, Mr. Wilfred Marshall; Musical Director, Mr. Fred Leake. Music and dancing license. Holding capacity: Number of persons, 3,800. Stage measurements: 30ft. deep by 30ft. wide. Gas and electric light. Time of band rehearsal, 1 o'clock. Usual matinée day, Thursday.

ASTON HIPPODROME.—Managing Director, Mr. H. F. Stirling; Acting Manager, Mr. P. H. Middleton.

KING'S HALL (Late Old Central Hall).—Proprietors and Managers, Messrs. J. P. Moore

and B. Kennedy. Kinematograph pictures are now given all the year round.

QUEEN'S HALL, Edward Street Parade.—Proprietors and Managers, Messrs. Moore and Kennedy. Kinematograph pictures all the year round.

SKATING RINKS.—CITY, John Bright Street; KING'S HALL, Corporation Street; and MONUMENT ROAD.

ASTON.—Lozells Road (train City terminus to Sizways).

ERDINGTON.—Erdington Green (train from New Street (L.N.W.) or tram (Steelhouse Lane to Erdington).

The following is a list of the halls which may be hired for theatrical entertainment. Most of them are already licensed for the performances of stage plays, and no difficulty is experienced in getting a temporary license for the others. Those marked with an asterisk have a fixed stage, proscenium, scene dock, etc. In brackets are the approximate seating capacities:—

MIDLAND INSTITUTE (800), Paradise Street.—Proprietors, the Council of the Institute; Secretary, Mr. Alfred Hayes, M.A. Double license. Holds 1,000. No proper stage. Fittings can be hired. Gas and electric current, 220 volts. Terms, £6 6s. per night, with reduction for series. Rent to be paid in advance.

***ACOCK'S GREEN INSTITUTE** (200), Dudley Park Road, Acock's Green (5 miles from city).—Secretary, Mr. Offley Wade.

ALEXANDRA HALL, Hope Street.

ASSEMBLY ROOMS, Bell Barn Road.—Proprietor, Mr. Arthur Bufton.

***ASSEMBLY ROOMS,** Edgbaston, Hagley and Francis Roads (500).—Secretary, Leigh H. Elkineton. (Fashionable part of the city.)

BINGLEY HALL, King Alfred's Place (suitable for a large covered-in fair or exhibition).—Apply, Secretary.

CURZON HALL, Suffolk Street. Proprietors, The Curzon Hall Company, Limited. Secretary, Edmund W. Beech, 37, Temple Street. Terms for letting (exclusive of gas and cleaning): For 1 night, £10; for 2 nights, £18; for 3 nights, £25; for 4 nights, £30; for 5 nights, £35; for 6 nights, £40; for 2 weeks £75; for one month (4 weeks), £140; for season of 12 weeks, £360. Special arrangements for longer periods. The Curzon Hall is now occupied during the greater part of the year by Mr. Walter Jeff's Kinematograph entertainment.

The hall is suitable for concerts, theatrical entertainments, &c. It is also admirably adapted and seated for an equestrian circus, and there is stabling under gallery for a stud of horses.

The dimensions of the hall are about 103ft. 6ins. by 91ft. The chairs, seats and lower promenade will accommodate about 2,000 persons, and with upper promenade about 3,000 persons, or with extra gallery on the promenade about 4,000.

The stage is 44ft. deep by 91ft. wide; the proscenium is 33ft. 8ins. wide. When occupied by an equestrian company a gallery is erected upon the stage calculated to hold about 900 people.

***MOSELEY AND BALSALL HEATH INSTITUTE** (600).—Apply, the Secretary.

***KING'S HEATH INSTITUTE** (600).—Apply, the Secretary.

MASONIC HALL, New Street (600).—Apply, the Secretary.

***KYRLE HALL,** Sheep Street (800).—Secretary, H.M. Mackintosh, New Street.

SUTTON COLDFIELD TOWN HALL—Secretary, Town Clerk, Sutton Coldfield.

SUTTON COLDFIELD MASONIC HALL—0350, 7½ miles from City. Electric light. 250 seats.

EDDINGTON PUBLIC HALL (300). Apply, the Secretary.

SOLIHULL MASONIC HALL.—Seats 300. Apply, Secretary.

There is only one fair (the Onion Fair) held near the centre of the city. The site is the Old Park, Aston. The ground available now is very small, owing to the neighbourhood being constantly built up. There are several available spaces for fairs in the adjoining districts of Erdington, Sutton, Aston, Olton, Solihull, etc., and no difficulty is experienced with the licensing authorities by the managers of portables and circuses who appear from time to time.

The population of the adjoining borough of Aston is 77,310. The chief industries of Birmingham are gummaking, jewellery, saddlery, brassfoundry, electric fittings, ironfoundry, glass-blowing, brewing, coach and motor-making, buttons, toys, electroplate goods, and electropatting.

GOLF CLUBS.—The principal are:—

CASTLE BROMWICH, LIMITED (W. G. Oxley, Sec.)—Haye House, Hodge Hill, Castle Bromwich. Train from New Street (Mid.) to Castle Bromwich Station; 5½ miles.

EDGBASTON, LIMITED, Lightwoods Hill, Smethwick.—Omnibus from New Street to The Bear, Bearwood, or electric car from city terminus to Bearwood.

HARBORNE, LIMITED (W. R. Fleetwood, Hon. Sec.), Tennal Road, Harborne.—Omnibus from New Street, or train from New Street (L.N.W.) to Harborne; four miles.

KING'S NORTON, LIMITED (Henry T. Atkins, Hon. Sec.), Wychall Lane, King's Norton.—Electric car from city terminus or train from New Street (Mid.) to King's Norton; 7½ miles.

OLTON, Olton House, Dove House Lane, Olton.—Train from Snow Hill (G.W.R.) or Moor Street (G.W.R.) to Olton or Solihull; 5 miles and 6½ miles. Solihull Station nearest to Lanks.

ROBIN HOOD (A. B. Bowden, Sec.), Shirley Road, Hall Green.—Omnibus from New Street to Shirley.

WOLMLEY.—Train from New Street (L.N.W.) to Chester Road, or from New Street (Mid.) to Penns; 7½ miles. Penns nearest station.

STREETLY (Sutton).—Trains from New Street (Mid.) to Streetly; 8½ miles.

Medical Officers.—**A.A.**: Dr. Rutherford, Broxash, Valentine Road, King's Heath. Telephone, 04676. Wire, "Dunkley, King's Heath." Hours, 9-10.45 and 7.8 (summer), 6-8 winter. Dr. Hawkins, 241, Birchfield Road. Hours, 9.15-10. 2.30, and 6.30 p.m. Dr. Kirby, 106, Hagley Road, Edgbaston, and 10, Victoria Square. Telephone 5690. Dr. Trout, 412, Monument Road. 9-10, 2.30-3.0, and 6.8. Telephone 04692. **M.H.A.R.A.**: Dr. Trout as above; Dr. Walker, 362, Moseley Road; Dr. Walsh, Queen's Hospital.

Agents: **V.A.F.**: Bert Wilson, White Lion Hotel, Handsworth. **M.H.A.R.A.**: The same.

RECOMMENDED APARTMENTS.

Mrs. Wain, 18, St. Martin's Place, Broad Street. 2 bedrooms, 2 sitting; piano.

Mrs. Connolly, 163, Moor Street, Bull Ring. 1 combined, 4 sitting, 5 bedrooms; piano; bath (h. and c.).

Mrs. R. Loxton, 81, Camp Hill, Bordesley. 2 bedrooms, 1 sitting, 1 combined; piano.

BIRR, or PARSONSTOWN, King's Co.

Population, 4,313. Miles from Dublin, 89.

OXMANTOWN HALL.—Assistant Secretary, Mr. R. George Sheppard. Holding capacity: Number of persons, 350. Good stage. Lighted by gas. Terms for hiring on application. Market, Saturday.

BISHOP AUCKLAND, Durham.

Population, 11,969.

EDEN THEATRE.—Proprietors, Messrs. R. Addison, Limited; Manager, Mr. J. Huntley; Musical Director, Mr. J. Young; Scenic Artist, Mr. J. Vining. Full dramatic license. Holding capacity: Number of persons, 2,000: amount, £70. Stage measurements: 40ft. by 20ft. by 26ft. Proscenium opening: Stage to grid, 40ft.; stage to fly floor, 20ft.; fly rail to rail, 32ft. Gas and electric light, voltage 250. Amount of printing required, 600 sheets, 700 lithos. Usual matinee day, Saturday. Time of band rehearsal, 12.30 p.m. Sixteen dressing-rooms. Theatre heated throughout (hot-water pipes).

HIPPODROME.—Proprietors, Hippodrome (Bishop Auckland), Limited; Managing Director, Signor Pepi; Acting-Manager, Mr. Harry Curry; Musical Director, Mr. H. Hincklelite; Stage Manager, Mr. J. Plowes. Music and dancing license. Holding capacity: Number of persons, 2,000. Amount, £40. Twice nightly. Stage measurements: 48ft. by 80ft.; stage to grid, 48ft.; stage to fly floor, 22ft.; fly rail to rail, 34ft. Proscenium, 25ft. by 27ft. Electric light and gas, voltage 250 (motor generator installed). No matinée. Time of band rehearsal, 1 o'clock. Twelve dressing-rooms. Hippodrome heated throughout (hot water pipes and radiators).

TEMPERANCE HALL.—Manager, Mr. John W. Robson. Music and dancing license. Holding capacity: Number of persons, 650. Platform size, 24ft. by 15ft. Gas and electric light. Amount of printing required, 50 posters, 2,500 handbills. Terms for hiring: 20s. per night inclusive (reduction for consecutive lettings), payable in advance. Electric current, continuous, voltage 250.

Early closing day, Wednesday; market days, Thursday and Saturday.

Agent: **V.A.F.**: J. C. Galbraith, Waterloo Hotel; **M.H.A.R.A.**: The same.

BISHOP'S STORTFORD, Herts.

Population, 7,143. Miles from London, 33.

GREAT HALL.—Owners, Committee of Working Men's Club; Secretary, Mr. A. W. Dally. Double license. Holding capacity: Number of persons, 600 to 800; amount, according to setting of chairs and price of seats. Fixed stage, 40ft. wide, 17ft. front to back; height from stage to the rod, 14ft. 6ins. at 20ft. wide for grid. Lighted by gas. Amount of printing required, 4 18-sheet, 10 6-sheet, 25 d.c. Terms for hiring: One night, 40s.; two nights, 70s.; three nights, 90s.; six nights, 120s. Fire and gas extra. Amount of deposit required on booking: 10s. one night, 20s. two or more nights. A charge of 5s. extra each night if used after 12 o'clock midnight. Two dressing-rooms and lavatories and property-room. No proscenium or fit-up. Hall-keeper, Mr. S. J. Bull.

Early closing day, Wednesday; market day, Thursday.

No local fairs.

BLACKBURN, Lancs.

Population, Borough, 140,000. District, 225,000.
Miles from London, 216.

NEW THEATRE ROYAL AND OPERA HOUSE.—Managing Director, Mr. Harry Yorke; Manager, Mr. Reginald Yorke. The Theatre, re-built, was opened on February 8, 1909. Stage measurements: opening 28ft. 6ins., width 52ft., depth 32ft. Stage to grid 50ft., rail to rail 38ft. Gas and electric (220 volts).

NEW PRINCE'S THEATRE.—Proprietor, Mr. E. H. Page; Manager, Mr. C. E. Clarkson.

PALACE.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Will Murray. Double license. Holds 3,500. Electric current, 220 volts, direct. Rehearsal, 12 noon.

EXCHANGE HALL.—Lessee, Mr. William Kenyon. Music and dancing license. Holding capacity: Number of persons, 2,000. No proper stage; platform. Measurements: 52ft. width, 38ft. in depth. Gas and electric light. Amount of printing required, 1,000 sheets and upwards. Terms for hiring, £15 15s. per week. Amount of deposit required on booking, £5 5s.

The large pleasure fair of this town commences Saturday (day after Good Friday) and concludes Wednesday in Easter week. The annual holiday week begins the second Monday in August. The town is rarely visited by portables, and they are not encouraged by the Council. Circus pitches are easily obtainable. The population is mostly industrial, cotton-weaving being the principal industry; next to that, ironworks and breweries.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officer.—A.A.: Dr. Pollard, Hollyville, Preston New Road. Phone 142. Hours, 2-3 and 7-8.30. M.H.A.R.A.: The same.

Agents.—V.A.F.: Geo. Rigby, Bay Horse Hotel; M.H.A.R.A.: The same.

BLACKHILL, Co. Durham.

ST. AIDAN'S CHURCH HALL.—Proprietors, The Trustees; Manager, Mr. Joseph Hamilton, The Lodge, Blackhill. Music and dancing license; dramatic can be obtained if required. Holding capacity: Number of persons, 600. Depth and width of stage, 18ft. by 30ft. Gas Terms for hiring: £1 per night and gas (about 2s. 6d. per night). Size of hall, 70ft. by 40ft. by 22ft. high. Situation of hall, at Blackhill, midway between Consett and Sholley Bridge, and one minute from Blackhill Station (the principal station in the district).

BLACKPOOL, Lancs.

Population, 62,420. Miles from London, 227.

HER MAJESTY'S OPERA HOUSE.—Proprietors, the Blackpool Winter Gardens and Pavilion Co., Limited; Manager, Mr. Jno. R. Huddlestone; Secretary and Treasurer, Mr. A. E. Peace; Musical Director, Mr. Ralph Harwood; Scenic Artist, Mr. Bernasconi. Fully licensed. Holding capacity: Number of persons, 2,500; amount, £250. Stage measurements: Depth, 40 ft.; width, 60 ft.; proscenium, 30 ft.; between fly rails, 40 ft. under fly beam, 20 ft.; height to grid, 48 ft. Electric light. Amount of printing required, 1,600 sheets. Usual matinée days, Saturdays and Bank Holidays. Time of band rehearsal, 10.30 a.m.

GRAND THEATRE.—Proprietors, the Tower Palace Co.; General Manager, Mr. G. H. Harrop; Secretary, Mr. Robert Pinker.

WINTER GARDENS (including Floral Hall, Empress Ballroom, and Pavilion). — Pavilion

Manager, Mr. John R. Huddlestone. Double license. Holds 3,000. Stage measurements: depth 50ft., width 72ft., proscenium 32ft. Between fly rails 44ft.; under fly beam 24ft.; height to grid 50ft. Electric light (105 volts).

PALACE.—Proprietors, Blackpool Tower Co., Limited; Manager, Mr. G. H. Harrop; Acting-Manager, Mr. Fred Waller; Musical Director, Mr. F. H. Jepson. Double license. Holding capacity: Number of persons, 4,000. Stage measurements: Depth: 37 ft. by 75 ft.; proscenium, 28 ft. 6 ins. Gas and electric light. Time of band rehearsal: October to June, 2 p.m.; July to September, 11 a.m. Usual matinée day, Saturday. Bars ten miles round Blackpool.

THE TOWER (including Ballroom, Pavilion, and Circus).—Proprietors, Blackpool Tower Co., Limited. Manager, Mr. G. H. Harrop; Secretary, Mr. R. Parker; Musical Directors: Tower, Mr. J. Woof Gaggs; Circus, Mr. T. Cheetham. Music and dancing license. Holding capacity: Number of persons, Circus, 3,500; Tower Pavilion, 6,000. Concert stage in Pavilion 48ft. wide, 26ft. deep; Circus arena (inside) 42ft., 6ft. deep. Gas and electric light, 110 volts continuous.

VICTORIA PIER.—Proprietors, Blackpool South Shore Pier and Pavilion Co., Limited; Manager and Secretary, Mr. George Roberts; Musical Director, Herr Arnold Blome. Holding capacity: Number of persons, 2,000. Gas and electric light (alternating current, 200 volts). Double license.

PAVILION, NORTH PIER.—Manager and Secretary, Mr. J. Walker; Musical Director, Mr. S. Speelman. Double license. Holds 1,900. Gas and electric light, alternating current, 200 volts.

CENTRAL PIER.—Manager and Secretary, Mr. Cyril Chantler. Music and dancing license. Holds 1,000. Has platform. Electric light. Open-air skating rink.

HIPPODROME.—Lessee, Mrs. Fioni.

SKATING RINKS.—**WINTER GARDENS.**—Manager, Mr. Jno. R. Huddlestone.

THE PALACE.—Manager, Mr. Geo. H. Harrop; Acting-Manager, Mr. F. Waller.

THE COLOSSEUM.—Proprietors, Messrs. Crawford and Wilkins; Manager, Mr. A. Cookson.

THE SWISS ROLLER RINK.—Proprietors, Messrs. Horsley and Ward.

THE PLEASURE BEACH RINK, South Shore.—Manager, Mr. J. D. Tweddell.

THE TIVOLI.—General Manager, Mr. J. Roebuck.

NEW ROYAL PAVILION.—Proprietor, Mr. W. Morris; Manager, Mr. A. Blacker.

GOLF.—There are two excellent golf clubs in the town, one at North Shore, the other at South Shore. There is no reduction in the charge for temporary membership to actors, but as the management and principal heads of staff at the various theatres and music halls are members of both clubs, there is no difficulty in obtaining an introduction. There are also golf clubs at Fleetwood, St. Annes, and Lytham, all within easy reach of Blackpool.

Blackpool, the popular northern seaside resort, enjoys a world-wide reputation for its lavish entertainment all the year round, but more particularly in the summer season, when it is the Mecca of holiday-makers from all parts of the kingdom. The pleasure beach at South Shore has been aptly styled the English Coney Island. A huge open-air combination of shows. Place no good for portables. Plenty

of sites and good prospects for all sorts of entertainers and circuses. There are no local fairs or holidays that are calculated seriously to affect theatres, except Tradesmen's Holiday, one day, usually in June. During winter months Wednesday afternoon is recognized by tradespeople as half-holiday, but usually this benefits theatres.

Medical Officer.—A.A.: Dr. Butcher, Warwick Road, North Shore (house), 2-4; phone, 724. M.H.A.R.A.: The same.

Agents.—V.A.F.: Richard Taylor, Adelphi Hotel; M.H.A.R.A.: The same.

Market day, Saturday.

RECOMMENDED APARTMENTS.

Mrs. Parker, 83, Albert Road. Private sitting and bedrooms; combined rooms and public rooms.

BLACKROCK, Co. Dublin.

Population, 8,719. Miles from Dublin 7.

ASSEMBLY ROOM, TOWN HALL.—Town Clerk, Mr. R. Finlay Heron, M.A. No dramatic license. Holding capacity: Number of persons, 500. Proper stage; no traps; head and foot lights; back and side entrances; drop scene, back scene; stage depth, 10ft. 9ins.; width, 20ft. proscenium, 18ft. by 9ft. Lighted by gas. Terms for hiring, £1 10s. per night. Amount of deposit required on booking, ditto. Two large dressing and green rooms; 4ft. passage at back of stage on level of same; stage sloped.

BLAENAVON, Mon.

Population, 12,000. Miles from London, 155.

TOWN HALL.—Lessee and Manager, Mr. Geo. H. Pitt. Dramatic license. Holds 700. Electric light. Sharing terms.

WORKING MEN'S INSTITUTE.—Has dramatic license. Holds about 1,400. Apply, the Secretary.

BLAINA, Mon.

Population, 14,000. Miles from London, 174.

EMPIRE THEATRE.—Proprietors, the Blaina Theatre Co.; Manager, Mr. W. R. Lee; Stage Manager, Mr. Fred Lewis; Musical Director, Mr. Sam Brown. Holding capacity, 1,200. Stage, 22ft. deep by 48ft. wide. Proscenium opening, 20ft. Lighted by gas. Printing required, 500 walls, 500 lithos.

PUBLIC HALL.—Manager, Mr. T. W. Allen. Dramatic license. Holding capacity: Number of persons, 1,200. Platform, 19 ft. by 30 ft. Gas and electric light. Terms for hiring: £7 per week. Amount of deposit required on booking, £1 1s.

Mining district; big pays fortnightly.

Early closing day, Wednesday; market day and workmen's half holiday, Saturday.

Agent.—V.A.F.: D. J. Davies, Forge Hammer Hotel.

BLAIRGOWRIE, Perth.

Population, 3,337. Miles from London, 465.

PUBLIC HALL.—Manager, Mr. Jas. McLevy. No dramatic license, but all travelling companies appear here. Holding capacity: Number of persons, 650. Stage, depth, 14ft. 9ins. by 36ft. width. Lighted by gas. Amount of printing required: See Andrew Gowans Bill-poster, High Street. Terms for hiring One night, £1 15s. 6d. inclusive. Amount of deposit required on booking, 10s.

Date of local fairs: 4th Tuesday in July is Fair o' Blair Day and Highland Games. Winter Market first Tuesday in November. The ground is let every year for shows.—Apply to Town Clerk.

Early closing, Thursday; market, Tuesday.

BLYTH, Northumberland.

Population, 34,241. Miles from London, 283.

NEW THEATRE ROYAL.—Proprietors, Theatre Royal Co.; Manager and Lessee, Mr. Arthur C. Moody; Acting-Manager, Mr. Chas. Nicholls; Musical Director, Mr. James Evans; Scene Artist, Mr. William Francotte. Full dramatic license. Holding capacity: Number of persons, 2,500; amount, £85. Proscenium opening, 28ft. by 28ft. Stage measurements: Depth, 40ft.; width, 56ft.; height to grid, 50ft.; between rails, 42ft.; stage to fly floor, 21ft. Gas and electric light. Amount of printing required, 1,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

HIPPODROME.—Proprietor and Manager, Mr. W. Tudor; Manager, Mr. J. Fraser. Holding capacity, 1,700. Gas and electric light, voltage 460.

GAIETY MUSIC HALL.—Proprietor, Mr. J. Grantham; Lessee, Mr. G. J. West; Acting-Manager, Mr. James Haywood. Holding capacity, 1,000. Stage 36ft. wide, 18ft. deep. Electric light, 460 volts, direct current.

NEW EMPIRE.—Manager, Mr. A. C. Moody. Holding capacity, 800. Early closing day, Wednesday; market, Saturday.

Industries: Mining, fishing, shipbuilding, docks. Miners are paid fortnightly. Population within four miles radius, 70,000.

Sites for portables, alfresco concerts, etc., Market Square.

Medical Officer.—A.A., Dr. Newstead; M.H.A.R.A., The same.

Agent.—M.H.A.R.A.: J. O'Connell, Ship Hotel, V.A.F.: The same.

BODMIN, Cornwall.

Population, 5,353. Miles from London, 273.

PUBLIC ROOMS.—Secretary, Mr. Mark Guy. Fully licensed. Holding capacity: Number of persons, 500. Lighted by gas. Terms for hiring: Scale on application. Amount of deposit required on booking, £1 1s.

Early closing day, Wednesday; market day, Saturday.

Fairs 1910, May 10 and 11.

BOGNOR, Sussex.

Population, 6,180. Miles from London, 66.

ASSEMBLY ROOMS.—Manager, Mr. E. L. Wood. Double license. Lighted by gas. Usually visited for three nights, except by concert companies in the summer season. 23ft. 9ins. opening, depth 17ft., width 26ft., fly rail 16ft., grid 35ft. Printing, 300 sheets.

PIER PAVILION.—Proprietors, Urban District Council. Let for concerts.

OLYMPIAN GARDENS.—Proprietors, the Summer Entertainments Syndicate. On the parade. Alfresco concerts are given here during the season.

A THEATRE and a CONCERT HALL are in course of construction at the shore end of the pier. The theatre will hold 1,300 and the hall 400. The Managing Director is Mr. W. Shanly, 33, King Henry's Road, N.W. The buildings will be opened in January 1910.

Sites for alfresco concerts may be obtained, while the fine sands provide excellent pitches for pierrots and other entertainers. Circus pitch behind the gasworks. Bognor is a seaside town on the south coast, largely visited by families on account of the extensive sands. Outdoor entertainments do well in the season.

BOLTON, Lancs.

Population, 185,358. Miles from London, 196.

THEATRE ROYAL.—Proprietors, The Bolton Theatre and Entertainments Co., Ltd.; Managing Director, Mr. J. F. Elliston; Acting Manager, Mr. John Moncur; Musical Director, Mr. J. Ainsworth; Scenic Artist, Mr. J. E. Griffiths. Full dramatic license. Holding capacity: Number of persons, 2,200; amount, £120. Proscenium, 28ft. 6in.; between fly rails, 40ft.; stage to grid, 48ft.; curtain line to back wall, 50ft.; wall to wall, 50ft. 6in.; stage to underfly floor, 24ft.; front back, 22ft. Electric and gas. Amount of printing required: 1,200 sheets, 1,000 lithos, 1,000 circulars, 10,000 handbills. Time of band rehearsal, 12.30.

GRAND THEATRE.—Proprietors, the Bolton Theatre and Entertainments Co., Limited; Managing Director, Mr. J. F. Elliston; Acting Manager, Mr. Harry Kenyon; Musical Director, Mr. A. Braddock. Double license. Holding capacity: Number of persons, 2,800. Gas and electric light. Amount of printing required: 1,600 sheets. Time of band rehearsal, 11.30 prompt. Usual matinée day, Monday, at 2.30. Voltage 110, direct; own manufacture.

EMPIRE AND HIPPODROME.—Proprietors, Hippodrome, Bolton, Limited; Managing Director, Mr. Walter de Frece; Manager, Mr. A. R. Harrison; Musical Director, Mr. A. E. Wilson. Holding capacity, 2,500. Gas and electric, 230 voltage, direct. Printing, 1,600 sheets. Band rehearsal, 11 a.m. Matinée, Monday, at 2.30.

TEMPERANCE HALL.—Music license. Holding capacity: Number of persons, 2,500; amount, according to prices.

NEW CENTRAL HALL.—Proprietor, Mr. T. Whiteley; Manager, Mr. B. Whiteley. Holds 1,000. Small stage. Electric light, 230.

SKATING.—Rinks in Chorley New Road and Deansgate.

GOLF CLUBS.—Bolton, two miles out (car); 18-hole course. Deane, one mile out (car); 18-hole course. Turton, four miles (train); 9-hole course.

Local fair, January 1, held on the Whole-sale Market, Victoria Square, and in the Drill Hall. The town is visited by portables. No difficulty in obtaining licenses from council. These sites are available for alfresco concerts or circus pitches. Population chiefly industrial. Mill and foundry operatives. The fair is well patronised, and there is a good opening for a revival of the ghost show, which was formerly tremendously popular, and which has not been seen here for some years past.

Early closing day, Wednesday; market days, Monday and Saturday.

Medical Officer.—A.A.: Dr. Fergusun, 53, Manchester Road. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Mrs. E. Hamer, Golden Lion Hotel, Churchgate; V.A.F.: Harry Hall, Joiners' Arms, Deansgate.

BO'NESS, Linlithgow.

NEW TOWN HALL.—Proprietors, The Corporation; Clerk, Mr. A. Stewart Jamieson, solicitor. Holding capacity: Number of persons, 1,100; amount, £80 or so. Proper stage. Electric light; plug for kinematograph. Printing required for seven or eight large bill-posting stations. Terms for hiring: Letting; no shares. Amount of deposit required on booking, generally 20 per cent.

Dates of local fair: Second Friday in July; Show Ground, Corbiehall.

Early closing, Wednesday.

BOOTLE.

See Liverpool.

BOSCOMBE.

See Bournemouth.

BOSTON, Lincs.

Population, 20,000. Miles from London, 107.

SHODFRIARS HALL.—Manageress, Mrs. B. Storr. Fully licensed. Holding capacity: Number of persons, 800. Proscenium opening, 19ft. 3ins. Footlights to proscenium, 4ft. Proscenium to wall, 16ft.; height, 17ft. Lighted by gas. Amount of deposit on booking, £1.

PREMIER SKATING RINK (late Palace).—Managing Director, Mr. Thompson. 3 sessions daily.

Population residential, also fishing and seafaring. District agricultural.

Local Fair, May 3, 4, and 5. Town is not visited by portables; used to be about twenty years ago.

Circus pitches are to be obtained near the town.

Early closing day, Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: H. Fountain, Corn Exchange Hotel. V.A.F.: The same.

BOURNE, Lincs.

Population, 4,361. Miles from London, 97.

CORN EXCHANGE.—Apply, The Secretary. Early closing day, Wednesday; market day, Thursday.

BOURNEMOUTH, Hants.

Population, 65,000. Miles from London, 108.

THEATRE ROYAL.—Proprietors, Messrs. David Allen and Sons; Lessee and Manager, Mr. F. Mouillet; Resident Manager, Mr. Hubert Dunbar; Musical Director, Mr. A. D. Weatherstone; Scenic Artist, Mr. Percy Selby. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £150, ordinary prices. Stage measurements: Mean depth, 35ft.; mean width, 42ft. 6ins.; proscenium opening, 24ft. Gas and electric light, 200 volts alternating. Amount of printing required: 672 sheets, 600 lithos, 2,000 circulars, 1,000 throwaways. Usual matinée day, Saturday, at 2.45 p.m. Time of band rehearsal, 11 a.m.

WINTER GARDENS.—Proprietors, The Bournemouth Corporation; Manager, Mr. Dan Godfrey; Assistant Manager, Mr. W. T. Skeates. Music license. Holding capacity: Number of persons, 1,700. Platform only. No proscenium. Electric light. Cannot be hired; in constant use by Municipal Orchestra. Twice daily, except Sundays. Reading-room and refreshment-room. Alfresco concerts in summer.

SHAFTESBURY HALL.—Committee of the Y.M.C.A. Music and singing licenses. Holding capacity: Number of persons, 850. Platform; no proscenium. Gas and electric light. Usually engaged for lectures, pictures, etc.

PIER.—No theatre. The Corporation Band (Dan Godfrey's) plays morning and evenings, and in the summer the Corporation usually engages a concert party in addition.

BOSCOMBE PIER.—The Bournemouth Corporation Band (Section) plays in the summer. Concert parties are occasionally engaged.

BOSCOMBE HIPPODROME (late Grand Theatre).—Proprietors, South of England Hippodrome, Limited. Joint Managing Directors,

Mrs. I. Moxfield and W. D. Fress, Resident Managers; Mr. A. H. Burdett, Booking Circuit; Mr. D. Fress, Musical Director; Mr. T. S. Weston, Double license, restricted. Holding capacity: Number of persons, about 1,000. Terms of band rehearsal, 1 per cent. Electric light. 200 voltage.

Early closing day, Wednesday.

Agents.—M.H.A.R.A.: J. H. Mouflet, London Hotel, and C. D. Smith, Palmerston Hotel, Boscombe; V.A.F.: Palmerston Hotel, Boscombe.

BOVEY TRACEY, Devon.

Population, 2,693. Miles from London, 216.

TOWN HALL.—Manager, Mr. Henry J. W. Heath. Fully licensed. Holding capacity: Number of persons, about 400. Proper stage. Lighted by gas. Terms for hiring, 15s. per night. There is no piano in the hall.

Early closing day, Wednesday; no market day.

BRACKLEY, Northamptonshire.

Population, 2,467. Miles from London, 68.

TOWN HALL.—Manager, Mr. Samuel Sawford. No dramatic license. Holding capacity: Number of persons, 250 to 300. Stage, 15 ft. by 28 ft. Lighted by gas. Terms for hiring: For hall and dressing-room, 17s. 6d. each day. Amount of deposit required on booking, 17s. 6d. Kinematograph not allowed.

Local fair, Dec. 11. Fields adjoining town are available for portables and circuses.

Early closing day, Tuesday; market day, Wednesday.

BRADFORD, Yorks.

Population, 293,083. Miles from London, 196.

THEATRE ROYAL.—Lessee, Mr. John Hart; Manager, Mr. T. F. Doyle; Acting-Manager, Mr. Jas. Richardson.

PRINCE'S THEATRE.—Proprietor, Mr. F. Laidler; Acting-Manager, Mr. E. M. Hamilton; Musical Directors, Mr. W. Hudson for drama, Mr. H. Rushworth for pantomime. Full license. Electric light. Printing required, 2,300 d.c. sheets and 1,200 d.c. lithos.

PALACE.—Proprietor, Mr. Frank Macnagh ten; Manager, Mr. Edward Harrison; Booking Circuit, Macnaghten's.

EMPIRE.—Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. Percival Craig; Booking Circuit, Moss and Stoll tours; Musical Director, Mr. Jas. H. Pearson. Double license. Holding capacity: Number of persons, 2,500. Stage measurements: Depth, 38 ft.; width, 54 ft.; proscenium, 30 ft. Electric light. Band rehearsal, 2 p.m.

Bars all other Managements' Halls in Bradford and the following towns: Batley, Keighley, Ilkley, Shipley, Cleckheaton, Heckmondwike, Elland, and Bingley.

ST. GEORGE'S HALL.—Seats 3,400, with orchestra for 300 performers. Electric light. Secretary, Mr. S. H. Carter.

MECHANICS' INSTITUTE.—Seats 1,350, and a Saloon holding 350. Electric light. Secretary, Mr. E. W. Roberts.

CHURCH INSTITUTE.—Lecture Hall. Electric light. Seats 1,000. Apply Secretary.

TEMPERANCE HALL.—Seats 900. Electric light.

CENTRAL HALL.—Seats 1,000. Smaller Room, 500. Electric light.

CENTRAL BATHS HALL.—Seats 1,240. Standing room for 300. Electric light. Apply to the Secretary.

SKATING.—Four large skating rinks are in the city.

Early closing day, Tuesday; market day, Thursday.

This city has fairs on first Monday (and following days of that week) in January and first Monday in July, besides which various districts within the city boundaries have local feasts. Portables frequently visit the outlying parishes, and a license is readily obtained. With regard to alfresco shows, at the meeting of the Bradford City Council, July 14, 1908, the Chairman of the Licensing Committee said: "The Committee are virtually agreed that no more such licenses shall be granted." There are numerous small towns and boroughs round about with a trade similar to that of the city—viz., the worsted industry, of which Bradford is the world's centre.

GOLF.—Numerous golf clubs in city and surrounding country, principal being Bradford at Hawksworth, Baildon at Baildon Moor, and Ravenscliffe at Eccleshill. Special fees to actors by arrangement.

Medical Officers.—A.A.: Dr. Lodge, 110, Preston Street, Listerhills ('phone, 02,702); Dr. Rabagliati, 1, St. Paul's Road; Dr. Anderson, 50, Allerton Road; Dr. Forshaw, 20, Otley Road (dental). M.H.A.R.A.: Dr. Lodge, as above.

Agent.—V.A.F.: F. G. Schultz, Alexandra Hotel. M.H.A.R.A.: The same.

BRAINTREE, Essex.

Population, 5,330. Miles from London, 45.

THE INSTITUTE.—Hon. Secretary, Mr. W. H. Tilston. Double license. Holding capacity: Number of persons, 400 to 500. No proscenium. Stage, 32ft. by 11ft. deep, with extension to 17ft. Lighted by gas. Terms for hiring, £2 2s. first night, £1 1s. second night. Amount of deposit required on booking, £1 1s.

CO-OPERATIVE HALL.—Proprietors, Braintree and West Essex Co-operative Society, Limited; Manager, Mr. B. S. Wood. Holds 300. Stage, 10ft. by 16ft. Gas.

Site available for portables and circuses at Fairfield. Fair day, October 4.

Early closing day, Thursday; market day, Wednesday.

BRAMPTON, Cumberland.

ST. MARTIN'S HALL.—Manager, Mr. C. Cheesbrough. Full license. Holding capacity: Number of persons, 550; amount £20 to £25. Proper stage, and permanent. Depth and width of stage and proscenium measurements: 15ft. deep; width, 35ft.; 25ft. high; 18ft. opening. Gas. Amount of printing required: 150 day-bills, 400 handbills. For terms for hiring: Apply C. Cheesbrough. Amount of deposit required on booking, 10s.

BRECHIN, Forfarshire.

Population, 8,941.

CITY HALL.—Manager, Mr. Ed. W. Mowat, City Chamberlain. Fully licensed. Stage measurements, 25ft. 6in. by 17ft. 11in. Can be extended forward by 5ft. or 8ft. 4in. if required, on payment of 2s. 6d. extra. Lighted by gas. Terms for hiring:—Drama: First night, £2 10s.; second night, £1 10s.; every subsequent night, £1. Gas extra. Amount of deposit required on booking, one-fourth of rental.

Dates of local fairs: May 28 and November 27. Feeding markets, if 28th on a Tuesday, or Tuesday following. Fair ground for circuses at Strachan's Park.

Early closing, Wednesday. Market, Tuesday.

BRECCN, Brecknock.

Population, 5,901. Miles from London, 183.

GUILDHALL.—Proprietors, The Town Council Manager, Mr. W. H. Dowdeswell. Dramatic and Music and Dancing licenses. Holding capacity, about 700. Stage, 23 ft. by 21 ft. Proscenium, 19 ft. by 19 ft. Gas. Printing required for 6 stations, none very large. Terms for hiring entertainments. First night, £1 10s.; second, 15s.; third, 10s., besides gas and fee for Hallkeeper of 2s. 6d. per night. Amount of deposit required on booking, £1. No pictures allowed.

MARKET HALL.—Available for cinematograph entertainments.

Dates of local fairs: First Tuesday in May and November. Sites available for Portables, Al-fresco Concerts and Circuses, The Green. Apply for latter to the Lessee of Tolls.

Early closing, Wednesday; markets, 1st and 3rd Tuesdays and Fridays.

BRENTFORD, Middlesex.

Population, 15,171. Miles from London, 11.

PUBLIC BATHS.—Proprietors, Brentford Urban District Council; Manager, Mr. T. Peters. Dramatic, music, and dancing licenses. Holding capacity: Number of persons, 455. Temporary stage. Lighted by gas. Terms for hiring: For a concert or other entertainment, from 7 to 11 o'clock p.m., £2 2s. (includes lighting and one attendant). Special terms for engagements for more than two consecutive nights. Full amount required on booking. Swimming bath boarded over during winter.

Dates of local fairs, May 17, 18, and 19, and September 13, 14, 15. Site available for portables, al-fresco concerts, and circuses, Market Place, New Brentford.

Early closing day, Thursday; market days, Tuesday and Saturday.

BRENTWOOD, Essex.

Population, 4,932. Miles from London, 18.

TOWN HALL.—Proprietors, Brentwood Town Hall, Company, Limited; Chairman of Directors, Mr. J. J. Crowe; Secretary, Mr. Geo. C. Barkham. Holding capacity: Number of persons, about 500. Plain platform, with foot-lights; about 40ft. wide and 16ft. deep. Gas, incandescent. Amount of printing required, 100 day bills, 30 large posters. Terms for hiring: One night, Dramatic, £2 5s.; Concert, lecture, or other entertainment terminating before 11, £2 2s. Reduction for consecutive nights. Amount of deposit required on booking, 10s. for each night booked. Warley Bar-roads near by.

No local fairs.

Early closing day, Thursday. No market day.

BRIDGEND, Glam.

Population, 8,000. Miles from London, 183.

TOWN HALL.—Proprietors, the Town Hall Trust Committee; Agent, Mr. Walter Hughes, Town Hall Chambers. Dramatic license. Seats about 500. Gas-lighted, but electric current alternating 200 voltage is available by arrangement with District Council. Stage, 16ft.

by 18ft. Terms, £2 5s. first night; £2 second Deposit, £1.

The population is largely residential. Portable theatres occasionally visit the place, but prefer to go to the neighbouring Llynvi, Ogmore, and Garw mining valleys, where there is a very large collier population, which, especially on Saturday evenings, visits this town in large numbers. Circus pitches are available, but there is no site for alfresco concerts.

Early closing day, Wednesday; market day, Saturday.

BRIDGNORTH, Shropshire.

Population, 6,052. Miles from London, 149.

AGRICULTURAL HALL.—Proprietors, The Crown and Raven Hotels, Limited; Managers, Messrs. Nock, Deighton, and Kirkby. Dramatic license. Holding capacity: Number of persons, 600. This building measures 75ft. in length by 30ft. in width; exclusive of raised platform at west end, 21ft. 6in. by 10ft. 6in. (capable of extension to 30ft. by 24ft. full stage, or 30ft. by 18ft. half stage), and balcony at east end, 20ft. by 9ft. Lighted by gas. Terms for hiring: Hire of hall (exclusive of balcony), with seats, tables, etc., and two dressing rooms, £1 5s. per day; balcony (with separate entrance), 10s. 6d. per day; stage extension, 10s. 6d.; dressing room fires, 1s. each per day; gas (as per meter, which is accessible to each company), 4s. per 1,000 feet. A deposit of £1 for one day, 20s. for two days, and £2 for three or more, must always be paid at time of engaging the hall, otherwise it will not be reserved.

N.B.—The hall is at all times reserved on Saturday from 10 a.m. until 6 p.m., for Corn Exchange purposes. This does not interfere with evening performances.

Early closing, Thursday. Market, Saturday.

BRIDGWATER, Som.

Population, 16,000. Miles from London, 15½.

TOWN HALL.—Manager, Mr. Charles Chard. Dramatic license. Holding capacity: Number of persons, about 1,200; amount according to prices of admission. Terms for hiring: First day, morning or afternoon £1, evening only £2 5s., day £2 15s.; including gas; for each succeeding consecutive engagement after the first day, 20 per cent. off; for six consecutive days, £10; for fit-up or rehearsal, when not otherwise engaged, each day (in addition to gas actually consumed), 5s. For cinematograph entertainments the hirer will be charged in addition 5s. each performance for insurance. Amount of deposit required on booking, £1.

VICTORIA HALL.—Apply Mr. W. H. Boys, High Street, Bridgwater.

HALSWELL HALL.—Apply Mr. L. Hayter, Conservative Association, Bridgwater.

BOUCHIER'S SKATING RINK.

GOLF.—**BRIDGWATER GOLF CLUB**.—Situated 15 minutes' walk from Town Hall. Open to strangers at a charge of 1s. per day.

Population, industrial (mostly brickmaking). Fair: Last Wednesday in September and two following days. Portables visit the town. No difficulty with Council regarding license. For circuses, al-fresco concerts, world's fair, etc.: Bridgwater's Club Football Ground, apply J. Locker; Albion Club Football Ground, apply H. Hutchins, Taunton Road, are available.

Early closing day, Thursday; market days, Wednesday and Saturday.

BRIDLINGTON, Yorks.

Population, 15,500. Miles from London, 21½.

SPA THEATRE AND OPERA HOUSE—Proprietor, New Spa and Gardens, Ltd.; Manager and Secretary, Mr. Harry Tunbridge. Full license. Holding capacity: Number of persons, 1,500. Amount, £100. Stage measurements: 37ft. deep, 30ft. wide, 27ft. high; total width, 55ft. 6ins. Electric light, continuous current, 220 and 440 voltage. Best dates: August and September.

GRAND PAVILION. Proprietor, The Bridlington Corporation; Manager, Mr. C. Palmer. Full license. Holding capacity: Number of persons, nearly 2,000. Stage measurement: 37ft. deep, 36ft. wide. Electric light. Amount of printing required: 300 posters, 300 window bills. No matinee day. Time of band rehearsal, 1 p.m. Best dates: July, August, and September.

PALACE AND WINTER GARDENS THEATRE.—Manager, Mr. John W. Delmar. All licences. Holding capacity: Number of persons, 1,500. Stage measurements: opening, 29ft. by 20ft.; depth, 20ft. Gas and electric light. Amount of printing required: 200 window lithos, 300 sheets. Terms of hiring: £12 per week or shares. Amount of deposit required on booking, 50 per cent.

ROYAL VICTORIA ROOMS, at south end of Royal Prince's Parade.—Proprietors, The Corporation; Manager, Mr. C. Palmer. Has dramatic license. Electric lighting. Holds 700 people. Stage, 26ft. wide, 24ft. deep. Musical comedy is most popular. Best houses during the season (July, August, and September).

No industrial population, except fishermen. At both Spa Gardens and Prince's Parade, in the season, pierrots and entertainers in addition to orchestras appear. Small fairs in October and April.

Early closing, Thursday; market days, Wednesday and Saturday.

Medical Officer, A.A.: Dr. H. J. C. Godfrey, "Eaglehurst."

Agent: M.H.A.R.A., O. Tonbridge, New Spa Gardens.

BRIDPORT, Dorset.

Population, 5,710. Miles from London, 154.

RIFLE DRILL HALL.—Manager, Lieut. Whetham. Dramatic and music and dancing license. Holding capacity: Number of persons, 700 seating. Proper stage; depth, 18ft.; width, 33ft. Gas. Terms for hiring: One night, £2 12s. 6d.; two nights, £3 17s. 6d.; six nights, £7 7s. Amount of deposit required on booking, half rent. Five dressing rooms, lavatories, etc.

Early closing day, Thursday; market days, Wednesday and Saturday.

Fairs: First week in April and first week in October.

BRIGHOUSE, Yorks.

Population, 27,000. Miles from London, 194.

ALBERT THEATRE.—Proprietors, The Albert Theatre Co., Limited; Lessee: Mr. Henry N. Phillips; Manager, Mr. Geo. W. Coe. Holding capacity: Number of persons, 1,500. Stage measurements, 50ft. wide, 30ft. deep; 20 to fly, 40 to grid. Gas and electric. Amount of printing required: 800 walls, 500 lithos. Time of band rehearsal: 12. Voltage 220.

TOWN HALL.—Manager, Mr. T. Washington Chambers, Solicitor, Brighouse. Dramatic and music and dancing licenses. Holding ca-

pacity: Number of persons, 900. Stage measurements: 17ft. 6in. deep by 20ft. wide; 10ft. 8in. wings. Lighted by gas. Electric light available if required. Terms of hiring: £2 10s. one night, £4 10s. two nights, three or more nights £2 per night; piano, etc., extra. Amount of deposit required on booking: one-third of rent (£1 minimum).

ODDFELLOWS' HALL.—Address the Caretaker. Music and dancing license. Holding capacity: Number of persons, 500. No proper stage. Lighted by gas. Terms for hiring: Entertainments of every kind, 12s. one night; entertainments, for two nights and upwards, 10s. per night. Amount of deposit required on booking, half fees. The hall belongs to a Friendly Society, not a private company.

SKATING RINK. Atlas Mill Road; Manager, Mr. F. A. Robinson.

Cattle fair, first Monday after October 12. Brighouse Feast, August 12, 13, and 14, 1910. Fair grounds, The Lees, Wakefield Road and Bull Field.

Since the opening of the theatre portables have not visited the town, but cinematograph shows occasionally open in the large room of the Town Hall. There are admirable sites for alfresco concerts, and also good circus pitches, the latter shows always doing well when they visit this district. The population are largely engaged in the textile trades—silk, cotton, and woollen—and are keenly appreciative of good shows.

Early closing day, Tuesday; market day, Saturday.

Agent.—M.H.A.R.A.: J. Sutcliffe, Anchor Hotel, Briggate; V.A.F.: The same.

BRIGHTLINGSEA, Essex.

Population, 4,501. Miles from London, 63.

FORESTERS' HALL.—Proprietors, the Foresters; Manager, Mr. E. C. Atkins, 8, Green Street. Mr. W. Ainger, caretaker. Dramatic and music and dancing license. Holding capacity: Number of persons, 450. Stage width, 31ft.; depth, 12ft. No fit-up. Gas. Small amount of printing required. Terms for hiring: One day, £2 2s.; two days, £3 19s.; three days, £5 11s.; four days, £6 18s.; week, £9. Amount of deposit required on booking, from 10s. upwards.

Dates of local fairs, July 14, 15, 16, and October 9.

Fields can be hired for portables and circuses.

Early closing day, Thursday. No market day.

BRIGHTON, Sussex.

Population, 123,478. Miles from London, 50.

THEATRE ROYAL.—Resident Manager, Mr. Lawson Lambert.

GRAND THEATRE.—Proprietors, Grand Theatre Limited; Managing Director, Mr. Ernest Gates; Resident Manager, Mr. Ben Court.

COURT THEATRE (late The Coliseum).—Proprietress and Manageress, Mrs. M. Barasford. Animated Picture show all the year: "The World in Motion."

WEST PIER.—Proprietors, The Brighton West Pier Co.; Secretary and Entertainment Manager, Mr. A. W. Scholey; Assistant Secretary, Mr. F. J. Blight; Musical Director, Mr. J. Quinlan; Scenic Artist, Mr. G. Shepherd. Full license. Holding capacity: Number of persons, 1,109; amount, £70. Stage measurements: Opening 26ft., height 24ft., depth 23ft. Electric light. Amount of printing required:

26 18-sheets, 200 lithos, circulars, etc. Time of band rehearsal, 10 a.m.

HIPPODROME.—Proprietors, Messrs. Bartrasford and Smith; Managing Director, Mr. Thos. Bartrasford; Resident Manager, Mr. B. J. Brown; Stage Manager, Mr. Harry Clark; Musical Director, Mr. J. M. Gillies; Electrician, Mr. Wm. Faulkner. Band rehearsal, 12 noon.

ALHAMBRA.—Lessee and Manager, Mr. Alfred Smith; Acting-Manager, Mr. W. A. Smith. Band rehearsal, 1 o'clock.

THE AQUARIUM.—Owned by the Corporation.

PALACE PIER.—Proprietors, the Palace Pier Company; Managing Director, Mr. John Howard; Manager, Mr. F. W. Walkington. Theatre holds 1,600. Stage measurements: Opening, 33ft. high by 18ft.; depth 21ft. Electric light.

ENGLISH RINKS.—GRAND SKATING RINK, West Street; **OLYMPIA RINK**, Church Street, General Manager, Mr. F. Reed.

Early closing days, Wednesday, Thursday, and Saturday; market days, Tuesday and Thursday.

Medical Officers.—A.A.: Dr. F. A. Stewart Hutchinson, 32, Brunswick Place. Hours, 2.30 to 4 p.m., except Wednesdays. Tel. 2649 Hove.

Dr. Spurgeon (Dental Surgeon), 8, Pavilion Parade; Dr. W. W. Dunkley, Rottingdean.

Agents.—M.H.A.R.A.: J. Cowey, Coach and Horses, North Street; V.A.F.: W. Marlow, Lord Nelson, Russell Street.

RECOMMENDED APARTMENTS.

Mrs. Deane, Denmark House, 7, Buckingham Street, 3 bed, 1 sit., 2 comb.; piano.

Mrs. Peters, 33, Sydney Street, 2 combined, 1 bed, sitting rooms.

Mrs. Short, 31, St. Nicholas Road. 1 sit., piano; 2 bedrooms combined.

BRISTOL, Glos.

Population, 328,945. Miles from London, 118.

PRINCE'S THEATRE.—Proprietor and Manager, Mr. James Macready Chute; Acting-Manager, Mr. F. S. Green; Musical Director, Mr. G. R. Chapman; Scenic Artist, Mr. George Jackson. Full license. Holding capacity: Number of persons, 2,700; amount, £270. Proscenium opening, 20ft.; curtain to back wall, 54ft.; side wall to side wall, 65ft.; fly rail, 40ft.; opening; cloths, 39 $\frac{1}{2}$ ft. by 27ft. Gas and electric, 105 voltage, alternating. Usual matinée day, Thursday. No barring.

THEATRE ROYAL.—Lessees, Carpenters' Theatres, Limited; Acting-Manager, Mr. Henry C. Atty; Musical Director, Mr. Edwin Jacobs. Full license. Holding capacity: Number of persons, 1,500. Electric light.

PEOPLE'S PALACE.—Proprietor, United County Theatres, Limited; Manager, Mr. Horace Livermore. Booking circuit, Aberdeen, Dundee, Sunderland, Gateshead, Plymouth. Musical Director, Mr. F. Fey. Music and dancing license. Holding capacity: Number of persons, 3,000; amount, £90. Stage measurements: 32ft. opening, 24ft. deep. Gas and electric light. Time of band rehearsals, 1 o'clock. Usual matinée day, Thursday. Bars no hall but the local Empire.

EMPIRE AND HIPPODROME.—Proprietors, the Empire and Hippodrome, Bristol, Limited; Managing Director, Mr. B. Pearce Lucas; General Manager, Mr. Harry Day; Resident Manager, Mr. Sid Macaire. Musical Director,

Mr. H. C. Hockley. Music and dancing license. Gas and electric light. Time of band rehearsals, 12 noon. Usual matinée day, Wednesday.

COLSTON HALL.—Proprietors, The Colston Hall Company, Limited; Secretary, Mr. Arthur Henry Risley. There are two halls, the large one being suitable for public meetings, concerts, flower shows, banquets, cinematograph entertainments, myrioramas, etc., and the seating capacity of the whole building is 3,560. There are two tiers able to accommodate 1,510; on the ground floor there are seats for 1,400, whilst the capacity of the orchestra finds room for 650. The small hall holds 600. Gas and electric light is used in both halls, which are warmed by low pressure water apparatus. The situation of the halls is in the heart of the city, with electric trams to all parts.

DRILL HALL, CLIFTON.—Suitable for circus entertainments or exhibitions.

VICTORIA ROOMS, CLIFTON.—Secretary, Mr. Charles H. James. Double license. Holding capacity: Number of persons, 1,500 large room; small room, 400; Daniel room, 110. Stage, 30ft. by 30ft. in large room. Electric light. Terms for hiring: According to what purpose rooms are used for. Deposit required on booking. Has grand organ.

PRINGLE'S PICTURE PALACE (late Vestry Hall).—Lessee and Managing Director, Mr. Ralph Pringle; General Manager, Mr. Wallace Davidson. Gas and electric light. Seating capacity, 800. Two performances nightly.

PRINGLE'S PICTURE PALACE (Bedminster).—Lessee and Managing Director, Mr. Ralph Pringle; General Manager, Mr. Wallace Davidson; Resident Manager, Mr. Henry Bowerman. Gas and electric light. Seating capacity, 900. Two performances a night.

AMERICAN SKATING RINK (Clifton).—Managing Directors, Messrs. Crawford and Wilkins; Resident Manager, Mr. H. E. Weaver. situated between the Prince's Theatre and the Victoria Rooms. Three sessions held daily. Splendid maple wood floor. Full orchestra.

EMPRESS SKATING RINK.—Proprietors, The Empress Skating Rink Company, Limited. Three sessions daily with full band.

IMPERIAL ROLLER SKATING RINK, Bedminster.—Three sessions held daily. Popular prices. Military band and competent instructors.

There are no local fairs, and the city is not visited by portables. No alfresco concert parties visit the town, but at the local Zoological Gardens there are band concerts two or three times a week. The Volunteer Drill Hall forms an excellent place for any circus that may pay an occasional visit. A tent circus may find an excellent pitch either at Eastville or Horfield, two of the suburbs of the city, to both of which there is a good connection of trams from all parts. The population of the city is both residential and industrial. The former principally reside in Clifton, Westbury and Redland (all these suburbs are well served by electric trams)—three charming districts—the two first mentioned adjoining the well-known Clifton Downs, which possess much picturesque scenery, and on which many theatricals enjoy the game of golf, with an occasional cricket match in the summer.

Early closing days, Wednesday and Saturday; market day, Thursday.

Medical officers.—A.A.: Dr. Carter, 28, Victoria Square, Clifton; M.H.A.R.A.: Dr. Wintle, 24, Gloucester Road, Bishopston.

AGENT V.A.F. DE CROMPTON, Crown and Dove, Bridgeman Street, M.B.H.R.A.—The same.

RECOMMENDED APARTMENTS.

Mrs. F. W. Sturges, 3, Highgate Place, St. Michael's Hill; sitting and 2 bedrooms, bath.

Mrs. Maynard, 9, St. Michael's Hill; well furnished rooms, piano, bath.

Mrs. Baines, 6, Upper Berkeley Place, Clifton; 3, 4, 5 bedrooms; 4 pianos, bath.

Mrs. Hartman, 5, Upper Berkeley Place, Clifton; 2 rooms, 2 sit., 1 bed; piano, bath.

BRIXHAM, Devon.

Population, 9,000. Miles from London, 222.

TOWN HALL.—Manager, Mr. J. L. Arlidge, Clerk to the Urban District Council. Dramatic, music, and dancing licenses. Holding capacity: Number of persons, 800; amount, £30. Proper stage, fitted with proscenium and drop-piece. Depth, 22ft.; width, 25ft. clear from sides of proscenium; height from stage to ceiling, 20ft. clear; full width, 31ft. Large incandescent gas lights. Terms for hiring: Dramatic entertainments, £2 10s. first night, £2 5s. second and third nights. Above three nights as may be arranged. Other than Dramatic, £2 first night, £1 10s. second and third nights. Above three nights as may be arranged. Amount of deposit required on booking, half rental.

Fair or regatta, 1910, Friday and Saturday, August 19 and 20.

GOLF CHURSTON CLUB. adjoining Churston station. Two miles from Brixham, 18-hole course. Terms 1s. 6d. per day.

Early closing, Wednesday. Market days, Tuesday and Saturday.

BROADSTAIRS, Kent.

Population, 6,400. Miles from London, 77.

VICTORIA ASSEMBLY ROOMS.—Now used as a club.

THE GRAND PAVILION.—Lessee, Mr. Jack Raymond. Fully licensed. Holding capacity: Number of persons, 450. Stage: 18ft. by 20ft. Electric light, 240 volts. Terms two to four guineas according to the day of the week. Special terms arranged for a week or more.

Early closing and market day, Thursday.

BROMLEY, Kent.

Population, 27,354. Miles from London, 10.

GRAND HALL, late Lyric.—Kinematograph entertainment with variety turns.

Early closing day, Wednesday; market day, Thursday.

BROMSGROVE, Worcestershire.

Population, 8,418. Miles from London, 144.

DRILL HALL.—Manager, Mr. Harry J. Phelps. Fully licensed. Holding capacity: Number of persons, 1,500. Properly equipped stage; depth, 23ft.; full width, 32ft.; opening, 21ft.; height, 22ft. 14ft. Lit. by gas. Amount of printing required, 350 to 400 sheets. Terms for hiring: One night, £2 10s.; two, £4 5s.; three, £2 10s. Amount of deposit required on booking, 20 per cent. All communications to H. J. Phelps, "Stonycroft," Handsworth Wood, Birmingham.

ASSEMBLY ROOMS THEATRE.—Proprietors, W. Watton and Son. Accommodation, 500; balcony for best seats. Stage: 27ft. by

19ft. opening, 19ft. by 13ft. Stock scenery. Heated with hot water. Lighting, gas. Terms £1 10s. first night, £1 per night after. Fully licensed.

East, 1910, June 24.

Early closing day, Thursday; market day, Tuesday.

BROUGHTON.

See Salford.

BRYMBO, Denbigh.

Population, 4,610. Miles from London, 203.

PUBLIC HALL.—Brymbo Public Hall Company, Limited; Manager, the Secretary. No license. Holding capacity: Number of persons, 500. Proper stage. Gas. Small amount of printing required. Terms for hiring: One day, 5s.; two days, £1 5s. Amount of deposit required on booking, 10s.

No local fairs.

Good sites available for portables, alfresco concerts, and circuses.

Early closing day, Wednesday. No market day.

BRYNAMMAN, Carm.

Population, 5,000. Miles from London, 217.

PUBLIC HALL.—Manager, Mr. Thomas H. Thomas; Secretary, Mr. Evan W. Evans. Dramatic license. Holding capacity: Number of persons, 1,100; amount, £50 to £70. Permanent stage (no proscenium); 45ft. wide, 16ft. deep. Electric light. Amount of printing required, 400 sheets. Terms for hiring: six guineas per week. Amount of deposit required on booking, 50 per cent. Electric current, 220 volts continuous. Communications, the Secretary.

Fairs, 1910, April 30, October 1.

Early closing day, Thursday.

BRYNMAWR, Brecon.

Population, 7,000. Miles from London, 159.

MARKET HALL.—Secretary, Mr. William Evans, 42, Worcester Street, Brynmawr. Dramatic license. Holding capacity: Number of persons, 1,400. Proper stage. Stage measurements, depth, 56ft. by 23ft. Temporary balze proscenium. Lighted by gas. Amount of printing required: More the better. Terms for hiring: 1 night, £2 10s.; 2, £4 10s.; 3, £6; 4, £7; 5, £8; 6, £9. Amount of deposit required on booking, £1. Three dressing rooms.

TOWN HALL.—Available for small entertainments. Has not dramatic license.

GOLF.—West Monmouthshire Golf Club; Half a mile from station. 18-hole course. Visitors' fee, 1s. 6d. per day.

Population.—Chiefly coalminers. There are two fairs in the year—Whit Monday and the third Monday in September. Town occasionally visited by portables, and no difficulty with Local District Council about licenses.

Circuses often visit, and pitches are available.

Early closing day, Wednesday; market day, Saturday.

BUCKFASTLEIGH, Devon.

Population, 2,520. Miles from London, 230.

TOWN HALL AND INSTITUTE.—Mr. W. H. Furneaux, Hon. Sec. Fully licensed. Holding capacity: Number of persons, about 400. Stage measurements, 15ft. to ceiling; 21ft. by 13ft.; 3ft. extra if required. Lighted by gas.

Terms for hiring: £1 1s. per night, 3 nights, 50s. Amount of deposit required on booking, 25 per cent. Two ante rooms.

Early closing, Wednesday.

BUCKHURST HILL, Essex.

Population, 4,786. Miles from London, 10.

PUBLIC HALL.—Proprietors, the Trustees; Manager, Mr. E. H. Baily, Palmerston Road, Buckhurst Hill. Dramatic, music and dancing licenses. Holding capacity: Number of persons, 300. Depth and width of stage, 24ft. by 16ft. Gas. Terms for hiring for dramatic entertainments, £1 1ls. 6d.; reduction for series. Amount of deposit required on booking, £1.

No local fairs.

Early closing day, Wednesday. No market day.

BUDLEIGH SALERTON, Devon.

Population, 1,883. Miles from London, 190.

PUBLIC ROOM.—Proprietors, Public Room Company, Limited; Manager, Capt. T. M. Gregory. Dramatic, music, and dancing licenses. Holding capacity Number of persons, 350. Stage, 23ft. long, 10ft. wide, 21ft. height from floor, 14ft from stage to ceiling. Gas, incandescent. Amount of printing required, 75 double crown posters. Terms for hiring: One day, £1 10s.; two days, £2 5s.; hallkeeper, 3s. 6d. per day, and gas extra. Full payment required on booking.

Early closing day, Thursday. No market day.

BUILTH WELLS, Brecknock.

Population, 2,000. Miles from London, 188.

ASSEMBLY ROOMS.—Secretary, Mr. H. V. Vaughan, solicitor. Fully licensed. Holding capacity: Number of persons, 600. Stage measurements, 32ft. by 15ft. Lighted by gas. Terms for hiring: 30s. first night; 21s. subsequent nights. Amount of deposit required on booking, 10s.

Dates of local fairs, February 1, 17, April 16, May 11, June 26, July 17, August 31, September 21, October 2, 16, and December 7.

Early closing, Wednesday; market, Monday.

BULWELL, Notts.

Population, 14,767. Miles from London, 133.

PUBLIC HALL.—Manager, Mr. H. Widdowson, The Hall House, Bulwell. Double license. Holding capacity: Number of persons, 800 to 1,000. Stage about 18ft. deep by 23ft. Frontage opening. Lighted by gas. Terms for hiring: £1 10s. single night; less for more than one night. Amount of deposit required on booking, £1 10s.

Dates of local fairs first Monday and Tuesday after first Sunday in November.

Vacant land to be let for circuses, etc., in Main Street, Bulwell. Area, 1,500 square yards.

Early closing, Thursday; market, Saturday.

BURNHAM, Somerset.

Population, 2,897. Miles from London, 145.

TOWN HALL.—Manager, Mr. D. S. Watson. Double license. Holding capacity: Number of persons, about 400. Stage measurements: 30ft. wide, 16ft. deep; tableaux curtains open to 20ft. Lighted by Gas. Terms for hiring: £1 10s. first night and £1 a night after. Full amount required on booking.

Alfresco concerts on sands.

Early closing, Wednesday.

BURNHAM-ON-CROUCH, Essex.

Population, 2,919. Miles from London, 43.

PUBLIC HALL.—Proprietor, Mr. Alfred Newman. Dramatic license. Holding capacity: Number of persons, 300. Gas. Early closing day, Wednesday. No market day

BURNLEY, Lancs.

Population, 97,043. Miles from London, 216.

VICTORIA OPERA HOUSE.—Proprietor, Mr. W. C. Horner; Musical Director, Mr. Bath. Restricted license. Holding capacity: Number of persons, 2,500. Stage measurements, 61ft. by 32ft. from curtain line. Gas and electric light, 220 volts continuous. Printing required: 1,000 sheets minimum, and 600 window bills. Time of band rehearsal, 1.30 p.m. Bars local halls, Nelson and Colne.

GAIETY THEATRE.—Proprietress, Mrs. T. Culeen; Musical Director, Mr. A. Nuttall. Dramatic license. Holding capacity: Number of persons, 3,500. Depth of stage, 46ft.; width, 65ft.; proscenium opening, 30ft. Gas and electric light. Amount of printing required: 400 pictorial posters and 600 lithos. Band rehearsal, 1 o'clock. Electric current, 220 volts.

EMPIRE.—Lessee and Manager, Mr. W. C. Horner; Acting-Manager and Treasurer, Mr. Harry Horner. Restricted license. Holding capacity: Number of persons, 2,100. Stage measurements, 48 ft. by 24 ft. Gas and electric light. Band rehearsal, 2.30.

PALACE AND HIPPODROME.—Proprietors Burnley Palace and Hippodrome Co., Limited; Managing Director, Mr. Frank Macnaghten; Resident Manager, Mr. J. R. Badcoe. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 2,750. Gas and electric light, 220 volts continuous. Band rehearsal, 12 noon. Bars local halls, Nelson and Accrington.

MECHANICS' INSTITUTION.—Manager, Mr. John R. Marsden, Librarian. Music and dancing license only. Holding capacity: Number of persons, 1,350; amount depends on charges. Stage measurements: 31ft. by 22ft. Electric light. Terms for hiring: £3 3s. per night, £12 10s. per week. Amount of deposit required on booking, 25 per cent.

Date of local fair, second Thursday in July until Monday following.

Cattle market available for circuses, etc.—Apply Markets Superintendent, Burnley.

Early closing day, Tuesday; market days, Saturday and Monday.

Medical Officer.—A.A.: Dr. Rodgers, Stoneclough.

Agent.—V.A.F.: Stephen Jackson, Rose and Thistle Hotel. M.H.A.R.A.: The same.

RECOMMENDED APARTMENTS.

Mrs. Belschner, 8, Bankhouse Street. 2 sit., 4 bed.; 2 pianos.

BURNTISLAND, Fife.

Population, 4,726. Miles from London, 435.

MUSIC HALL.—Proprietors, the Corporation; Hallkeeper, Mr. Robert Kinnel. Seats about 340. The hall is small and not suitable for large companies. Double license. Stage, 19ft. by 11ft. Gas.

Local Fair, first Monday in July. No portable sites. Alfresco pitches on beach.

Early closing day, Wednesday.

BURSLEM, Staffs.

Population, 38,776. Miles from London, 150.

HIPPODROME—CLATE WEDGWOOD THEATRE.—Proprietor, Mr. R. Coombs; Musical Director, Mr. Gus Foulkes. Full license. Holding capacity: Number of persons, 1,600; amount, £60. Electric light. Usual market days, Monday and Saturday. Time of band rehearsal, 1 p.m.

TOWN HALL—Manager, Mr. Arthur Ellis, Town Clerk. Dramatic license. Holding capacity: Number of persons, 700. No proper stage. Electric light. Terms for hiring: £1 15s. per evening. Amount of deposit required: According to period of booking, £1 1s. to £3 3s.

DRILL HALL—Manager, Borough Accountant, Town Hall. Dramatic license. Holding capacity: 1,400 persons. No proper stage. Electric light. Terms for hiring: £2 15s. per evening. £12 for a week. Amount of deposit required according to period of booking, £1 1s. to £3 3s.

Early closing day, Thursday; market days, Monday and Saturday.

BURTON-ON-TRENT, Staffs.

Population, 50,356. Miles from London, 127.

NEW THEATRE AND OPERA HOUSE—Proprietors, Messrs. W. and H. G. Dudley Bennett; Manager, Mr. E. de Haue Body; Musical Director, Mr. F. Leslie; Scenic Artist, Mr. Rudolph List. Full double license. Holding capacity: Number of persons, 1,500. Electric light, alternating current, 100 volts. This house has a season as THE HIPPODROME.

TOWN HALL—Proprietors, The Corporation; Manager, Mr. J. W. Sherratt. Dramatic license. Seats about 1,000. Contains organ. Gas and electric light, alternating 100 volts. Terms, with any scenery, £21; for picture shows, £7 10s., light extra.

ANGLESEY HALL—Proprietors, Young Men's Christian Association. Address, 163, High Street. Seats about 500. Electric light. Suitable for cinematograph entertainments.

SKATING RINK.—Skating is to be obtained. A well-appointed rink has been erected with a floor surface of 6,000 ft., and an accommodation for close upon 300 skaters. There are three sessions daily.

Burton is a county borough, with a fairly substantial residential population and a large industrial population, engaged principally in the brewing trade.

The Opera House and Town Hall are easily accessible by tramcar and railway from the neighbouring populous districts of Swadlincote, Gresley, and Newhall. Musical comedy, high-class drama, and first-class concerts are always successful attractions. There is an annual pleasure fair held in the centre of the town on the Monday after September 29. This lasts one day only, and the entertainments are of the usual mixed variety. Fairs are also held on Holy Thursday, and two days on October 28 and 29, or one day on the 30th, according to how Sunday falls. Portable theatres do not visit the town, but pitches can be obtained either for circuses or menageries. Alfresco concerts are held during the summer months on the banks of the river, either in a meadow or one of the gardens, and in the Recreation Ground of the Corporation (which is also on the side of the river). Band concerts are given during the summer months.

Early closing day, Wednesday; market days, Thursday and Saturday.

The Liberal Club, which is situated immediately opposite the main entrance to the Theatre and Opera House, is the rendezvous of the profession. There are also three golf clubs within easy distance of the centre of the town. The Burton Golf Club has a splendid 18-hole course at Bretby, about a couple of miles out, a 2d. ride by the light railway being all that is required. The Bramstone Golf Club and the Stapenhill Golf Club, both 9-hole courses, are also easy to get at. At the former club membership is allowable at the rate of 1s. per day, or 4s. per week for visitors, and at the two latter clubs at 2s. 6d. per week.

Agent.—M.H.A.R.A.: F. J. Hingley, Staffordshire Knott Hotel.

RECOMMENDED APARTMENTS.

Mrs. Wildman, 5, Dulse Street. 1 sitting, 1 bedroom; piano.

BURY, Lancs.

Population, 58,029. Miles from London, 109.

THEATRE ROYAL—Proprietors, The Northern Theatres Co., Limited; Manager, Mr. Otto C. Culling; Musical Director, Mr. Harry Bridge; Scenic Artist, Mr. F. G. Venimore. Stage measurements: Depth, 40ft.; width, 20ft.; proscenium, 20ft. Gas and electric light, volts 220. Double license. During 1908 had seasons as theatre and music hall. Bars for five miles.

HIPPODROME—Proprietors, Messrs. W. B. Broadhead and Sons; Acting-Manager, Mr. T. Baker. Music and dancing license. Band rehearsal, 11 a.m. Booking circuit, Broadhead's.

CIRCUS OF VARIETIES—Proprietors, Northern Theatres Co., Limited; Manager, Mr. Otto C. Culling. Double license. Stage measurements: 30 ft. deep, 40 ft. wide, proscenium, 25ft. Gas and electric light.

SKATING RINKS.—**CASTLE RINK**.—Secretary and Manager, Mr. Harry Riley, Trafalgar; Manager, Mr. Tom Smith.

GOLF.—Bury Golf Club, Manchester Road. Bury, $\frac{1}{2}$ mile from centre of town. Accessible by tram; 18-hole course. Walmersley Golf Club, Limefield, $\frac{1}{2}$ miles from centre of town. Car to Limefield; 9-hole course.

Early closing day, Tuesday; market day Saturday.

Medical Officer.—A.A.: Dr. I. W. Johnson, Brook House, Barnbrook.

Agent.—V.A.F.: Robert Gregson, Knowsley Hotel. M.H.A.R.A.: The same.

BURY ST. EDMUNDS, Suffolk.

Population, 16,255. Miles from London, 78.

THEATRE ROYAL—Run by shareholders under a directorate, with Mr. Auguste A. Penlevé as general manager. Holds 800. Gas and electric, 200 volts.

ATHENÆUM HALL—Resident Manager, Mr. E. A. Crack. Has dramatic license, and holds about 700. Movable stage. Gas and electric, 200 volts. Printing: 300 window bills, 50 posters, 500 circulars. Concerts do well here.

CONSTITUTIONAL HALL—Seats 300. Secretary, Mr. C. H. Nunn. Dramatic license. Movable stage. Gas and electric, current 200 volts. Terms, 25s. per night, including light and use of piano. Deposit 10s. Fit-up scenery can be hired.

County town of West Suffolk, and depot of the Suffolk Regiment.

There is no local fair. The Abbey Gardens, etc., are available for circuses, and Angel Hill and Market Hill for menageries, etc. No portable theatres have been here for years. Licenses are difficult to obtain. Animated picture shows have done well.

The chief drawback to every class of professional entertainment is the increasing competition of local amateur performances, which are much more extensively patronised. There are local operatic and musical societies, which secure a great share of public support. At the theatre musical plays draw best. This house is also sometimes used for two-night variety entertainments at cheap prices.

Early closing day, Thursday; market day, Wednesday and Saturday.

BUXTON, Derbyshire.

Population, 12,200. Miles from London, 163.

OPERA HOUSE.—Proprietors, The Buxton Gardens Co., Limited; Manager, Mr. Arthur Willoughby. Restricted license. Holding capacity: Number of persons, 1,250; amount, £120. Stage measurements: Back to front, 40ft.; width, 58ft. 6in.; opening, 30ft.; stage to fly-rail, 22ft.; stage to grid, 49ft. Electric light. Amount of printing required: 3 18-sheet, 4 12-sheet, 12 6-sheet, 130 d.c.'s, 1,000 circulars. Usual matinée day, Wednesday, and Saturday in the summer. Time of band rehearsal, 1 o'clock. Electric current, 230 volts.

WINTER GARDENS PAVILION (for concerts and lectures) and **OLD THEATRE** (fully licensed). The property of BUXTON GARDENS CO., Limited. During winter months the Pavilion is available for roller skating.

ASSEMBLY ROOM, TOWN HALL—80ft. long by 40ft. wide; platform, 31ft. by 11ft. 6in., with dressing-room adjoining. Accommodation for 500. No gallery. The hall is not licensed for stage plays, and there is no scenery, curtains, or footlights. Electricity is supplied, voltage 230, continuous current. Kinematograph entertainments are subject to special conditions, for particulars of which apply to the Council Electrical Engineer (Mr. W. J. Leeming). All other particulars obtainable from Mr. J. Willoughby, Town Hall, Buxton.

PALACE THEATRE.—Varieties. Manager, Mr. Allen Milton.

GOLF.—Buxton and High Peak Club, Links, Fairfield. 18-hole course. Half price to actors. Burbage Golf Club, Links, Temple Road, Buxton; 9-hole course.

Population, chiefly residential; surrounding district extensive; fashionable health and pleasure resort.

Situation: Central; well served by Midland and North-Western Railways.

Distances: Manchester, 24 miles; Sheffield, 30 miles; Derby, 36 miles.

Fairs: Whit Thursday, Friday, Saturday; also well-dressings (Juve). Town visited by portables; local council favourable to licensing them. Season extends from Easter to middle of October.

Private and public sites obtainable for al-fresco concerts; Council now more favourably inclined. Arrangements possible with Buxton Gardens Co., present directors very progressive. Good pitches obtainable for circus and menagerie.

Market day, Saturday.

Medical Officer.—A.A.: Dr. John Braithwaite, 2, Hardwick Mount. Hours, 11-1 and 5.30-6.30.

RECOMMENDED APARTMENTS.

Mrs. Harvey, 3, Brooklyn Place.—3 sitting, 9 bedrooms, and bath, £100.

CAHIR, Co. Tipperary.

Population, 2,046. Miles from Dublin, 123.

TOWN HALL, Cahir.—Manager, Mr. Joseph Walsh, Castle-street. Double license. Holding capacity: Number of persons: 300; amount, £20. Stage (movable benches), 23 ft. wide, 10 ft. deep. Can be added on to if necessary. Gas throughout, with two dressing-rooms equipped with gas and firegrates. Amount of printing required: 150 bills for windows, etc. A large private hoarding attached, for pictures, etc., let on very reasonable terms during time. Terms for hiring: From three guineas per week (gas, piano, and hoarding extra).

Market, Friday.

CALLANDER, Perthshire.

Population, 1,458. Miles from London, 433.

PUBLIC HALL.—Secretaries, McMichael and Buchanan, solicitors, Callander. Holding capacity: Number of persons, 600. Platform, 24ft. by 10ft. Lighted by gas. Terms for hiring: £2 2s. per night, inclusive of gas. Deposit, £1 1s.

Market day, Thursday.

CAMBERLEY, Surrey.

Population, 5,249. Miles from London, 30.

DRILL HALL.—Manager, Colour-Sergeant Instructor T. Colman. Fully licensed. Holding capacity: Number of persons, 600. Stage measurements: Depth, 30ft.; width, 40ft.; proscenium, 22ft. Lighted by gas. Terms for hiring, one night: Musical comedy, £4; pantomime, £3; dramatic, £2 2s.; ball, £3; auction sale, £2; £2 2s. for each subsequent night. Amount of deposit required on booking, £1. The above terms include gas and 400 seats. Scenery let if required. Building heated by hot air.

Dates of local fairs.—November 7 and 8 (Blackwater). Sites available for portables, al-fresco concerts, and circuses. Mr. G. Domán's meadow, Frimley Road, Yorktown. Early closing, Wednesday; no market day.

CAMBORNE, Cornwall.

Population, 14,726. Miles from London, 307.

PUBLIC ROOMS.—Secretary, Mr. W. A. Maclean. Dramatic license. Holding capacity: Number of persons, 1,500. Stage, 30ft. wide by 20ft. deep. Gas and electric light. Terms for hiring: One night, £3 3s.; two nights, £5 5s. Amount of deposit required on booking, £1 Current, 240 volts direct. Sharing terms Messrs. Burrow and Liddicoat.

ASSEMBLY ROOMS.—Secretary, Mr. H. Burrow. In centre of town. Gas and electric light, voltage 240, for kinematograph 480. Fit-up and scenery. Seats 800. Skating rink open from October to May.

Connected with Redruth (3 miles) by tramway; district population, 30,000. Industrial, mining and engineering. Best nights, Monday, Tuesday, Wednesday, and Thursday. Fairs, March 7, Whit Tuesday, June 29, and November.

for 11. Ground available for picnickers and caravans at Lam梅dow. Apply J. Wade, 600 F. Newgate, Belfast, near St. George's Inn, one mile distant. West Cornwall Golf Club. Early closing day, Thursday; market day, Saturday.

CAMBRIDGE, Cambs.

Population, 47,731. Miles from London, 58.

NEW THEATRE. Proprietors, Limited Liability Company; Managing Director, Mr. W. B. Redfern; Secretary, Mr. Herbert Hall; Musical Director, Mr. T. G. Briggs. Full dramatic license. Holding capacity: Number of persons, about 1,000; amount, about £1,000. Stage measurements: Depth, 37ft.; width, 56ft.; proscenium, 28ft. wide by 27ft. high; wings, 22ft.; width of cloths, 34ft.; height to grid, 54ft. Gas and electric light. Amount of printing required, 500 d.c.s, 36 6-sheet panels, 8 18-sheet, 600 circulars. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock. Closed from middle June to middle September. Electric current, 200 volts.

THE GUILDHALL.—Proprietors, the Corporation; Manager: Apply to the Hallkeeper. Seats about 1,000. Electric current, 200 volts alternating. Has dramatic license.

HIPPODROME. Proprietor, Mr. W. Askham. Seats 2,000. Small stage; dramatic license. Circus ring if required.

CORN EXCHANGE.—Seats 2,000, but no seating supplied by lessees.

CENTRAL HALL, CONSERVATIVE CLUB.—Seats 300. Small permanent stage, with Scenery. Licensed for theatrical performances.

VICTORIA ASSEMBLY ROOMS.—Seats 300.

BEACONSFIELD HALL.—Seats 300.

ALEXANDRA HALL, Y.M.C.A.—Seats 200. Circus pitches on Midsummer Common on application to Corporation officials. Fairs: Midsummer Fair, June 24 (four days); Stourbridge Fair, September 25 (three or four days). Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: J. Fuller, Foresters' Arms, City Road.

RECOMMENDED APARTMENTS.

Mrs. Kirkup, 68, Eden Street. 2 bedrooms, 1 sitting room.

CANTERBURY, Kent.

Population, 24,899. Miles from London, 61.

THEATRE ROYAL.—Proprietor, Mr. E. Graham-Falcon; Musical Director, Mr. W. T. Harvey. Double license. Holding capacity: Number of persons, 900; amount, £75. Stage measurements: Depth, 21ft.; width, 38ft; proscenium opening, 22ft. Gas (electric light, 220 volts, direct, by arrangement). Amount of printing required, 350 sheets d.c. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

ST. GEORGE'S HALL.—Let for concerts, balls, plays (temporary license). Holds about 450. Platform, 20ft. by 16ft. Electric, 220 volts. Apply, Manager, 46, High Street.

ST. MARGARET'S HALL.—No dramatic license. Holds 600. Platform 30ft. by 15ft. (can be extended). Apply, Victoria Pier Syndicate, Limited.

FORESTERS' HALL.—Has dramatic license. Holds about 400. Proscenium opening 22ft. by

12ft., width of platform 30ft. Apply, the Secretary.

SKATING.—**AGRICULTURAL HALL.**—Mr. George Cooper, General Manager and Secretary.

Local fair commences October 11. Stage play licenses (occasional) are frequently issued for the various halls.

Sites easily obtainable for circuses and al-fresco concerts.

Population mainly residential. Garrison of about 1,000 men.

Early closing day, Thursday; market day, Saturday.

CARDIFF, Glam.

Population, 164,338. Miles from London, 163.

NEW THEATRE.—Proprietor, Mr. Robert Redford; Musical Director, Mr. A. H. Mabbett. Full license. Holding capacity: Number of persons, 2,000; amount, £250. Stage measurements, 55ft. by 77ft.; opening, 33ft. Electric light. Amount of printing required, 2,000 sheets. Usual matinée day, Saturdays. Time of band rehearsals, 11.30. Electric current, 200 volts.

ROYAL.—Lessees, Cambrian Theatres, Limited. Manager, Mr. A. Jackson Withers; Musical Director Mr. Rawson H. Buckley. Full license. Electric light. Printing, 1,200 sheets, 600 lithos.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; District Manager, Mr. Albert Mitchell; Manager, Mr. Herbert J. Taylor; Acting-Manager, Mr. Randolph Richards; Musical Director, Mr. David Griffiths. Music and dancing license. Stage measurements: Depth, 59ft. 6ins.; width, 61ft. 4ins.; proscenium, 29ft. 10ins. wide by 28ft. 6ins. high. Gas and electric light. Time of band rehearsal, 2 o'clock.

Bars all other Managements' Halls in Cardiff and the following towns: Penarth, Barry, Cadoxton, Llandaff, Llantrisant, Caerphilly, and Pontymister.

PALACE AND HIPPODROME.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Will A. Jackson; Assistant Acting-Manager, Mr. B. Faithful. Booking circuit, Macnaghten Vaudeville. Musical Director, Mr. E. H. Williams. Gas and electric light. Time of band rehearsal, 12 o'clock.

PHILHARMONIC HALL.—Proprietors, Moss's Empires, Limited; Manager, Mr. Tetlow. Rehearsal at 3 p.m.

ELECTRIC THEATRE. Queen Street.—Manager, Mr. W. Reynolds Benjamin. Continuous Picture show.

AMERICAN SKATING RINK.—Proprietors, Messrs. Crawford and Wilkins. Resident Manager, Mr. Alexander Telford.

CENTRAL SKATING RINK. The Hayes.—Manager, Mr. J. Trevethan.

Bars all other Managements' Halls in Cardiff and the following towns: Penarth, Barry, Cadoxton, Llandaff, Llantrisant, Caerphilly and Pontymister.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. W. A. Neish, 1, Clare Street. 'Phone 949. M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: Mrs. Rosser, Grand Hotel, Westgate Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Miss C. Williams, 30, Glynhonddra Street. 2 bedrooms, 1 sitting-room; piano; bath.

CARISBROOKE, Isle of Wight.

Population, 3,993. Miles from London, 88.

There are no halls in Carisbrooke suitable for dramatic entertainment.

Early closing day, Thursday. No market day.

CARLISLE, Cumb.

Population, 45,480. Miles from London, 299.

HER MAJESTY'S THEATRE.—Lessees, Mr. Thos. Courtie and Mrs. R. Stewart McKinn; Manager, Mr. Thos. Courtie; Musical Director, Mr. Fred Burns. Full license. Holding capacity: Number of persons, 1,841; amount, £130 10s. Stage dimensions: Width of opening, 29ft. 6ins.; height of opening, 30ft.; width of stage, 60ft.; depth of stage, 42ft.; stage to fly floor, 22ft.; width between flies, 40ft.; stage to grid, 60ft. Electric voltage, 230 direct. 4 electric battens. Electric and gas footlights. All lights controlled from stage. 9 dressing-rooms, all within immediate access of stage. Can fly 26ft. cloths. Electric light, with gas footlights in reserve. Amount of printing required, 600 sheets for walls and 500 lithos. Matinee day, Saturday, but matinées not usual. Time of band rehearsal, 1 o'clock. Electric current, 230 volts direct.

PALACE THEATRE OF VARIETIES.—Proprietors, The Palace Theatre, Carlisle, Limited; Lessee, Mr. Frank Macnaghten; Manager, Mr. Julius Simpson. Music and dancing license. Electric light, 230 volts direct. Time of band rehearsal, 12 noon.

NEW PUBLIC HALL.—Secretaries, E. J. Castiglione and Sons, Estate Agents, Carlisle. Music and dancing license. Holding capacity: Number of persons, 1,000. Proper stage. Electric light. Terms for hiring, £8 a week. Amount of deposit required on booking, £5.

Population chiefly residential, with good proportion of railway workers.

Fairs are held here twice annually—viz., Whitsuntide (Saturday) and Martinmas (Saturday before November 11). Held on "The Sands" waste ground on outskirts of town, belonging to Corporation. Portables never visit Carlisle. Nearest they come to the city is Longtown (eight miles) and Brampton (nine miles). Circus Pitches: The Sands or Fair Ground. Alfresco concerts unknown here. Sanction refused by authorities some two years ago, when application was made to hold these in paddock of old race-course.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A. and M.H.A.R.A.: Dr. W. T. Burns, Kent House, Alfred Street.

Agent.—M.H.A.R.A.: E. Bulman, Deakin's Vaults, Botchergate. V.A.F.: The same.

CARLOW, Co. Carlow.

Population, 6,619. Miles from Dublin, 56.

TOWN HALL.—Apply Town Clerk, Carlow. No dramatic license. Holding capacity: Number of persons, 400; amount, £20 to £25. Two dressing-rooms. Platform, 20 ft. wide, 18 ft. deep. Lighted by gas. Amount of printing required: 50 posters and window bills. Terms for hiring: 30s. for first and 20s. for every succeeding night. Amount of deposit required on booking, 30s. Hall 70 ft. by 30 ft., well seated and lighted.

Dates of local fairs: Fourth Wednesday of every month (except March and December), March 26, May 4, Nov. 8, and Dec. 30. Site

available for portables, circuses, etc., Shamrock Hotel grounds, Carlow.

Market. Monday and Thursday.

CARMARTHEN, Carm.

Population, 10,025. Miles from London, 241.

ASSEMBLY ROOMS.—Manager, Mr. Edward Baldwin. Double license. Holding capacity: Number of persons, 780. Amount, 45s. per night. No proper stage. Lighted by gas. Amount of deposit required on booking, 10s. Early closing day, Thursday; market day, Saturday.

The population is residential and agricultural.

There are three fairs in the year—June 3 and 4, August 12 and 13, and November 14 and 15. The town is visited by portables, but a little difficulty is experienced in obtaining a license. Sites can be obtained for a circus, etc.

CARNARVON, Carn.

Population, 9,760. Miles from London, 248.

THE PAVILION.—Manager, Mr. Dan Rhys (private address, Bodgwynedd, Carnarvon). Dramatic license. Holding capacity: Number of persons, 8,000. Platform 60ft. wide, raised tiers of seats behind. No proscenium. Gas and electric light. Terms for hiring: By arrangement. Amount of deposit required on booking, 10 per cent. The hall is suitable for world's fairs, circuses, bazaars, shows, concerts, etc. Electric current, direct, volts, 230.

GUILD HALL.—Manager, Mr. A. Holden, borough accountant. Dramatic license. Holding capacity: Number of persons, 500. No proper stage. Size, 19ft. by 6ft.; with extension for plays, about 19ft. by 11ft. Lighted by gas and electric. Terms for hiring: First night, £2 2s.; succeeding nights, £1 1s.; six nights, £6 6s. Amount of deposit required on booking, 10s. per day.

Early closing day, Thursday; market day, Saturday.

Agent.—V.A.F.: M. Conland, Commercial Hotel.

CARNFORTH, Lancashire.

Population, 3,040. Miles from London, 237.

CO-OPERATIVE HALL.—Secretary, Mr. J. Smalley. Music and dancing license. Holding capacity: Number of persons, 600. No proper stage. Lighted by gas. Terms for hiring: One night, £1; two nights, £1 15s.; three nights, £2 5s.; week, £4. Amount of deposit required on booking, 25 per cent. Two minutes from station.

Early closing, Thursday; market, Saturday.

CARNOUSTIE, Forfar.

Population, 5,204. Miles from London, 481.

PUBLIC HALL, Y.M.C.A.—Hallkeeper, Mr. Jas. Stephen. Full license. Holding capacity: Number of persons, 600. Amount, £1 5s. No proper stage. Measurements: Width, 23ft. by 12ft. 4in.; narrowest part, 17ft. 7in. Lighted by gas. Terms for hiring: £1 5s.; footlights 3s. 6d. extra. Amount of deposit required on booking, 12s. 6d.

Early closing day, Tuesday.

CARSHALTON, Surrey.

Population, 6,746. Miles from London, 14.

PUBLIC HALL.—Proprietors, the Carshalton Public Hall Company, Limited; Manager, Mr. H. Hopkins. Dramatic, music and dancing

HOUSES Holding capacity Number of persons, 450. Platform only. Gas. Terms for hiring, £2 10s. 6d. per night.
Early closing day, Wednesday. No market day.

CASTLEBAR, Co. MAYO.

TOWN HALL—Manager, Mr. John Corcoran. Holding capacity: Number of persons, about 600. Proper stage. Hall, 60ft. by 33ft.; stage depth, 10ft.; width, 20ft. Lighted by gas. Amount of printing required, two hundred books. Terms for hiring, 41 10s. first night, 41 each night after; caretaker 5s. also 10s. to pay for gas. Amount of deposit required on booking, 10s.

Principal fairs, May 11, July 9, September 16, November 17 and 18.

CASTLE DONINGTON, Leicester.

Population, 2,514. Miles from London, 123.

VICTORIA HALL—Manager, Mr. J. E. Farnell, Bondgate. No dramatic license. Holding capacity: Number of persons, 800. Stage measurements, 16ft. by 8ft. by 24ft. high. Lighted by gas. Amount of printing required: Hand bills and few large posters. Terms for hiring: £1 per day, 12s. 6d. per night. Amount of deposit required on booking, half fees.

Date of local fair end of October.

Early closing, Wednesday; no market day.

CASTLE DOUGLAS, Kircudbright.

Population, 3,018. Miles from London, 352.

TOWN HALL—Manager, Mr. John Hyslop. Full license. Holding capacity: Number of persons, 700. Stage measurements, 33ft. by 10ft. Lighted by gas. Terms for hiring: First night, £2 6s. 6d., not including gas and hall-keeper's fee. Amount of deposit required on booking, 10s.

Market day, Monday.

CASTLEFORD, Yorks.

Population, 17,336. Miles from London, 175.

THEATRE ROYAL—Proprietor, Mr. C. Gadsby; Manager, Councillor Harry Masterman, J.P.; Musical Director, Mr. F. I. Burnley; Scenic Artist, Mr. William Jourdain. Full license. Depth of stage, 30ft.; width, 60ft.; opening, 26ft. Gas and electric light. Usual matinée day, Saturday.

QUEEN'S THEATRE OF VARIETIES—Proprietors, Queen's Theatre (Castleford) Co., Limited; Managing Directors, Messrs. Emerson and Beanland. Re-constructed during 1909. Musical Directress, Mrs. H. B. Coda. Dramatic and music and dancing license. Stage measurements, 40ft. by 25ft. 6ins. deep; opening, 24ft. Gas and electric light. Own electric plant, 110 volts. Band rehearsal, 2 o'clock. Matinée day, occasionally on Saturday. Bars Pontefract. All contracts as per Arbitrator's Award, and all turns are booked direct. Seats 1,200.

CO-OPERATIVE HALL—Manager, Mr. J. P. Jackson. No license. Holding capacity: Number of persons, 300. Fixed platform. Electric current, continuous, 110 volts. Terms of hiring: 10s. (concerts), paid on booking.

EMPEROR BALLROOM—Mr. McCutcheon, Manager.

SKATING—**OLYMPIA RINK**—Proprietors, The Castleford Olympia Skating Rink, Limited; Manager, Mr. Phillips.

GOLF—**PONTEFRACT AND DISTRICT GOLF CLUB**—Links, Pontefract Park. Secretary, Mr. Lynas. 1s. per day; 2s. 6d. per week. 9-hole course.

Population, industrial, coal mining, glass-blowing and potteries.

Date of local fair or feast, Monday, Tuesday, and Wednesday in Whit week. Town is not visited by portables. Sites for alfresco concert and circus pitches are obtainable. A license must be obtained from the West Riding C.C., Wakefield.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: W. Ambler, Keel Inn. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Needham, 7, North Street. Sitting-room and bedroom.

CATERHAM VALLEY, Surrey.

Population, 9,486. Miles from London, 18.

PUBLIC HALL—Manager, Mr. J. D. Rolls. Full license. 400 chairs provided; capacity double. Proper stage, 19 ft. deep; width of proscenium opening, 19ft. 6ins. Electric light, 480 volts. Current for bioscope limited to 25 amps. Terms for hiring: £2 12s. 6d. one night, £6 16s. 6d. three. Amount of deposit required on booking, 20s.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. W. L. Pritchard, Sussex Lodge, Upper Caterham.

CHATHAM, Kent.

Population, 42,134. Miles from London, 30.

THEATRE ROYAL—Proprietors, Messrs. Charles and L. B. Barnard; Manager, Mr. Lionel Barnard; Musical Director, Mr. E. W. Eyre; Scenic Artist, Mr. E. Rickards. License, full dramatic. Holding capacity: Number of persons, 3,000. Electric light. Usual matinée day, Wednesday, 2.30. Time of band rehearsal, 2.15.

BARNARD'S PALACE—Proprietor, Mr. L. B. Barnard; Chairman, Mr. Geo. Helton.

GAIETY—Proprietor, Captain H. E. Davis; Manager, Mr. George Humphries; Acting-Manager, Mr. Harry H. Graham, Musical Director, Mr. H. C. Clements. Music and dancing license.

TOWN HALL—Manager, Mr. Walter Cuckney, the Borough Treasurer. Dramatic license. Holding capacity: Number of persons, 1,000. Stage has to be adapted for plays. No proscenium; platform, 30ft. 4in. by 8ft. 6in. Electric light. Terms for hiring: Varies from £3 3s. each night. Amount of deposit required on booking: The whole charge and £5 deposit as guarantee against injury to premises. Electric current, alternating, 100 volts.

No local fairs.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. Dowding, Clevedon House, New Road. M.H.A.R.A.: The same.

Agents.—V.A.F.: Mr. Lane, The Dover Castle Hotel. M.H.A.R.A.: H. H. Graham, Gaiety Palace.

RECOMMENDED APARTMENTS.

Mrs. Kemp, 12, Batchelor Road, High Street.—2 bedrooms (3 beds); bath; gas; piano.

CHATTERIS, Cambridgeshire.

Population, 4,711. Miles from London, 83.

CORN EXCHANGE—Manager, Mr. Geo. H. Reid, 8, Park Street, Chatteris. Dramatic and music and dancing licenses. Holding

capacity: Number of persons about 400. No proper stage. Lighted by gas. Terms for hiring: £1 1s. per night, £2 for two nights, and £2 10s. for three. Amount of deposit required on booking, 10s. per night hired.

Dates of local fairs last Friday in April and Friday before October 11.

Early closing, Wednesday; market, Friday.

CHEADLE, Staffs.

Population, 5,186. Miles from London, 153.

TOWN HALL.—Proprietors, The Cheadle (Staffordshire) Town Hall Co., Limited; Secretary and Manager, Mr. S. W. Malkin, Rock Cliffe, and Bank Chambers, High Street, Cheadle, Staffs. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 700. Stage: Depth, 18ft. 6in.; width, 27ft. 6in. Gas. Terms on application. One-third of the rent required on booking. Trains to Uttoxeter and Stoke-on-Trent, and thence about four times daily.

Wakes: First Sunday after September 1. Early closing day, Wednesday. Market day, Friday.

CHEAM, near Sutton, Surrey.

PAROCHIAL HALL.—Proprietors, the Trustees; Manager, Rev. H. A. Wansbrough, Cheam Rectory. Music license. Holding capacity: Number of persons, 220. No proper stage. Gas. Terms of hiring: 25s. Amount of deposit required on booking, 12s. 6d.

CHELMSFORD, Essex.

Population, 17,038. Miles from London, 29.

CORN EXCHANGE (in Tindal Square).—Secretary, Mr. W. W. Duffield; Hall-keeper and Manager, Mr. Frank Willsler. Dramatic license. Size of hall, 100 ft. by 45 ft.; 40 ft. high. Seating capacity, 800; 500 chairs provided. Open stage, 28 ft. by 20 ft. Good dressing-rooms. The hall is lighted by gas. No sharing terms. For terms of hiring, apply the Secretary. Banner advertisement on front of balcony outside, 48 ft. long; for terms, apply, the Manager.

Market day, Friday. Early closing day, Wednesday.

Fairs 1910: May 12, November 12.

CHELTONHAM, Glos.

Population, 51,000. Miles from London, 121.

OPERA HOUSE.—Managing Directors, Lieutenant-Colonel Croker-King, J.P. (Chairman), Colonel Rogers, J.P., and Mr. A. J. Skinner; General Manager, Mr. H. Oswald Redford.

WINTER GARDENS.—No dramatic license. Seats 2,500. Electric light.

TOWN HALL.—No dramatic license. Seats 1,600. Smaller Rooms, 500 and 250.

MONTPELLIER GARDENS.—Proprietors, Cheltenham Corporation; Entertainment Director, Mr. A. W. Newton. Seats 1,000. Covered proscenium for open air entertainments. Canvas awning over auditorium. No license.

MONTPELLIER ROTUNDA, VICTORIA ROOMS (two halls).—Manager, Mr. Edward B. Shenton. No license. Holding capacity: Number of persons, Rotunda 400, Victoria Rooms 1,000. Movable stage. Gas and electric light.

Early closing days, Wednesday and Saturday; market days, Thursday and Saturday.

Medical Officer: A.A.: Dr. E. J. Tatham, Beaufort House, Montpellier. Hours, 10-10.30 and 2-3.

CHERTSEY, Surrey.

Population, 12,762. Miles from London, 22.

CONSTITUTIONAL HALL.—Lessee, Mr. F. T. Handford, Ashmead, Chertsey. Dramatic license, Seats 420 (body of Hall 320, gallery 100). Lighted by gas. Electric cable in building. Terms for hiring: £2 2s. per night. Booking fee, 10s.

PUBLIC HALL.—Proprietors, Committee, Liberal Club; Licensee, Mr. J. Underwood. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 200. Proper stage. No fittings. Gas. Terms for hiring: 15s. per day. Half-fee required on booking. Suitable for lectures, etc. Close to station.

Dates of local fairs: First Monday in Lent, May 14, first Monday in August, and September 26 (nearly obsolete). Several sites available for portables, etc.

Early closing day, Wednesday. No market day.

CHESHAM, Bucks.

Population, 7,245. Miles from London, 30.

TOWN HALL.—Manager, Mr. John Harding, 59, Broad Street. Dramatic license. Holding capacity: Number of persons, 250-300. Ordinary platform. Lighted by gas. Terms for hiring: One night, £1 2s. 6d.; six nights, £4 10s. Fees payable on booking.

Early closing day, Thursday.

CHESTER, Cheshire.

Population, 38,309. Miles from London, 179.

ROYALTY.—Manager, Mr. C. B. Fountaine; Musical Director, R. T. Tidswell. Full license. Electric light. Amount of printing required, 800. Usual matinée day, Saturday. Time of band rehearsal, 12 o'clock. Electric current, 210 volts.

MUSIC HALL.—Agents, Messrs. Phillipson and Golder. No dramatic license. Holds 1,000. Gas, but electric current, continuous, 210 and 420 volts for pictures. Printing, about 600 sheets for walls. Deposit on booking, £2.

TOWN HALL ASSEMBLY ROOM.—Proprietors, Corporation. Seats 600. Electric current, 210 and 420 volts, continuous.

CORN EXCHANGE.—Agents, Messrs. Wakefield, Dodd and Thornley. No dramatic license. Holds 400. Incandescent gas; electric current available, voltage 210. Printing, about 500 sheets for walls. Terms: One guinea per day; payment in advance. Caretaker, 2s. 6d.

AMERICAN ROLLER SKATING RINK, Upper Northgate Street.—Directors, Messrs. Wilkins and Crawford; Local Manager, Mr. Frank Maher. Open daily.

GROSVENOR SKATING RINK, City Road.—Open daily.

GOLF.—**BACHE GOLF CLUB**.—One mile from The Cross. Conveyance runs frequently. 9-hole course. Visitors 2s. per day, 7s. 6d. per week. Chester Golf Links; near Shotton, $\frac{5}{2}$ miles from Chester. 15 minutes by rail, Northgate Station to Golf Club Private Platform; 18-hole course. Visitors, 3 days, free; afterwards, 2s. 6d. per day, 7s. 6d. per week. Separate 9-hole course for ladies.

Early closing day, Wednesday; market day, Saturday.

Medical Officer: A.A.: Dr. Wm. Lees, Bars House, Foregate Street. Telegrams, "Lees, Chester"; phone, 136.

Agent.—M.H.A.R.A.: F. Massey, Cestrian Hotel, V.A.F. The same.

RECOMMENDED APARTMENTS.

Mrs. H. A. Thelwell, 108, Brook Street, 3 bedrooms; drawing room; bath; 2 pianos.
Mrs. B. Bouldstone, 47, Queen Street, 2 sitting, 2 bedchambers; piano; bath.

CHESTERFIELD, Derbyshire.

Population, 30,000. Miles from London, 152.

ROYAL.—Proprietors, North of England Theatres, Limited; Managing Director, Mr. Frank Macnaughton; Manager, Mr. Henry Armstrong; Musical Director, Mr. W. G. Moyle. Double Decker. Holds 2,000. Proscenium opening, 28ft. Electric light, also gas. Printing, 650 sheets. Band rehearsal, 1 p.m.

CORPORATION THEATRE, Stephenson Memorial Hall.—Manager and Secretary, Mr. Geo. Pinesley, Market Hall. Dramatic and music singing and dancing licenses. Holding capacity: Number of persons, over 1,000. Amount £70 to £80. Stage measurements; proscenium opening, 26ft. wide; 24ft. 6ins. high. Stage, 48ft. 6ins. wide, and 35ft. 8ins. from front to back. Height from stage to fly beam at front of stage, 20ft. 6ins., at back 19ft. Height of grid beams above front of stage, 43ft. Electric light, 240 volts direct. (Gas in emergency.) Amount of printing varies. Terms of hiring: Easter week, Whit week, Christmas week, £4 per day; other days, £3 per day, with 15 per cent. rebate allowed on all engagements for three or more consecutive nights if rent is paid in advance. Amount of deposit required on booking, 25 per cent. Six dressing rooms. Heated with hot water. Let on rental only. Secretary will supply names of sharing agents.

Local fairs, January, February, September, November, on the last Saturday in each month. April, May, July, on first Saturday in each of these months.

Early closing day, Wednesday; market day, Saturday.

Medical Officer:A.A.: Dr. E. W. Clarke, Kilblean House. Hours, 3-5 and 7-8.30, and will attend members at their own residences on receipt of message before 10 a.m.; M.H.A.R.A.: The same.

Agent.—V.A.F.: R. Outram, Midland Hotel, M.H.A.R.A.: The same.

CHICHESTER Sussex.

Population, 12,244. Miles from London, 69.

CORN EXCHANGE.—Manager, Mr. J. W. Jacobs. Full license. Holding capacity: Number of persons, about 800. Proper stage; width, 47ft.; depth, 24ft.; height, 30ft.; opening, 28ft. Lighted by gas. Amount of printing required: 300 to 400 d.c. Terms for hiring: Concerts, etc., first night, £3 3s. (gas extra); dramatic and variety entertainments, first night, £4 4s. (gas extra); matinées, 10s. 6d. Amount of deposit required on booking, £1. Hall not let for matinées on Wednesdays, as it is required for the market from 9 a.m. to 4 p.m.

CONCERT HALL.—Secretary, Mr. H. Gordon States. Holding capacity: Number of persons, 300. Balcony and three private boxes. Well equipped. Gas. Stage: Width, 31ft.; depth, 19ft.; take 18ft. cloths; proscenium opening, 18ft. wide. Range of good scenery available. Large, well-fitted dressing-rooms for ladies and gentlemen. Terms on application.

Early closing day, Thursday; market day, Wednesday.

CHIPPING NORTON, Oxfordshire.

Population, 3,780. Miles from London, 88.

TOWN HALL.—Proprietors, Chipping Norton Corporation, Mr. Thos. Mace, Town Clerk. Licensed. Holding capacity: Number of persons between 300 and 400. Platform stage. Depth about 4ft. to level of floor; width across platform about 30ft.; from front to back of platform about 18ft. Lighted by gas. Terms for hiring: £1 10s. for one night, which includes two dressing-rooms only; 7s. and extra if absolute privacy required. Amount of deposit required on booking, 10s.

ODDFELLOWS' HALL (erected 1869). Proprietors, Oddfellows' Lodge; Secretary, Mr. Geo. H. Allen, Albion Street, Chipping Norton. Licensed. Holding capacity: 400; 350 chairs provided. Stage 30ft. by 15ft.; proscenium, 16ft. Incandescent gas light installation and foot lights. Dressing-rooms for ladies and gentlemen. Heated throughout with hot water. Suitable for dramatic and Variety performances, concerts, and similar entertainments. Terms, one night, £1 10s.; reduction for consecutive nights. Deposit of 25 per cent. required on booking.

GOLF.—A club was instituted March, 1900. The President is Dr. G. W. Hutchison; Hon. Secretary, Mr. G. C. Sharp, New Street, Chipping Norton. The links, consisting of 9 holes, is situated on the Common, adjoining the town and close to the railway station. The course is about 1½ miles in length and is of a very sporting character; the hazards consist of a brook, fences, roads, trees, etc. Subscriptions, gentlemen, 10s. per year; ladies, 5s. Visitors are allowed to play 1 day in each year free of charge upon introduction by a member, afterwards at a fee of 1s. per day.

Fair days first Wednesday in each month. Sites available for portables, circuses, etc., The Common. Apply to Mr. A. Webb, Market Place, Chipping Norton.

Early closing, Thursday; market, Wednesday; pay day, Saturday. Billposter, W. Lawrence, West Street, Chipping Norton.

CHORLEY, Lancs.

Population, 29,500. Miles from London, 202.

GRAND THEATRE.—Proprietor and Manager, Mr. George Testo Sante; Acting-Manager, Mr. Frank Sante; Musical Director, Mr. E. Brierley; Scenic Artist, Mr. F. Mordock. Full license. Holding capacity: Number of persons, 2,000; amount, £76. Stage measurements, 62ft. deep, 50ft. wide. Lighted by incandescent gas patent lamps. Amount of printing required: 600 sheets walls, 600 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

TOWN HALL.—Has dramatic license. Apply to the Borough Surveyor. No scenery. Platform in form of half circle, 47ft. 6ins. wide by 27ft. by 31ft. 6ins. high from floor to ceiling. 1,000 chairs. No electricity.

Early closing day, Wednesday; market days, Tuesday and Saturday.

Fairs: Easter, and first Saturday and Tuesday in September.

Medical officer.—A.A.: Dr. T. W. Jackson, 13, St. George's Street.

CHORLTON-CUM-HARDY, Lancs.

Population, 12,000. Miles from London, 187.

PAVILION THEATRE and WINTER GARDENS.—Proprietors, Chorlton Entertainments, Limited; Managing Director, Mr. J. E. Card-

well. Dramatic license. Holding capacity, about 1,800. Rebuilt and considerably enlarged December 1909. Stage, 20ft. x 40ft.; opening, 28ft. deep. Printing required, 200 wall, 250 lithos. Band rehearsal, 5.30 p.m. Electric light installation. Matinée, Saturday. Early closing day, Wednesday.

CINDERFORD, Glos.

Population, 12,000.

TOWN HALL.—Proprietors, Cinderford Co-operative Society, Limited. Apply Secretary. Dramatic license. Holds 500. Platform, 28ft. by 11ft.; can be extended. Gas. Apply for terms.

Local fairs, third Monday in June, third Monday in October.

Portables visit here and have no trouble to get license. There are two pitches for circuses.

CIRENCESTER, Glos.

Population, 7,536. Miles from London, 95.

CORN HALL.—Manager and Secretary, Mr. F. H. Sealy. Dramatic license. Holding capacity: Number of persons, 800. Stage erected if required. Size of hall, 84ft. by 42ft. Lighted by gas, charged as per meter. Terms for hiring for entertainments (including 2 dressing-rooms): First night, £2 10s.; second night, £2; third and succeeding nights, £1 15s.; matinées (extra), 10s. 6d. per week, £11. Amount of deposit required on booking, £1. The hall being used for market purposes on Monday, possession cannot be had on that day until 5 o'clock p.m. A nominal charge of 1s. per night is made to dramatic companies to cover cost of dramatic license.

Early closing day, Thursday; market day, Monday.

CLACTON-ON-SEA, Essex.

Population, 10,321. Miles from London, 72.

OPRETTE HOUSE.—Proprietor, Town Hall Buildings Co., Limited; Lessee and Manager, Mr. W. F. Jüry; Resident Manager, Mr. A. Bloomfield. Double license. Holding capacity: Number of persons, 600; amount, £25. Stage measurements: Depth, 23ft. 6in.; width, 40ft.; proscenium opening, 22ft.; flats to 18ft. Electric light, 230 volts continuous. Printing: 350 sheets. Usual matinée day, Wednesday. Time of band rehearsal, 2 o'clock. Best season of the year, August and September.

PALACE THEATRE OF VARIETIES.—Lessee, Mr. H. R. D. Hooper; Manager, Mr. H. Baynton. Licensed for music and dancing, and not for stage plays. Holding capacity: Number of persons, 1,200. Stage measurements: Depth, 23ft.; width, 35ft.; proscenium opening, 22ft.; flats to 20ft. Electric light, continuous current; voltage, 460. Printing required, 450 sheets. Usual matinée day, Wednesday, or according to weather. Band rehearsal, 12 o'clock. Best season of the year, August and September.

PIER PAVILION.—Proprietors, The Coast Development Co., Limited. Concert stage. Electric light, continuous current; voltage, 460. Seats 900. Double licence.

WEST CLIFF GARDENS.—Proprietors, Messrs. Graham, Russell and Bentley; Acting-Manager, Mr. A. Oakey. The concerts here are provided by the Proprietors during the season. The stage and structure are only suitable for summer use. Electric light, continuous current; voltage, 460.

WINTER GARDENS.—Proprietress, Mrs. Badger. Seats 1,000, and has a portable stage.

A smaller hall adjoins each side of the large hall, and these lesser halls each seat 200. No electric light. There are grounds available for alfresco shows.

BAND STAND.—Military bands engaged here during the season by the Urban District Council. No vocalists.

BEACH.—Alfresco shows are provided by Mr. Fred Pullan and Company (The Yorkshire Pierrots), and by Mr. Harry Frewin and Company (The Jolly Comedians).

GOLF CLUB.—Temporary members are admitted on payment of 2s. per day, 5s. per week, and 15s. per month, except in August and September, when the fees are 2s. 6d., 7s. 6d., and £1 respectively. Temporary members must be members of other clubs or introduced by a member.

TENNIS CLUB.—Temporary members admitted without introduction on payment of 2s. per day, 5s. per week, or 7s. 6d. per month.

Early closing day Wednesday except in July, August, and September.

Agent.—M.H.A.R.A.: S. Newstead, Carlton Hotel; V.A.F.: C. F. Hill, Marine Hotel.

HOTEL

Central and Restaurant, corner of Electric Parade and West Avenue; splendid position; cuisine excellent. Popular prices.—K. Soul.

PRINTER AND BILL POSTER.

The Cheltenham Graphic Co., Ltd., 31, Electric Parade.

"THE STAGE" ON SALE AT

Messrs. Nightingale and Sons', Station Road, near railway station.

BAGGAGE MAN AND CARTAGE AGENT.

Chas. Jeffry, Kate Villa, Oliver Road.

CIRCUS SITES.

A good circus or side shows always secure success. For sites apply to Z. Fairclough, Jackson Road.

CLAY CROSS, Derbyshire.

Population, 8,358. Miles from London, 148.

DRILL HALL (late Town Hall).—Dramatic and music licenses. Holding capacity: Number of persons, about 700. Stage measurements, 33ft. by 15ft.; from stage to ceiling, 15ft. Lighted by gas. Terms for hiring: £1 7s. 6d. one day, £2 10s. two days, £6 7s. 6d. for six days. Amount of deposit required on booking: 10s. on each day booked.

No local fairs.

Early closing day, Wednesday; market day, Saturday.

CLAYTON-LE-MOORS, Lancs.

Population, 8,153.

MECHANICS' HALL.—Chairman, Mr. J. S. Wilkinson, who lets the hall. No license, but is used for dancing. Holding capacity: Number of persons, 650. Stage: 27ft. by 11ft. 6in. Gas. Terms for hiring: £1 10s. per night. Amount of deposit required on booking: 10s. for one day, 20s. for two or more days. The only public room in the town.

Date of local fair: Whit Monday.

Early closing day, Wednesday; market day, Friday.

CLECKHEATON, Yorks.

Population, 18,000. Miles from London, 190.

TOWN HALL.—Manager, Clerk to the Council, Cleckheaton. Dramatic license. Holding capacity: Number of persons, 950. Proper stage, 28ft. wide, 18ft. deep, 26ft. high. Electric light. Terms for hiring: one night, £3 3s.; three nights, £6 17s. 6d.; six nights, £12 12s. Small extra charge for insurance for dramatic performances. Amount of deposit required is arranged when booking. Electric light, kinematograph; resistance giving up to 30 amps., off 460 volts circuit.

Early closing day, Wednesday; market day, Saturday.

CLEETHORPES, Lincs.

Population, 13,876. Miles from London, 157.

EMPIRE THEATRE.—Proprietor, Mr. J. Carter White. Holds about 800.

PIER PAVILION.—Proprietors, the Great Central Railway; Manager, Mr. F. Leigh; Musical Director, Mr. A. Collinson. Music and dancing license. Holds 1,200. Gas.

SKATING.—AMERICAN ROLLER SKATING RINK.—Manager, Mr. J. Wilfred Whitehead.

GOLF. Links extend from Cleethorpes to Humberstone, a distance of about three miles. Secretary, Mr. F. Coulson, Golf House, Cleethorpes.

Cleethorpes is essentially a summer town. Agent.—V.A.F.: Alf Wilson, Leeds Arms.

CLITHEROE, Lancs.

Population, 11,414. Miles from London, 224.

PUBLIC HALL.—Secretary, Mr. Thos. Robinson, 3, Wesleyan Row. Fully licensed. Holding capacity: Number of persons, 900; amount, £50. Has proper stage, proscenium, and dressing-rooms. Lighted by gas. Amount of printing required: 50 sheets. Terms for hiring: Concerts and entertainments, Saturday night, £2; one night other than Saturday night, £1 15s.; two nights successively, £3 5s.; three nights successively, £4 10s.; four nights successively, £5 10s.; five nights successively, £6 5s.; six nights successively, £7 (exclusive of gas, which is to be paid for extra. No piano).

The hall is 100ft. long, 42ft. broad, and 36ft. high. A deposit of 10s. per night required on booking. Regarding the fixture of scenery, arrangements must be made with the Secretary.

Early closing day, Wednesday; market day, Saturday.

CLONMEL, Co. Tipperary.

Population, 8,480. Miles from Dublin, 135.

RINK THEATRE.—Manager, Mr. J. Meagher. Dramatic license. Holding capacity: Number of persons, 700. Proper stage, 24ft. by 17ft.; proscenium, 12ft. from stage to fly. Lighted by gas. Amount of printing required: 300 day bills, 8 posters (8ft. by 8). Terms for hiring: One night, £2; two nights, £3 10s.; three, £4 10s.; one week, £9. Amount of deposit required on booking: Half rent.

Market days, Tuesday and Saturday.

CLUN, Salop.

TEMPERANCE HALL.—Manager, Mr. A. M. Rawlings. No license. Holding capacity: Number of persons, 150. Small stage. Oil lamps. Terms for hiring: 7s. 6d. per day, to be paid on booking.

Dates of local fairs: Last Fridays in January, March, June, August, September, November, and on May 11.

Sites available for portables, circuses, etc.: Castle Inn Close, Old Castle Grounds, Turnpike Field.

CLYDEBANK, Lanarkshire.

GAIETY THEATRE.—Proprietor and Director, Mr. A. E. Pickard. Full license. Holding capacity: Number of persons, 1,800; prices, 2d. to 6d. Stage measurements: 33ft. deep, 45ft. wide; proscenium, 17 $\frac{1}{2}$ ft. centre, 15ft. sides; stage to grid, 37ft. Electric light, 230 volts. Time of band rehearsal, 1 p.m. Varieties, twice nightly.

Early closing day, Wednesday.

COALVILLE, Leicestershire.

Population, 20,000. Miles from London, 113.

PUBLIC HALL.—Proprietors, Exors. of the late Mr. Chas. Tyler.

OLYMPIA.—Proprietors, Olympia Company, Limited. Communications or telegrams: Manager, Olympia, Coalville.

Coalville is a populous colliery centre, five miles from Ashby de la Zouch, nine from Loughborough, and twelve from Leicester. It is an urban centre of three wards, Coalville (centre), Whiturck and Hug Glescot, each of the latter being a mile or so distant from Coalville. The 20,000 population given above refers to the urban area, Coalville's population being, roughly, 7,000.

The Public Hall has room for between three and four hundred.

The Olympia Company, Limited, at the close of 1909, were building a skating rink in Marlborough Square and investing £3,000 in the venture. They contemplated providing a portable stage, giving a space of 50ft. wide if necessary, and 30ft. from back to front, and accommodation will be afforded for 1,200. The building will be of brick and tile, in the heart of Coalville, and it will be heated by hot water. The rink will be the largest covered-in space in the urban area, and application will be made for a dramatic license. The first consideration of the company will be an experiment with the structure as a rinking resort. Portable theatres have little chance in Coalville proper, but there have been long stays at Whiturck with success. There are good pitches for circuses, and a crowd is generally assured. Alfresco concerts are unknown in the area, but the small picturesque enclosure known as The Park, controlled by the urban authority, lends itself admirably for such a venture by a good party. One fair is held about the middle of May, but the great occasion for show people is in the first week in August, when the Annual Week's Wake is being celebrated by the colliery community.

GOLF LINKS are situate at Swannington, a mile distant by train, and others are at Ashby de la Zouch.

Early closing day, Wednesday; market day, Friday.

COATBRIDGE, Lanarkshire.

Population, 44,008. Miles from London, 393.

THEATRE ROYAL.—Proprietors, The Coatbridge Theatre Co., Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. John Commins; Musical Director, Mr. Frank Smith. Full license. Holding capacity: Number of persons, 2,000. Stage

measurements: Depth, 30ft.; width, 75ft.; between fly rails, 33ft.; proscenium opening, 26ft. Electric light, 240 volts.

TEMPERANCE HALL.—Manager, Mr. A. Cullender. Holds 800.

TOWN HALL.—Licensee, Mr. S. H. Gemmell. Holds 1,800. Electric light. Suitable for picture and other entertainments.

Agent.—**M.H.A.R.A.**: A. Dippie, Deerhound Hotel; **V.A.F.**: The same.

COBHAM, Surrey.

Population, 3,902. Miles from London, 19.

VILLAGE HALL.—Proprietors, Committee of Trustees; Manager, Mr. A. Burbidge. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Stage: Depth, 14ft.; width, 28ft.; proscenium, 20ft. wide. Gas. Terms for hiring: Dramatic, £3 3s. one night, £4 4s. two nights; concerts, £2 2s. per night. Full terms required on booking. Three large dressing-rooms, heated throughout. Two full sets scenery.

Fair, 1910: December 13. Antelope Meadow.

COLCHESTER, Essex.

Population, 38,373. Miles from London, 52.

THEATRE ROYAL.—Proprietor, Mr. Chas. Macdonna; Lessee and Manager, Mr. F. Graham Macdonna. Double license. Holds 1,000 at £65. Stage opening, 22ft. by 27ft. Floats to back wall 36ft., wall to wall, 45ft. Gas and electric, 210 volts. Printing, 500 walls, 500 windows.

HIPPODROME.—Proprietors, South of England Hippodromes, Limited; Directors, Messrs. Fredk. Moullot and Walter de Frece; Manager, Mr. Jack de Frece; Acting-Manager, Mr. Ben de Frece. Booking circuit, De Frece circuit, 178, Charing Cross Road; Musical Director, Mr. Karl Heber. Double license. Holding capacity: Number of persons, 1,800. Electric light. Time of band rehearsal, 1.30.

CORN EXCHANGE AND ROLLER SKATING RINK.—Secretary, Mr. Henry H. Elwes, High Street; Superintendent, Mr. F. T. Peck, 47, North Station Road. Double license. Holding capacity: Number of persons, 1,400 to 1,500; seating provided for 800. Size of platform, 25ft. by 16ft.; can be made larger if required. Terms for hiring: £5 5s. one night; £8 8s. two nights; £10 10s. three nights; six nights, £15 15s. Gas extra. Deposit required on booking. No shares. Hall available for evening entertainments on Saturday by special arrangement with the Superintendent.

DRILL HALL.—Not now available; used exclusively by Territorials.

MOOT HALL.—Available for concerts and organ recitals only. Seating capacity, 600. Further information from the Borough Accountant, Town Hall.

CO-OPERATIVE HALL.—Available for concerts only. Electric light, continuous current, 210 volts. Seating capacity: About 400. Secretary, Mr. R. Bultitude, Victoria Place, Colchester.

GOLF CLUB.—Braiswick Golf Club, Berg-holt Road, Colchester. Secretary, Mr. Alan G. Hawkins, High Street, Colchester, who will furnish further particulars as to fees to members of the theatrical profession.

A town of nearly 40,000 inhabitants (exclusive of the military, which number another 5,000), largely industrial, and comprised of artisans engaged in the engineering, boot, and clothing industries, and a fair sprinkling of

retired military officers, who, with the regular military population, enter largely into all classes of amusements. No portables visit the town. Sites for alfresco concerts and circus pitches are available. As regards alfresco concerts, it would be necessary to arrange with the municipal authorities to hold them in one or the other of their enclosed spaces. St. Denis Cattle Fair is proclaimed by the mayor and corporation in state on October 20.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. Becker, Bays House, Trinity Street.

Agent.—**M.H.A.R.A.**: Geo. Triscutt, George Hotel. **V.A.F.**: C. S. Walker, Lamb Hotel.

C. COLEFORD, Glos.

Population, 2,341. Miles from London, 151.

TOWN HALL.—Manager, Mr. John Wyatt. Holding capacity: Number of persons, 350. Platform, about 20 ft. deep, can be enlarged; about 30 or 40 ft. wide. Lighted by gas. Terms for hiring: 20s. first night, 15s. per night afterwards. Amount of deposit required on booking, 10s.

Very old hall, time of Charles II.

Fairs (pleasure), June 20 and August 21, last Friday. Lord of the Manor grants rights over waste lands in the Manor of Staunton to certain good citizens every Friday and fair days. Circuses and all outdoor entertainments can be held on the waste ground in the town on all chartered days.

Early closing, Thursday; market, Tuesday.

COLERAINE, Londonderry.

Population, 6,845. Miles from Dublin, 173.

TOWN HALL.—Proprietors, The Coleraine Council; Manager, The Town Clerk. Permanent proscenium, head and footlights. Dressing-rooms. Seats 650. Terms of hiring: one night, £2; two nights, £3 10s.; three nights, £4 10s.; and £1 10s. for subsequent nights.

GOLF.—Courses at Portrush and Portstewart, within five miles.

Early closing day, Thursday; market day, Saturday.

Coleraine is visited by portables, and there is no difficulty in securing a license. Sites for alfresco concerts and circus pitches are easily obtainable. Coleraine's population is much larger during summer months. The town is on the line between Belfast and Londonderry, in the centre of a large, rich agricultural district. Local trades are the manufacture of whisky and linen.

COLNE, Lancs.

Population, 26,150. Miles from London, 219.

THEATRE ROYAL.—Lessee and Manager, Mr. Gerald Harding; Musical Director, Mr. W. H. Tillotson. Dramatic license, restricted. Holding capacity: Number of persons, 1,000; amount, £50. Stage measurements: Width (wall to wall), 42ft.; depth, 27ft.; fly floor, 18ft. 6ins.; grid, 28ft.; proscenium opening, 21ft. Electric lighting, direct current, 210 volts. Printing required: 250 sheets posting, 250 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

MUNICIPAL HALL.—Secretary, Mr. H. W. Croasdale. Music and dancing license. Holding capacity: Number of persons, 1,100. Bare stage; no scenery. Measurements, 30ft. 6in. by 15ft. Gas and electric light. Electrically

fit up. Terms for hiring: £10 weekly. Lighting and power extra. Amount of deposit required on booking, £5.

VICTORIA HALL.—Manager, Mr. Bradshaw. Music and dancing license. Holding capacity: Number of persons, 600. Stage measurements: 20ft. by 42ft.; proscenium, 11ft. high by 18ft. Lighted by incandescent gas. Amount of deposit required on booking: 25 per cent. of hire.

CENTRAL HALL.—Proprietor, Mr. J. Duckworth. Music and dancing license. Holding capacity, 400. Electric light throughout, 240 volts. An electric transformer is installed for cinematograph work, giving 50 amperes and 80 volts. "Premier" Animated Pictures every evening. No open dates 1909.

EMPEROR SKATING RINK.—Proprietor, J. Haughton; Managing-Instructor, W. S. Aurot. Music and dancing license. Holds 400. Electric light.

CO-OPERATIVE SOCIETY SKATING RINK.—Proprietors, Colne Co-operative Society; Manager, Mr. M. Worswick. Music and dancing license. Holds 400. Electric light.

Population is residential and industrial. The latter class are composed mostly of cotton factory operatives, foundry, and loom making hands. Fairs are held on the second Wednesdays to following Mondays in March, May, and October in the Dockray Fair Ground. The town is not visited by portables. No sites are available for alfresco concerts, but a good circus pitch is obtainable.

Early closing day, Tuesday; market day, Wednesday.

COLWYN BAY, Denbigh.

Population, 13,000. Miles from London, 219.

PUBLIC HALL THEATRE.—Proprietors, Syndicate; Lessee and Manager, Mr. Harry Reynolds. Double license. Holding capacity: Number of persons, 600. Depth and width of stage and proscenium measurements: 40ft. by 18ft.; opening, 23ft. by 15ft.; 16ft. under grid; stock scenery, flats 14ft. 6ins. high. Electric light. Time of band rehearsal, 1 o'clock. Matinée day, Wednesday or Saturday. No surrounding halls are barred. Season, full week; winter, three nights per week only booked. Terms, share or rental.

VICTORIA PIER PAVILION.—Manager and Secretary, Mr. E. J. Bradshaw, W. A. Pryce Davis. Double license. Holding capacity: Number of persons, 2,500. Proper stage; proscenium, 20ft. by 30ft.; height to grid, 50ft. Electric light. Good opening for opera and musical comedy during winter months.

CONGLETON, Cheshire.

Population, 10,707. Miles from London, 157.

TOWN HALL.—Manager, Mr. E. Skelland, Borough Treasurer. Dramatic license. Holding capacity: Number of persons, 900 (seated). Stage measurements: Depth, 18 ft.; width, 40 ft. Depth can be increased at an extra charge. Lighted by gas. Amount of printing required averages about 250 to 350 d.c.s. Terms for hiring: One night, £2 5s.; two nights, £4 4s.; three nights, £5 15s. 6d.; four nights, £7 7s.; five nights, £8 15s.; six nights, £10. Amount of deposit required on booking: 25 per cent. of rent.

Local fairs, May 12 and Nov. 22. Site for portable theatres, etc.—the only site is the Corporation Market and Fair Ground.

Early closing, Wednesday; market, Saturday.

CONSETT, Durham.

Population, 9,694. Miles from London, 270.

NEW THEATRE.—Lessee and Manager, Mr. Hugh Robertson; Resident Manager, Mr. Lloyd Clarence. Seats 1,500. Heated by hot-water pipes. Dimensions of stage:—From wall to wall, 37ft. 6ins.; from footlights to wall, 31ft.; proscenium opening, 21ft. 6ins.; height of ditto, 25ft.; gridiron from stage, 40ft.; height of grooves, 21ft.; from fly rail to fly rail, 29ft. 4ins.; can take up cloths, 29ft. by 21ft.

NEW TOWN HALL.—Manager, Mr. Thomas Wm. Welford, Solicitor. Licensed. Holding capacity: Number of persons, 1,000. Amount, £70. Platform measurements: depth, 12ft.; 22ft. opening. Gas light. Amount of printing required: 500 day bills. Terms for hiring: One night, £1 10s.; two, £2 15s.; three, £3 15s.; four, £4 10s.; five, £5 5s.; six, £6; seven, £7 12s. 6d. Amount of deposit required on booking, £3 for week; £1 10s. for a less time.

DALY'S NEW HALL.—Proprietor, Mr. Jas. Daly. No license, but such can be obtained when necessary. Height of hall, 20ft.; width, 35ft. 6ins.; length, 70ft. Seating accommodation for 650; with smaller hall to seat 100. Terms: One night, £1; two nights, £1 10s. 8d.; three nights, £2 10s.; four nights, £3; five nights, £3 10s.; and six nights, £4. Small hall, 7s. 6d. per night. These terms are exclusive of gas, which is 3s. 8d. per 1,000 cubic ft.

OLYMPIA SKATING RINK.—This roller skating rink, erected in Knitsley Lane, was opened early in December. The skating surface measures 144ft. long by 54ft. wide. Two corridors for spectators, each 100ft. long and 10ft. wide, and rooms for skaters. The building, which is composed of wood on concrete foundations and pillars, has a corrugated iron roof, the whole being lighted by electricity.

In connection with this scheme, it is intended to erect two large halls, one being 58ft. by 39ft., and the other 66ft. by 39ft. Both will be adapted for concerts, cinematograph entertainments, etc. Swimming and Turkish baths will be provided, and pleasure grounds laid out besides a large space reserved for athletic festivals. The whole undertaking is expected to be completed during the coming summer.

GOLF.—There are courses at Blue House (Sholley Bridge) and Armfield Plain, both situated about $\frac{3}{4}$ miles from Consett.

Population of places immediately surrounding is estimated at over 30,000. The people are almost entirely engaged in iron and steel manufacture and coal mining industry. No portable theatres have visited this district for very many years—in fact, ever since the New Theatre was opened. There is no difficulty, however, in getting dramatic licenses from local justices in Petty Sessions. There are sites for circuses, shows, and amusements, which are almost continually visiting the town. Principal sites, Number One field, apply Mr. N. Elsdon; Barr House Field, apply Mr. S. Rowe; and the Public Recreation Ground apply to Mr. T. W. Welford, Clerk to the Urban District Council. No fair is held in Consett, but open-air market held in main street every Saturday. Wages at the works and mines are paid fortnightly, and the town is very busy on "pay" Fridays and Saturdays.

Early closing day, Wednesday; market day, Saturday.

RECOMMENDED APARTMENTS.

Mrs. Harris, 12, Livingstone Street.—1 bedroom, 1 sitting-room.

CONWAY, Carnarvon.

Population, 6,750. Miles from London, 225.

TOWN HALL.—Proprietors, The Corporation; Manager, the Town Clerk. Holds about 750. Has dramatic license.

Early closing day, Wednesday; market day, Saturday.

COOKSTOWN, Co. Tyrone.

Population, 3,841. Miles from Dublin, 166.

NEW COURT HOUSE.—Manager, Colonel H. Irvine, Omagh; Caretaker, Mr. John Black. Holding capacity: Number of persons, 300. Planks can be hired for stage. Lighted by Gas. Terms for hiring, 5s. per night.

Markets, Tuesday and Saturday.

CORK, Co. Cork.

Population, 76,122. Miles from Dublin, 165.

OPERA HOUSE.—Proprietors, the Cork Opera House Co., Limited; Manager, Mr. R. J. Bell. Double license. Stage, 47ft. deep by 35ft.; proscenium opening, 29ft. Electric light, 230 volts. Printing, 700 sheets.

PALACE THEATRE.—Proprietors, Palace Theatre, Cork, Limited; Manager, Mr. Thos. F. O'Brien; Musical Director, Mr. Jas. C. Evans; Stage Manager, Mr. M. Malone. Music and dancing license. Holding capacity: Number of persons, 2,500. Electric light. Time of band rehearsal, 2 o'clock p.m. Monday. No regular matinée day. No surrounding halls are barred. Hall fully equipped all modern requirements. House is heated throughout. Two performances nightly.

ASSEMBLY ROOMS.—Manager, Mr. Alex. McEwan. Double license. Holding capacity: Number of persons, 1,000. Proper stage, 20ft. by 45ft.; no proscenium. Gas and electric light, voltage, 460. Amount of printing required: About 500 sheets. Rental or sharing. Amount of deposit required on booking: £5.

CLARENCE HALL, IMPERIAL HOTEL.—Balls, select entertainments, etc. Manager, Mr. A. C. Freeman.

CITY HALL, MUNICIPAL BUILDINGS.—Rt. Hon. Thomas Donovan, J.P., the Lord Mayor of Cork. Secretary, Mr. Daniel F. Giltinan. 1,100 seats. Platform capable of extension for dramatic and other entertainments. Gas. Terms £3 per evening; £5 per day and cost of gas consumed. Payable in advance. Organ.

TOWN HALL, DOUGLAS.—2 miles from Cork City, with a ten-minutes' service of trams. Two large woollen mills in vicinity. Manager, The Rev. C. M. O'Brien, C.C.

ATHLETIC GROUND.—Five acres, with Grand Stand. Apply, Mr. J. J. Buckley, Central Hotel.

GOLF CLUBS — Within easy distance of Cork, viz., Cork Golf Club, Muskerly Golf Club, Monkstown Golf Club, and Douglas Golf Club (W. Litton, Secretary, 21, Cook Street). The last named is an 18-hole course. A ten-minute tram-ride will reach the Douglas Links. Special reduction to all members of the theatrical profession.

Population both residential and industrial.

The town is visited occasionally by portables, and there is no difficulty whatever in obtaining sites for alfresco concerts or circus pitches in most suitable and convenient places, or to obtain licenses from the Lord Mayor and Council.

Munster Agricultural Society, 21, Cook Street, Cork. Secretary, Mr. M. W. Litton.

Spring Show—Cattle, swine, poultry, etc. etc. April 5 and 6, 1910. Summer, June 8 and 9, 1910. Autumn, October. Secretary, Mr. M. W. Litton.

Great Horse and Sheep Show. Secretary, Mr. M. W. Litton.

Dog Show. Hon. Secretary, Mr. W. E. Burke, C.E.

All above held at the Co. Cork Agricultural Society's Grounds, Cork Park.

Fairs and markets.—Second Friday in each month at Fair Hill. Cattle market every Monday and Thursday. Horse fairs at Cork Park Racecourse the day after Easter Monday, spring and autumn race meetings. Butter, corn, and general market every day. Marsh's cattle auction every Tuesday and Saturday at Copley Street. Superintendent of tolls and markets, Mr. Geo. Sutton, jun.

The Irish Industrial Development Association (incorporated). Secretary, Mr. E. J. Riordan, 28, Marlboro' Street, Cork. This association holds an annual show in Cork.

Also, a show is held in Cork in May by the Co. and City of Cork Industrial Association. Secretary, Mr. A. McEwan, 22, South Mall.

Market day, Tuesday.

Agent.—M.H.A.R.A.: J. Wilkie, newsagent, King Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. McKenna, 3 Emmet Place.—1 combined, 2 bedrooms (3 beds), 1 sitting room and piano.

CORWEN, Merioneth.

Population, 2,723. Miles from London, 203.

ASSEMBLY ROOMS.—Manager, Mr. David Davies. Secretary, to whom communications should be addressed, Mr. L. Lloyd John, Solicitor. Fully licensed. Holding capacity: Number of persons, about 350. Length of room, exclusive of stage, 42ft.; width of room, 32ft.; length of stage, 25ft.; width, 8ft.; may be extended 6ft. Lighted by gas. Terms for hiring: £1 for one night, £1 15s. two nights. Amount of deposit required on booking, 10s.

Local fairs, third Tuesday monthly. Sites for circuses, etc., Lewis Edwards' field.

Early closing, Wednesday. Markets, Tuesday and Friday.

COVENTRY, Warwickshire.

Population, 100,000. Miles from London, 94.

OPERA HOUSE.—Proprietor and Manager, Mr. W. Bennett; Acting-Manager, Mr. I. A. Spencer. Electric current, 100 volts direct; own plant.

EMPIRE.—Proprietors, Associated Midland Theatres Co.; Joint Managing Directors, Mr. S. T. Newsome, Variety department, and Mr. H. G. Dudley Bennett, Dramatic department. Holds 2,000. Two houses a night. Electric current, alternating, 200 volts. Bars the local Hippodrome and Leamington and Nuneaton.

HIPPODROME.—Proprietors, Coventry Hippodrome Co., Limited; Managing Director, Mr. S. T. Newsome; Resident Manager, Mr. G. E. Wright. Bars local halls and Nuneaton and Leamington. Holds 2,200. Two houses a night. Electric current, 200 volts, alternating.

An interesting old Warwickshire city, the centre of the English cycle and motor industry. The population, which is mainly industrial, has increased rapidly in late years, the total at the census taken in 1891 being 53,004, which had increased to 70,296 in 1901, 83,792 in 1906, and nearly 100,000 at the present time, the last figures being based upon a Corporation census. This rate of increase is still

maintained, and in connection with the motor trade, several extensive new works have been recently constructed, while others have been considerably enlarged. Other industries include general engineering and aeroplane construction, the new Ordnance and gun works, watch making, silk weaving, ribbon manufac-ture, etc., in connection with which large numbers of hands are engaged. As regards stage amusements, the Opera House is well supported. In addition there are two new halls as set out above. As regards other entertainments, open-air concerts, etc., are given during the summer at the cricket and football grounds, the Butts, and during the winter months the following halls, which are equipped with electric light, 200 volts, alternating, are available: Baths Assembly Hall, Priory Street, Corn Exchange, and St. Mary's Hall (all three belonging to the Corporation), Priory Assembly Rooms; Assembly Rooms, Union Street; Drill Hall, Queen Victoria Road; Masonic Hall, Little Park Street; Skating Rink, Lower Ford Street; and the Co-operative Assembly Rooms, West Orchard. The city is occasionally visited by portables, and circus proprietors will find an excellent pitch on the Pool Meadow, a large open space in the heart of the city, belonging to the Corporation, from which body courteous and considerate treatment may always be relied upon. The Pool Meadow is also the venue of the large pleasure fair, which opens on Whit Monday.

Early closing day, Thursday; market day, Friday.

Medical Officer.—A.A.: Dr. R. Rice, Bailey Road, Gosford Green; phone, 582; hours, 2-3.

Agent.—V.A.F.: H. C. Edwards, Golden Cross Hotel, Hay Lane. M.H.A.R.A.: The same.

COWES, Isle of Wight.

Population, 8,652. Miles from London, 87.

PIAVILION, COWES VICTORIA PIER.—Proprietors, Cowes Urban District Council; Manager, the Surveyor, Mr. John W. Webster, is in charge of the pier. Music and dancing license. Holds about 200. Gas.

FORESTERS' HALL (WEST COWES).—Proprietors, Foresters', Court 1,822; Manager, Mr. John Jolliffe. Dramatic and music and dancing licenses. Holds 500. Stage, 26ft. by 24ft. Gas, electric light for pictures. Terms on application. Deposit required on booking: Three days, 10s.; one week, £1.

TOWN HALL (EAST COWES).—Has dramatic license. Holds 500. Apply, Collector, "Eureka," Grange Road, East Cowes.

VICTORIA HALL, COWES.—Manager, Mr. H. Kingswell. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 550. Stage measurements: 27ft. wide, 22ft. deep, 17ft. 2ins. high; proscenium, 18ft. Gas and electric light. Terms for hiring: Sharing or rental. Stock of scenery.

Early closing, Wednesday. No market day.

COWDENBEATH, Fife.

Population, 11,000. Miles from London, 413.

GRAND THEATRE.—Proprietor, Mr. John Pollock; Manager, Mr. James Lee; Musical Director, Mr. Duncan Gillfillan; Scenic Artist, Mr. A. Ferguson. Full license. Holding capacity: Number of persons, 1,200. Stage measurements: 21ft. from footlights; proscenium, 26ft. by 15ft. Lighted by gas. Amount of printing required, 250 sheets. Usual matinée day, Saturday.

Early closing day, Wednesday.

CRADLEY HEATH, Staffs.

Population, 6,733. District, 30,000. Miles from London, 138.

EMPIRE THEATRE OF VARIETIES.—Proprietors, Limited Company; Manager, Mr. John H. Morton. Booking agent, Midlands. Musical Director, Mr. H. Bridgewater. Double license. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements, 45ft. by 30ft.; proscenium, 22ft. 6ins. wide. Gas and electric light (200 volts, alternating). Time of band rehearsal, 1 p.m.

Agent.—V.A.F.: Lorne Dowse, The Salutation Hotel.

RECOMMENDED APARTMENTS.

Mrs. Boswell, 5, St. Luke's Street.—Single and double-bedded room and sitting-room.

CRAMLINGTON, Northumberland.

Population, 6,437. Miles from London, 282.

CO-OPERATIVE HALL.—Secretary, Mr. W. Simpson. Not licensed. Holding capacity: Number of persons, 420; 6d. and 1s. usually charged for admission. Platform. Lighted by gas. Amount of deposit required on booking: 10s. and £1. The same Society have halls at Dudley, Seaton Burn, Sleekburn, Shankhouse, Westmoor, Burradon, and Dinnington, which are all locally managed.

CRANBROOK, Kent.

Population, 3,940. Miles from London, 42.

VESTRY HALL.—Manager, Mr. F. Iggulden. Fully licensed. Holding capacity, £15. Lighted by gas. Terms for hiring, £1 1s. performance.

Early closing, Thursday; market, Wednesday.

CRAVEN ARMS, Salop.

ASSEMBLY ROOMS.—Size of the room, 60ft. by 34ft. Large stage. Room lighted by gas. Terms: £1 10s. for 1 night; for 2 nights, £2 10s.; gas charged extra. Piano in room at 5s. per night extra. Dramatic license.

CRAWLEY, Sussex.

Miles from London, 39.

GEORGE ASSEMBLY ROOM.—Proprietor, Mr. C. E. Green. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 400. Stage: Width, 21ft.; depth, 17ft.; proscenium, 12ft.; fitted with flies, batons, drop scene, box scene, four cloths. Electric light. Amount of printing required: 20 6-sheet pictures and small bills accordingly. Terms for hiring: £2 2s. per night. Amount of deposit required on booking: £1 1s. Dates of local fairs: May 8 and September 9. Early closing day, Wednesday; markets, monthly.

CREWE, Cheshire.

Population, 47,904. Miles from London, 158.

NEW OPERA HOUSE (late Lyceum).—Lessee and Manager, Mr. H. G. Dudley Bennett; Resident Manager, Mr. Ambrose Fischer; Musical Director, Mr. Alex. Probert. Holds 1,800; amount, £40. Stage measurements: 42ft. deep, 58ft. wide, 32ft. proscenium. Gas and electric light. Amount of printing required, 400 wall posters, 600 windows. Time of band rehearsals varies.

CO-OPERATIVE HALL.—Manager, Mr. Thomas Chapman. Dramatic and singing and

dancing licenses. Holding capacity: Number of persons, 1,200. Sloping stage, 23ft. by 20ft. Electric footlights. Gas and electric light; voltage, 230, direct current. Twelve private posting stations, rent free. Terms for hiring: One night, £1 15s.; £10 10s. per week. Amount of deposit required on booking, £3 3s.

TOWN HALL.—Secretary, Mr. R. J. Henton. Double license. Seats 650.

SKATING RINK.—Proprietors, Messrs. G. and J. C. Greaby; Manager, Mr. C. E. Yates. Gas and electric light. Actors and actresses admitted free.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: Ernest Leech, Angel Hotel; V.A.F.: The same.

CREWKERNE, Somerset.

Population, 4,226. Miles from London, 132.

VICTORIA HALL.—Manager, Mr. F. E. Swaby. Double license. Holding capacity: Number of persons, 400 chairs. Proper stage. Stage measurements, 29ft. by 20ft. 9in.; height from stage to roof, 18ft. 6in. Lighted by gas. Terms for hiring: £2 2s. first night; £1 1s. second night; longer time special terms. Amount of deposit required on booking, 25 per cent. Two dressing-rooms.

Date of local fairs, Sept. 4 and 5. The Fair field is let for Circuses, Portables, etc., and is owned by the Crewkerne Fairs and Markets Company, proprietors of the Victoria Hall.

Early closing, Thursday; market, Saturday.

CRICH, near Matlock Bath, Derbyshire.

Population, 3,000. Miles from London, 144.

There are no rooms suitable for stage performances, but there are three schools, which are let at about 7s. 6d. per night for entertainments.

Date of local fair: October 11.

The Market Place is available for portables and circuses.

CRIEFF, Perth.

Population, 5,208. Miles from London, 440.

PORTEOUS HALL.—Apply Colville and Drysdale. Solicitors. Crieff. Fully licensed. Holding capacity: Number of persons, 800. Amount £45. Stage, 20ft. by 14ft.; can be extended to 26ft. by 17ft., or 32ft. by 14ft. Lighted by gas. Terms for hiring: Theatrical, £2 10s.; Concerts, £1 15s. per night. Amount of deposit required on booking, 10s.

Highland Gathering, third Saturday of August. Sites: Market Park and James Square. Apply Highland Gathering Secretary.

CROMER, Norfolk.

Population, 3,781. Miles from London, 137.

TOWN HALL.—Secretary, Mr. James King Frost. Has dramatic license. Holding capacity: Number of persons, 750. Stage, 25 ft. wide, 15 ft. 6 in. deep, 14 ft. 10 in. high. Gas and electric light. Terms for hiring on application.

LECTURE HALL.—Manager, Mr. R. L. Randall. Not licensed. Holding capacity: Number of persons, 300. No proper stage. Electric light. Terms for hiring: 15s. per day. Amount of deposit required on booking, 25 per cent.

Early closing, Thursday.

No local fairs.

CROOK, Co. Durham.

Population, 11,471. Miles from London, 250.

THEATRE ROYAL.—Proprietors, Messrs. Wallace Davidson, Limited; Managing Director, Mr. Wallace Davidson. Holds 900.

MECHANICS' HALL.—Manager, Mr. Robert Scales. Holds 300. Terms, 1s. per night, or £3 10s. for the week. Amount required on booking, 5s. and upwards, according to number of nights engaged.

Population is industrial, engaged in mining operations, the making of coke, brick and tile factories, and leather dressing. Collieries in the district are owned by Messrs. Pease and Partners, Limited. Collieries pay on alternate weeks, the advantage of which is obvious. There is no local fair, and the town is not visited by portables. Kinematograph shows and roundabouts are frequently pitched in the market-place, and do good business. Occasionally a circus visits the town and pitches in a field on the confines.

Early closing day, Wednesday; market day, Saturday.

CROWLE, Lincoln.

Population, 2,769. Miles from London, 17½.

MARKET HALL.—Apply Mr. Wm. Sanderson, Church Street, Crowle. Licensed for concerts only. Holding capacity: Number of persons, about 400. Stage measurements, 20ft. wide (about), 11ft. depth. No proscenium. Lighted by gas. Terms for hiring: One night, 2ls.; two nights, 1s. per night; extra nights, 10s. Amount of deposit required on booking, 25 per cent.

Fairs end of May and November.

Early closing, Wednesday. Market, Friday.

CROYDON, Surrey.

Population, 133,895. Miles from London, 10.

THE GRAND.—Manager, Mr. Roland Daniel; Musical Director, Mr. V. Chalder. Double license. Holding capacity: Number of persons, 1,800. Amount, £140. Stage measurements: Depth, 50ft.; width, 44ft.; width between fly rails, 32ft. 6in.; height to grid, 55ft.; proscenium opening, 27ft. 6in. Electric light. Amount of printing required: 1,500 sheets and 600 d.c. lithos. Usual Matinée day, Thursday. Voltage 110. All halls and towns within five miles barred.

THEATRE ROYAL.—Lessees, Moss's Empires, Ltd.; Managing Director, Mr. Oswald Stoll; Double license. Holding capacity: Number of persons, 1,500 (about). Amount £85 (about). Stage measurements, 50ft. by 25ft. Electric light. Amount of printing required, 600 wall sheets, 500 lithos. Usual matinée day, Wednesday. Time of band rehearsal, 1 p.m. Run as a picture show with illustrated songs. This hall is being reconstructed and will reopen as the CROYDON HIPPODROME.

EMPIRE.—Proprietors, the London Theatres of Varieties, Limited; Manager, Mr. Eustace Jay. Holds 2,000.

PUBLIC HALL.—Manager, Mr. Edmund C. Grigsby. Double license. Holding capacity: Number of persons, 700. Amount, as per arrangement of prices. Stage measurements: Depth, 18ft.; width, 39ft.; height, 16ft.; proscenium opening, 21ft.; 24ft. between fly rails. Electric light, 200 volts, alternating. Terms for hiring: £5 5s. per night; discount, 25 per cent on three to five night bookings; 33½ per cent on six or more; matinees, £1 11s. 6d.

extra. Amount of deposit required on booking, one-third charge.

THE STANLEY HALLS.—Proprietors, Board of Management, Glasgow. M. V. & Co., Managers. Dramatic and music and dancing license. Height of hall, 18ft.; Holding capacity: Number of persons, 1,000. Stage, 18ft. by 23ft.; width between galleries, 12ft. to 18ft.; height, 12ft. 6in.; lighting, gas, 2s.; with footlights and toplights, 2s. 6d. night; longer by arrangement. One-third required on booking. Seats, 10s. Gas, 2s. 6d. Platform 26ft. by 10ft. Electric light. Terms £1 10s. per night.

PEMBROKE HALL.—Proprietors, Constitutional Club Co., Limited; Secretary, Mr. J. L. Keating. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 1,000. Stage, 18ft. by 23ft.; width, 27ft.; height, 27ft. Electric light, 230 volts 24 ampères constant.

MILTON ROAD HALL.—Proprietors, Vicar and Churchwardens of St. James'; Manager, Mr. R. Goodman, 220, Albert Road. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 400. Good stage; depth, 10ft., width, 25ft. Gas. Terms for hiring: £1 10s. per night. Deposit required on booking, 5s. Hall rarely available during winter months.

ELSTREE THEATRE.—No. 1, Elstree Lane, Elstree, Herts. Proprietor, Mr. W. H. Cousins. Manager, Mr. W. H. Cousins. Seating capacity: 600.

SKATING RINK, Cherry Orchard Road, E. C. 2.—Proprietors, Adelphi Road Pub Co., Managers, Mr. and Mrs. G. T. Morris, Messrs. Crawford and Wilkins.

NORBURY SKATING RINK. London Road, Norbury.

ELSTREE THEATRE AND SKATING RINK. No. 1, Elstree Lane, Elstree, Herts. Proprietor, Mr. W. H. Cousins. Manager, Mr. W. H. Cousins.

Croydon Fair, October 1.

Early closing, Wednesday; market days, Thursday and Saturday.

CUCKFIELD, near Haywards Heath, Surrey.

PUBLIC HALL.—Proprietors, The Cuckfield Urban District Council; Manageress, Miss Payne, Hatchlands, Cuckfield. No license (must be applied for at each instance). Holding capacity: Number of persons, 200. No proper stage. Length, 18ft.; width, 12ft.; height on platform, 10ft. Deposit required on booking.

No local fairs.

No sites available for portables, etc.

CUPAR, Fife.

Population, 4,511.

UNION STREET HALL.—Proprietors, Mr. and Mrs. J. and G. Innes, Herald Office. Holding capacity: Number of persons, 1,000. Height of hall from floor to ceiling, 26ft.; width, 45ft.; length from back of gallery to front of stage, 54ft.; width between galleries, 36ft. Stage, 33ft. by 23ft.; proscenium columns, 21ft. 6in. apart; act drop, 16ft. 6in. wide; height of fit-up, 12ft. 6in.; height of ceiling, 26ft. Terms for hiring: Dramatic entertainment, first night, £2; subsequent nights (each), £1 5s. Heating, 3s. Gas, per hour, 2s.; with footlights and toplights, 2s. 6d. Total cost, 10s. The town officer is bill poster; but

take one 12-sheet poster, six 18-sheet posters, two 24-sheet posters, and one 36-sheet poster.

CORN EXCHANGE HALL.—Secretary, Mr. J. K. Taylor. Holding capacity: Number of persons, 1,000. Dimensions of hall, in favour of orchestra, 86ft. by 52ft.; size of orchestra, 40ft. by 17ft. Lit. wood by gas. Terms for hiring: £2 2s. first night; £1 1s. subsequent. Amount of deposit required on booking, half rent.

SKATING RINK.—Proprietors, Messrs. Purvis and D. Thomson.

GOLF.—Apply Secretary, Cupar Golf Club.

The population of the parish is composed of the residential and industrial classes, there being two factories, an iron-foundry, a tannery, and two large printing works in the town.

Fairs first Tuesday of August (St. James' Market), and second Tuesday in October (October Market). Many itinerant shows come into the town, and large numbers of itinerant shows are also present to entertain them. The town is regularly visited by portables, and there is no difficulty with regard to a license. The site for all outside entertainments, such as fairs, etc., is a large open space called "The Fluthers."

Early closing day, Thursday; market day, Tuesday.

DALBEATTIE, Kirkcudbrightshire.

TOWN HALL.—Manager, Mr. J. W. Stocks. Fully licensed. Holding capacity: 500. Stage, 2ft. by 18ft., by 9ft. Gas. Printing required: 50 day fairs, 3 or 4 posters. Terms: £1 5s. per night; £2 5s. two nights; £3 three nights; £4 10s. per week. Amount of deposit required on booking, 10s.

Public park available at all times for fairs etc. Local fair in October.

DALKEITH, Edinburgh.

Population, 6,753. Miles from London, 390.

FORESTERS' HALL.—Secretary, Mr. James Lindsay, Croft Street. Double license. Holding capacity: Number of persons, 800; portable platform. Gas and electric light. Terms for hiring: Concert, £2; dramatic performance (including fire insurance and extra platform) £3. Amount of deposit required on booking, 10s.

Shopkeepers' monthly holiday, second Tuesday of every month. Pay nights, Friday and Saturday each week.

Fair—hiring last Thursday in February.

DALTON-IN-FURNESS, Lancs.

Population, 13,020. Miles from London, 260.

CO-OPERATIVE HALL.—Proprietors, Dalton Co-operative Society; Manager, Mr. J. Werry. Double license. Holding capacity: Number of persons, 900; amount, £40. Stage, but no proscenium. Measurements: 35ft. by 15ft., by 17ft. from stage to ceiling. Lighted by gas. Terms for hiring: £2 10s. one day; £2 second day, and 30s. for each succeeding day, including use of piano and hall-keeper's attendance. Amount of deposit required on booking, one half.

Date of local fair, Whit Tuesday. Sites, Market Square and Tudor Square.

Early closing day, Wednesday; market day, Saturday.

DARLASTON, Staffs.

Population, 15,395. Miles from London, 123.

TOWN HALL.—Proprietors, Darlaston Urban District Council; Hallkeeper, Isaiah Cotterell. Music and Dancing license. Holding capacity: Number of persons, 1,000. No proper stage. Gas and electric light (voltage 200). Terms for hiring, £1 10s. per evening; 25 per cent. required on booking.

Early closing day, Thursday.

DARLINGTON, Durham.

Population, 44,511. Miles from London, 236.

THEATRE ROYAL.—Lessee and Manager, Mr. James Bell; Musical Director, Mr. A. Moscrop Allison; full license. Holding capacity: Number of persons, 2,500. Amount, £90. Stage measurements: 50 ft. by 54 ft.; opening, 26 ft.; fly, 32 ft. cloths. Electric light. Amount of printing required, 800 sheets for walls, 700 lithos. Usual matinee day, Wednesday, 2.30. Time of band rehearsal, 12 noon.

HIPPODROME.—Managing Director, Signor Pepi; Acting-Manager, Mr. C. Hersee.

CENTRAL HALL.—Proprietor, Mr. Edward Wooler; Lessees, Messrs. Urwin and Fenton. Fully licensed. Holding capacity: Number of persons, 1,100. Gas and electric light. Terms for hiring: £3 3s. per night; £14 a week. Amount of deposit required on booking, £2. Current continuous, 400 volts low pressure.

DRILL HALL.—Apply Manager.

ASSEMBLY HALL.—Apply Manager.

The town has the reputation of being an excellent stand for kinematograph shows, the Central Hall, the Drill Hall, and Assembly Hall being largely requisitioned for the purpose. Portables occasionally visit the town and take up their stand in Market Place, where also a fair takes place twice a year on the occasion of the annual hirings. The hirings extend over three Mondays in May: the second, by statute, must be the Monday before the 18th, and on that day the fair is held. They also extend over three Mondays in November, the second to be the Monday before the 21st, and that also is the fair day. Thousands of people from the country throng the Market Place the whole day and up to long after midnight, no difficulty being experienced in securing sites for shows of any description. The population has a strong residential element, but the industrial preponderates. The nature of the works is varied: North-Eastern Railway engine shops, Darlington Forge, Cleveland Bridge and Engineering works. Messrs. Robert Stephenson's Engine Works, Rice Carr Rolling Mills, etc.

Early closing day, Wednesday; market days, Monday and Friday.

Agent.—M.H.A.R.A.: Albert Dean, Bay Horse Hotel; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Emily Morgan, 23, Chesnut Street, 2 sitting-rooms and 3 bed-rooms.

DARTFORD, Kent.

Population, 18,644. Miles from London, 17.

CONSERVATIVE HALL.—Manager, Mr. H. F. A. Wichmann. Double license. Holding capacity: Number of persons, seating 600; amount, £25. Clear stage, 32ft. by 12ft., with extension, 18ft. Lighted by gas. Electric can be connected: current, direct voltage, 200 and 400. Amount of printing required, about 200 posters, 300 day bills. Terms for hiring:

One night, £3 3s.; two nights, £5 5s.; three nights, £7 7s.; four nights, £8 8s.; six nights, £10 10s. Amount of deposit required on booking, £1 10s., £2 7s., and £3 3s. respectively.

Site for circus, The Fairfield.

Early closing day, Wednesday; market day, Saturday.

DARWEN, Lancs.

Population, 41,000. Miles from London, 210.

THEATRE ROYAL AND PICTURE PALACE.—Lessees, Animated Pictorial Enterprises, Limited; General Manager, Mr. G. E. Burnett. Dramatic license. Holding capacity: Number of persons, 2,000. Stage measurements: 40ft. deep by 50ft. wide; proscenium, 24ft. Gas and electric light. Amount of printing required, matinee day, and time of band rehearsals vary.

PUBLIC HALL AND PALACE OF VARIETIES.—Lessees, Messrs. Thomson, Leivers, and Bennett; Manager, Mr. J. E. Thomson; Assistant Manager, Mr. J. Kerrigan. Music and dancing license. Holding capacity: Number of persons, 700. Small stage, semi-circular. Lighted by gas and electricity.

CO-OPERATIVE HALL and INDUSTRIAL HALL.—Mr. J. T. Duckworth, hall-keeper. Music and dancing license. Holding capacity: Number of persons, 1,125 and 645 persons respectively. Small stage in both halls. Electric light. Amount of printing required: 500 sheets. Terms for hiring: One night from £1 10s.; six nights, £8 10s. Industrial Hall: One night, £1; six nights, £4 15s. Amount of deposit required on booking, 10s.

A fair is held every year on the occasion of the annual holidays. This fair generally begins on the Saturday before the third Monday in July, but it is not as important as it was at one time, owing to the fact that the bulk of the townspeople go away from home, as it is also the general holiday for the year. Portables do not visit the town. Kinematograph shows do. The population is of a strictly industrial character, cotton weaving and paper making being the staple industries.

Early closing day, Tuesday; market days, Monday and Saturday.

Agents, M.H.A.R.A. and V.A.F.: James Lord, Black Bull Hotel.

DAVENTRY, Northants.

Population, 3,790. Miles from London, 72.

ASSEMBLY HALL.—Manager and Secretary, Mr. C. J. W. Rodhouse. Double license. Holding capacity: Number of persons, 700. Small stage, more suitable for varieties. Lighted by incandescent gas. Terms for hiring: £1 5s. one night; £4 per week. Amount of deposit required on booking, 25 per cent. Dramatic shows most popular.

Local fairs in October. Sites available for alfresco concerts, Recreation Ground.

Early closing day, Thursday; market day, Wednesday.

DEAL, Kent.

Population, 12,581. Miles from London, 88.

THEATRE ROYAL, King Street.—Manager, Mr. Jas. C. White. Fully licensed. Holding capacity: Number of persons, 900; amount, £60. Stage measurements, 22ft. by 36ft.; proscenium opening, 20ft. by 15ft. Lighted by gas. Amount of printing required, 800 sheets. Early closing days, Wednesday and Saturday. Best season from August Bank Holiday.

GLOBE THEATRE, Royal Marines' Barracks.
PIER PAVILION

STANHOPE HALL — Proprietor, Mr. A. Wise; Manager, Mr. Gordon S. Hayes. Holds 550. Fully licensed. Gas. Used in the summer time for concerts and variety entertainments. Stage 10ft. by 12ft. Proscenium opening 20ft. by 13ft. Hall is let for August and part of September.

Early closing day, Thursday.

DENBIGH, Denbighshire.

Population, 6,438. Miles from London, 208.

DRILL HALL—Manager, Mr. J. Pays. Double license. Holding capacity: Number of persons, 600. No stage. Lighted by gas. Amount of printing required can be obtained from Bill-poster, Denbigh. Terms for hiring: £2 for first night; £3 10s. two, with extension of stage. Amount of deposit required on booking, 10s. The only hall in Denbigh.

No fixed dates for local fairs.

Early closing day, Thursday; market days, Wednesday and Saturday.

DENTON, Lancs.

Population, 14,934. Miles from London, 186.

PEOPLE'S HALL or PICTURE PALACE—Lessee and Manager, Mr. James C. Patterson. No dramatic license. Holding capacity: Number of persons, 1,000. Good platform. Electric light (gas available on platform); current, direct, 200 volts.

Early closing, Tuesday; market, Saturday. Wakes, second week in August.

DERBY, Derbyshire.

Population, 120,000. Miles from London, 129.

GRAND THEATRE—Proprietor, Mr. T. Allan Edwards; Manager, Mr. Bert Dent; Assistant Manager, Mr. T. W. Moyes; Musical Director, Mr. George Wood; Scenic Artist, Mr. A. W. Moore. Full license. Holding capacity: Number of persons, 2,500; amount, £200. Stage opening, 31ft.; wall to wall, 60ft.; back wall to curtain, 38ft.: stage to fly-rail, 20ft.; between fly-rails, 40ft.; stage to grid, 60ft. Electric light. Amount of printing required; 1,000 walls, 1,000 windows. Usual matinée day, Saturday. Band rehearsal, 1 p.m.

PALACE—Proprietor and Manager, Mr. T. Allan Edwards; Musical Director, Mr. Cartmell. Double license. Holding capacity: Number of persons, 1,500; twice nightly. Amount, £35 each performance. Stage measurements, 42ft. wide, 30ft. deep, 20ft. by 24ft. opening. Electric light. Band rehearsal, 1.30. No regular matinée day. No surrounding halls are barred.

ROYAL DRILL HALL—Will seat 2,000 persons. Orchestra to accommodate 250 performers. An organ. There are a number of ante-rooms, artists' retiring rooms, etc. Stage, but no proscenium. The hall is let for concerts, balls, receptions, bazaars, cinematograph, and other entertainments. Applications for hiring the hall should be made to the sergeant-major.

TEMPERANCE HALL—Holds 1,200. Apply Secretary, Curzon Street.

ALBERT HALL—Holds 600. Electric light, 230 volts. Also a lecture room holding 250. Apply, Secretary, Mr. F. J. Little, Mechanics' Institution, Derby.

Population mainly industrial, artizans, etc., of large locomotive and carriage works of Midland Railway, and headquarters' clerical staff. Several large ironworks, china works, lace mills, and factories of various industries. County residents support concerts of high standard and first-class opera very freely. Town clerk and clerk of the peace, Mr. G. Trevelyan Lee (town clerk's office, 15, Tenant Street); borough surveyor, Mr. John Ward; chief constable, Mr. H. M. Haywood; clerk to borough magistrates, Mr. W. H. Whistton. Town is visited by portables at fair times. Site, Morledge, near Market Hall. Apply Markets Superintendent. No difficulty in obtaining licenses. Circuses frequently visit the town. Site, Cattle Market. Apply Markets Superintendent. Pierrot troupes hold performances in summer in outlying districts of Alvaston and Littleover, in fields obtained for the purpose. Electric cars to these places from all parts. County Agricultural Show held in September at Alvaston. Cattle fairs: Friday before January 10, Friday before January 26, Friday before March 26, Friday in Easter week, first Friday in May, Friday in Whitsun week, Friday before July 26, Friday before September 29.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. L. Bryson, 35, Osmaston Road; Dr. G. B. Proctor, 35, Osmaston Road; Dr. Penn, 86, Osmaston Road.

Agents.—M.H.A.R.A.: Thos. Webster, Newmarket Hotel; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Woodhouse, 12, Sitwell Street, 2 bed-rooms, 1 sitting-room, 1 combined; piano.

DESBOROUGH, Northants.

Population, 4,000. Miles from London, 79.

ODDFELLOWS' HALL—Manager, Mr. Thomas Henry Blissett. Fully licensed. Holds 450. Stage measurements, 12ft. by 35ft. Can be enlarged to 16ft. by 35ft. Two dressing rooms leading on to the stage. Lighted by gas. Amount of printing required, ordinary. Terms for hiring, on application to the Secretary. Amount of deposit required on booking, 10s. 250yds. from Midland Railway station.

The dates of local fairs vary.

Early closing day, Thursday; no market day.

DEVIZES, Wilts.

Population, 6,532. Miles from London, 86.

TOWN HALL—Owners, the Borough. Holding capacity: Number of persons, 300. Well lit by incandescent. Amount of printing required: About 250 circulars, 50 large bills, and 150 window bills. Terms for hiring: £3 3s. inclusive, no extras. Amount of deposit required on booking, 5 per cent. The hall is only let for concerts, lectures, dances, and meetings. Not large enough to erect a stage.

CORN EXCHANGE—Owners, the Borough. Double license. Holding capacity: Number of persons, 1,200. Platform, 23ft. by 24ft. by 4ft. high. Gas light, incandescent. Amount of printing required: 250 circulars, 50 large bills, and 150 window bills. Terms for hiring Exchange, £3 13s. 6d. inclusive. Good dressing rooms. One night only is advised generally.

Skating is allowed in the Corn Exchange when the hall is not otherwise engaged.

Early closing day, Wednesday; market day, Thursday.

DEVONPORT, Devon.

Population, 81,925. Miles from London, 230.

THEATRE METROPOLE.—Proprietors, The (Devonport) Theatre Metropole Company; Licensee and Manager, Mr. George S. King; Musical Director, Mr. H. L. Gibson. Full dramatic license. Smoking allowed. Holding capacity, 1,500 (about); amount, £70. Proscenium opening, 27ft.; stage, 60ft. wide and 24ft. deep; 18ft. flats; fly, all cloths. Gas and electric light. Amount of printing required, 1,000 sheets walls, 600 d.c. lithos. Usual matinée day, Saturday. Time of band rehearsal, 1.15 p.m. Voltage 230, alternating. No towns barred.

HIPPODROME.—Proprietors, Devonpo Hippodrome, Limited; Manager, Mr. Herbert Taylor. Holding capacity, 1,700. Electric light. Opened September 14th, 1908.

Early closing day, Wednesday; market days, Tuesday, Thursday, and Saturday.

Agents.—M.H.A.R.A.: Business conducted at Plymouth Agency; V.A.F.: E. Yeomans, the Three Towns Club.

DEWSBURY, Yorks.

Population, 28,060. Miles from London, 182.

THEATRE ROYAL.—Proprietors, The Northern Theatres Co., Limited; Manager, Mr. J. Herbert Asquith; Musical Director, Mr. J. Field; Scenic Artist, Mr. F. Venimore. Full license. Electric light, 220 volts, direct current. Time of band rehearsal, 1 p.m.

HIPPODROME.—General Manager, Mr. Geo. Weldon; Stage Manager, Mr. Jack Harris.

VICTORIA HALL.—Manager, Mr. H. Ellis, the Town Clerk, Town Hall, Dewsbury. Fully licensed. Holding capacity: Number of persons, about 1,100. No proscenium. Electric light; gas is connected. Terms for hiring: May to September, inclusive, 15 guineas; October to April, inclusive, 18 guineas per week; matinées, 1 guinea each extra. Amount of deposit required on booking: 2 guineas for one week's booking. Direct current, 220 volts.

EMPIRE.—General Manager, Mr. W. Claude Shayler.

Early closing day, Tuesday; market days, Wednesday and Saturday.

Fairs: Dewsbury Feast Pleasure Fair is held on the Saturday on or before the 25th of July in each year. First Lee Fair (1910) August 24; First Lee Gap Fair, September 17.

Agent.—M.H.A.R.A.: Mrs. Walker, Railway Hotel; V.A.F.: The same.

DONCASTER, Yorks.

Population, 48,409. Miles from London, 156.

GRAND THEATRE AND EMPIRE.—Managing Director, Mr. J. W. Chapman. Double license. Holding capacity: Number of persons, 1,600; amount, over £100. Stage measurements: 32 ft. deep, 75 ft. wide; proscenium opening, 26 ft. Electric light, voltage 100, direct current. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday.

GUILDHALL.—Manager, Mr. Chas. Hanson, Borough Accountant, Mansion House, Doncaster. Dramatic license has to be specially obtained. Holding capacity: Number of persons, 600. Dimensions of Large Hall: Length, 62ft.; breadth, 40ft.; floor to ceiling, 30ft. Platform: Length, 30ft.; breadth, 10ft.; platform to ceiling, 26ft. Electric light. Terms for hiring: Panoramas, etc., £3 3s. per night; concerts, £2 2s. per night. Amount of deposit

required on booking: 20 per cent. All kinematograph machines must be provided with a fire-proof screen. Current direct, 460 volts.

CORN EXCHANGE.—Manager, Mr. Chas. Hanson, Borough Accountant, Mansion House, Doncaster. Dramatic license has to be specially obtained. Holding capacity: Number of persons, 1,600. Dimensions of hall: 80ft. by 85ft.; orchestra platform, Electric light. Terms for hiring: One night, £5 10s.; subsequent nights, £4. Amount of deposit required on booking: 20 per cent. Glass roof, cannot be artificially darkened.

CENTRAL HALL.—Secretary, Mr. F. J. Clarke, Oriental Chambers. No dramatic or music license. Holding capacity: Number of persons, 300. Electric light. Terms for hiring: one guinea per night, £5 per week. Amount of deposit required on booking, 50 per cent. Suitable for picture shows.

GOLF CLUB.—Race Course Links. Actors are allowed to use these Links without payment on any day but Thursday and Saturday.

Dates of local fairs: September race week, September 6, 7, 8, and 9, 1910; statuary, second or third week in November (actual date not fixed).

Wool Market usual place for travelling shows.

Early closing day, Thursday; market days, Tuesday and Saturday.

Medical Officer.—A.A.: Dr. P. B. Mackay, 7, Hollgate.

Agents.—M.H.A.R.A.: George Guest, Nag's Head; V.A.F.: L. Lambert, Saracen's Head.

DORCHESTER, Dorset.

Population, 9,548. Miles from London, 138.

CORN EXCHANGE.—Manager, Mr. John Benger. Double license. Holding capacity: Number of persons, 700. Depth and width of stage, 21ft. by 30ft. Lighted by gas. Terms for hiring: £3 3s. first night; £1 1ls. 6d. each succeeding night. Amount of deposit required on booking, £1. Gas as per metre; heating and cleaning extra.

Early closing day, Thursday; market days, Wednesday and Saturday.

DORKING, Surrey.

Population, 11,410. Miles from London, 25.

PUBLIC HALL.—Manager, Mr. Geo. Gardiner. Dramatic license. Holding capacity: Number of persons, 600. Depth and width of stage: 15ft. by 27ft.; proscenium, 22ft. opening, and scenery at hall for hire separately. Electric light, 240 volts direct. Terms for hiring: One night, £3 8s. for theatricals; £3 3s. for entertainment. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Thursday.

DOUGLAS, I.O.M.

Population, 20,000. Season, 80,000. Miles from London, 286.

GRAND THEATRE.—Proprietors, Grand Theatre Co., Limited; Chairman, Mr. Edward Compton; Resident Manager, Mr. T. R. Wood; Secretary, Mr. Jas. Buck, 30, Brown Street, Manchester. Dramatic license. Holding capacity: Number of persons, 2,500; amount, £200; Stage measurements: Opening, 27ft. and 45ft.; depth, 45ft. by 60ft.; wings, 18ft. Lighted by gas. Amount of printing required: 1,000 sheets for posting, 600 sheets for windows. 10,000 throwaways. Matinées on wet days. Best dates of the year, June to October.

GAIETY THEATRE.—Proprietors, The Palace and Derby Castle, Limited; Manager, Mr. Charles Fox; Acting-Manager, Mr. George Gray; Musical Director, Mr. F. C. Poulter; Scenic Artist, not permanent. Dramatic and musical and dancing license. Holding capacity: Number of persons, 2,300. Stage: 35ft. wide by 20ft. deep; proscenium opening, 28ft. Gas and electric (100 volts). Amount of lighting required, 1,000 sheets and 500 window lights. Matinees, wet days. Time of band rehearsal, 11 a.m.

PALACE OPERA HOUSE.—Proprietors, Palace and Derby Castle, Limited; Manager, Mr. Chas. Fox; Acting-Manager, Mr. Arthur Brittain; Musical Director, Mr. Harry Robinson. Gas and electric light. Music and dancing license. Holds 1,800. Proscenium opening, 24ft. Stage: width, 50ft.; depth, 35ft.; wings, 18ft. Band rehearsal, 4 p.m. The Palace premises also comprise a Ballroom 200ft. by 80ft., and a skating rink 170ft. by 70ft.

DERBY CASTLE.—Proprietors, Palace and Derby Castle, Limited; Manager, Mr. Chas. Fox; Acting-Manager, Mr. Alfred Kelly; Musical Director, Mr. Harry Wood. Gas and electric light. Ballroom 200ft. by 60ft. Variety Theatre seating 600.

HIPPODROME.—Director and Manager Mr. Fred J. Connor. Double license. Holds 2,800. Small stage, 30ft. by 16ft., and arena. Gas and electric light.

NEW EMPIRE.—Proprietor and Lessee, Mr. Charles Dare; Resident Manager, Mr. Rex Sutton. Double license. Holds 500. Stage, 14ft. wide by 10ft. Electric light, 100 volts.

Population, in season, 80,000 average. Buxton's Pierrot Village; alfresco concerts, Douglas Head (Chas. Dare) and Harris promenade, both let by town council; Oucham Head (Adler and Sutton). No portables. Season, Whit-suntide to end September. All places closed in the winter except the Empire.

Medical Officers.—A.A.: Dr. G. H. Horne (dental), 1, Mount Pleasant, Finch Road; Dr. R. Marshall, 46, Leech Promenade; Dr. Ferguson, 2, Kingswood Grove. M.H.A.R.A.: Dr. Marshall, as above.

Agent.—M.H.A.R.A.: J. Brougham, Central Hotel, Broadway. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mr. Dowson, Theatre Royal Hotel; professional boarding establishment.

DOVER, Kent.

Population, 41,794. Miles from London, 78.

ROYAL HIPPODROME.—Proprietor, Mr. S. W. Winter; Manager, Mr. E. W. Holford; Musical Director, Mr. Chas. Hill. Band rehearsal at 2 p.m. Holds 1,000. Stage, 28ft. by 50ft. Proscenium opening, 25ft. Electric light.

TOWN HALL.—Proprietors, The Corporation; Manager, the Town Clerk. Music and dancing license only. Holding capacity: Number of persons, about 1,000. Platform (with organ over): 30ft. 6in. by 11ft. 9in. by 8ft. 2in., movable extension. Gas and electric light. Terms for hiring: First night, £4 4s.; subsequent nights, £3 3s. Amount of deposit required on booking: £1 per night. Current alternating 100 volts.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. Baird, 2, Cambridge Terrace (hours 1.30-2.30). M.H.A.R.A.: The same.

Agents.—V.A.F.: A. T. Newman, Walmer Castle Hotel; M.H.A.R.A.: The same.

DOVERCOURT, Essex.

Population, 4,000. Miles from London, 70.

ALEXANDRA HALL.—Manager, Mr. Carl Rosinsky. Concert or theatrical party. Accommodates 500. Stage fitted with electric head and foot lights, also scenery, etc. Good dressing room, piano and every facility for small comedy. Annexed to Hotel Alexandra.

VICTORIA HALL.—Manager, Mr. H. H. Packer. Dramatic license. Seats 300. Gas, piano. No scenery.

CO-OPERATIVE HALL.—Managers, The Co-operative Committee. Small stage, no scenery. Gas and piano supplied. Accommodates about 300.

Seaside resort from beginning of July to middle of September. One of the two wards which compose the Borough of Harwich (pop. 11,000), situated at the confluence of the Stour and the Orwell; distant by rail an hour's journey from Colchester and Ipswich, and by water ten minutes from Felixstowe; recently become more stirring because of Harwich Harbour being made the fortnightly rendezvous of the Nore Torpedo and Destroyer Fleet.

GOLF.—**HARWICH AND DOVERCOURT LINKS.** two minutes' walk from Parkeston Station (next station to Dovercourt), and fifteen minutes' from Dovercourt.—9 holes. Club House on course contains every accommodation. Visitors 2s. per day; 8s. for a week. Sunday play without caddies allowed. Mr. P. Hubbard, Barclay's Bank, Hon. Sec.

Early closing day, Wednesday.

DOWLAIS, Glam.

Population, 17,142. Miles from London, 184.

ODDFELLOWS' HALL.—Secretary, Mr. Isaac Edwards. Dramatic license. Holding capacity: Number of persons, 1,200. Amount varies with price of seats. Proper stage. Electric light. Terms for hiring: 45s. first day, 35s. each succeeding day. Amount of deposit required on booking, £1.

Early closing day, Thursday; market day, Saturday.

DOWNHAM MARKET, Norfolk.

Population, 2,472. Miles from London, 87.

TOWN HALL.—Manager, Mr. Fredk. Wm. Coulson. Double license. Holding capacity: Number of persons, 600; amount, £20 to £30. Stage, 13ft. by 33ft., can be enlarged to 17ft. by 33ft. Lighted by gas. Terms for hiring, one night, 3ls. 6d.; two, 52s. 6d.; three, 63s. Amount of deposit required on booking, 21s.

Winnold Fair, March 1, 1910.

Early closing day, Wednesday; market day, Friday.

DOWNPATRICK, Co. Down.

Population, 3,132. Miles from Dublin, 123.

ASSEMBLY HALL.—Apply Estate Office, Downpatrick. Holding capacity: Number of persons, 600; amount, £35. Platform, 36 ft. by 11 ft. Lighted by gas. Terms for hiring: 22s. first night, 17s. every succeeding night (and gas as per consumption). Amount of deposit required on booking: £2s.

Fair every first Tuesday in month. Fair Green available for circuses and outdoor shows.

Early closing, Thursday; market, Saturday.

DROITWICH, Worcester.

Population, 4,201. Miles from London, 125.
SALTERS' HALL.—Manager, Mr. J. H. Hollyer, Corbett Estate Office, Droitwich. Has dramatic license. Holding capacity: Number of persons, 500. Stage, full width, 26ft. by 17ft. Gns.; height from ground, 3ft. Gns.; proscenium opening, 17ft. wide by 12ft. Gns. high. Lighted by gas. Terms for hiring: One evening, £2 5s.; or for consecutive nights, £2 5s. first and £1 15s. each following. Amount of deposit required on booking, 50 per cent. Application for use of hall to be accompanied by particulars of entertainment for which required.

No local fairs.

Site available for portables, alfresco concerts, and circuses, field belonging to Mr. Bagott, Great Western Hotel.

Early closing day, Thursday; market day, Friday.

DRONFIELD, Lancs.

Population, 11,087. Miles from London, 187.

TOWN HALL.—Proprietors, Trustees of Thos. Taylor's Charity; Clerk to Trustees, Mr. H. N. Lucas. No license. Holding capacity: Number of persons, 300. No proper stage, only movable platform, 21ft. by 13ft. Gas. Terms for hiring, 10s. a night.

Date of local fair, April 24; Feast week from June 28.

Early closing day, Wednesday. No market day.

DUBLIN.

Population, 289,108.

THEATRE ROYAL.—Proprietors, The Dublin Theatre Company, Limited; Manager and Secretary, Mr. Charles Terry; Musical Director, Mr. John Moody. Licensed under Royal Letters Patent. Stage capable of presenting the largest London productions. Electric light. Usual matinée day, Saturday.

GAIETY THEATRE.—Proprietors, The Dublin Theatre Co., Limited; General Manager and Secretary, Mr. Charles Hyland; Musical Director, Mr. W. S. Nabarro. License, Royal Letters Patent. Holding capacity: Number of persons, 2,000. Electric light. Usual matinée day, Wednesday.

EMPIRE PALACE THEATRE.—Proprietors, Star Theatre of Varieties, Limited; Manager and Secretary, Mr. George H. Marsh; Musical Director, Mr. Harry Baynton. Music and dancing license. Holding capacity: Number of persons, 2,500. Stage measurements, 34ft. by 32ft. Electric light, 110 volts continuous. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday, 2.30.

Bars all other Managements' Halls in Dublin and the following towns: Kingstown, Lucan, and Howth.

TIVOLI THEATRE OF VARIETIES.—Proprietors, Messrs. Dublin Tivoli Theatre Company; Manager, Mr. Charles M. Jones; Acting-Manager, Mr. H. A. Murphy; Musical Director, Mr. E. J. Taylor. Time of band rehearsal, 1 p.m. Monday. Current, alternating, 200 volts.

QUEEN'S THEATRE.—Re-opened September, 1909, by Mr. Marriott Watson.

Halls in Dublin suitable for picture shows or occasional dramatic entertainments:—

ABBEY THEATRE.—Seating accommodation for about 562. Headquarters of the National Theatre Society. Directors, W. B. Yeats and

Lady Gregory; Lessee, Miss A. E. F. Horniman; Secretary, Mr. W. A. Henderson.

ROTUNDA.—The rooms here are the Round Room, soft, in diameter, with stage 10ft. by 20ft., with proscenium opening of 36ft. Seats 1,700. The Pillar Room, 86ft. by 40ft., chiefly used as ballroom. Concert Room, 86ft. by 40ft., with platform 28ft. by 20ft. Seats about 500, and two smaller rooms, 50ft. by 25ft. Electric light. Apply Governors, Rotunda Hospital.

ANTIENT CONCERT ROOMS.—There are also two rooms here—a large and small one.

MOLESWORTH HALL.—Holds about 200 or 300.

In Kingstown (7 miles distant) there are:—

PAVILION.—Used as skating rink in winter.

TOWN HALL.—Also fine large room.

SKATING RINKS are: **OLYMPIA**, in the Royal Dublin Society's buildings; **AMERICAN RINK**, Earlsfort Terrace, and the **PALACE RINK**, Rathmines.

GOLF.—Many courses are available within easy distance.

Medical Officers.—A.A.: Dr. J. Lentaigne, 5, Upper Merrion Street. Phone, 732. At home, 3-4, Saturdays, by appointment. Dr. J. D. Pratt, 25, Lower Fitzwilliam Street. Dr. G. S. Stritch, 17, North Gorges Street. Phone, 103 Y. M.H.A.R.A.: Dr. Pratt, as above.

Agent.—V.A.F.: J. Behan, 80 and 81, Dame Street. M.H.A.R.A.: The same.

DUDLEY, Worc.

Population, 48,733. Miles from London, 120.

OPERA HOUSE.—Proprietor and Manager, Mr. J. Maurice Clement; Acting-Manager, Mr. J. W. Tilley; Musical Director, Mr. Arthur Greaves; Scenic Artist, Mr. Ernest Williams. Full license. Holding capacity: Number of persons, 2,000. Proscenium opening, 26ft.; rail to rail, 30ft.; depth, 36ft.; width, 73ft.; stage to rail, 21ft.; stage to grid, 50ft. Gas and electric light. Matinée day, Bank Holidays only. Time of band rehearsal, 1 p.m. Season, August until Whitsuntide.

EMPIRE PALACE.—Proprietors, The Midland Entertainment Corporation, Limited; General Manager, Mr. F. H. Waters; Musical Director, Mr. A. E. Cooper. Electric light. Time of band rehearsal, 2 p.m. Bars Empire, Tivoli, Brierly Hill, Palace, Oldbury Alhambra, Stow Bridge and Olympia, West Bromwich.

PUBLIC HALL.—Manager, Mr. Wm. Pearson. Double license. Holding capacity: Number of persons, 800. Portable stage, 40 ft. by 24 ft. Gas and electric light. Terms for hiring: One night, £2 2s.; two nights, £3 12s.; three nights, £5 2s.; each additional night, £1 1s. Scenery can be hired. Amount of deposit required on booking, 25 per cent. Electric, voltage 400.

Early closing day, Wednesday; market day, Saturday.

Medical officers.—A.A.: Dr. E. A. Dando, Dixon's Green; A.U.: The same.

Agent.—V.A.F.: George Bawn. Horse Shoe Hotel. M.H.A.R.A.: The same.

DUDLEY PORT, Staffs.

Miles from London, 120. Miles from Birmingham, 7.

ALHAMBRA THEATRE.—Proprietor and Manager, Mr. Douglas C. Phelps.

DUNBAR, Haddington.

Population, 3,581. Miles from London, 363.

CORN EXCHANGE.—Proprietors, Burgh of Dunbar; Manager, Mr. A. S. Paterson, Burgh Surveyor. Dramatic and Music and Dancing licensees. Holding capacity: Number of persons, 600; amount, up to £30. Stage for ordinary purposes. Gas. Amount of printing required, one 12, six 6 sheets, 50 daybills. Terms for hiring, 2s. Foot and overhead lights £1 1s. each. Set extra. Amount of deposit required on booking, 10s.

Date of local fair, first Tuesday in February. Early closing day, Wednesday; market day, Tuesday.

DUMFRIES, Dumfriesshire.

Population, 17,081. Miles from London, 332.

THEATRE ROYAL. Theatre condemned and closed. A new theatre will probably be erected.

MECHANICS' HALL.—Manager, Mr. W. A. Hiddleston. Dramatic license. Platform, 32ft. by 15ft., with footlights, proscenium and scenery. Holds 1,000. Terms, plays, £3 10s. per night; other entertainments, £2 2s.

MICHAELSTOWN HALL.—Suitable for concerts and kinematograph entertainments. Seating capacity, 450. Gas-lighted.

ST. MARY'S HALL.—Suitable for concerts and kinematograph entertainments. Seating capacity, 800. Gas-lighted.

DRILL HALL.—Secretary, Mr. J. MacKechnie North, Town and County Bank. Holds 4,000. Electric light and gas. Suitable for concerts, carnivals, etc. Part of the Drill Hall is being adapted to roller skating.

ASSEMBLY ROOMS.—Suitable for balls, receptions, bazaars, etc. Gas.

ST. GEORGE'S HALL.—Suitable for concerts, kinematograph entertainments, etc. Gas. Seats about 800.

GREYFRIARS HALL.—Suitable for concerts, kinematograph entertainments, etc. Gas. Seats about 800.

Residential and industrial population; chief industries are large woollen mills and hosiery factories.

Town is sometimes visited by portables, but not often. No difficulty in getting license. Sites of ample dimensions are easily obtainable for alfresco concerts, circus pitches, etc.

The principal fair of the year is the Rood Fair, held in the last week of September. Horse and hiring fairs are held at stated dates throughout the year, but they only occupy one day. Hours from 10 a.m. to 4 p.m.

Dumfries (The Queen of the South), created a Royal Burgh in 1320. Numerous places of interest in town and vicinity. Bowing greens and golf links. Dumfries and Galloway Golf Clubs, one mile from centre of the town. Nine-hole course over the lands of Summerhill. Visitor's ticket for a week, 4s. A ladies' course of six holes adjoins the above. Secretary, Mr. J. H. Wood, Rochell Park.

OBJECTS AND PLACES OF INTEREST.

The town and district is rich in historical associations. We give few items of interest among the many, which commands the attention of travellers:

Burns' House.—Mrs. Smith's "The Globe" Inn, where may be seen Burns' chair and table and furniture as used in his day. Punch-bowl, jugs, and toddy-ladle. Two chairs. Highland Mary's chair. The Poet's writing on the window-pane and other objects of interest.

Mr. Thomson, of "The Hole i' th' Wa'" Inn, has also a number of Burns' relics.

Burns' House—Mausoleum—Statue—Observatory—Museum.

Jeannie Deans' Cottage: Two miles. Iron-gray Churchyard: Five miles, with Jeannie Deans' Grave and Tombstone, erected by Sir Walter Scott.

Dumfries is 33 miles from Carlisle, and there are ample railway facilities for reaching Glasgow, Edinburgh, and the North, or English towns.

No early closing day; market day, Wednesday.

DUNDALK, Louth.

Population, 13,067. Miles from Dublin, 54.

TOWN HALL.—Manager, Mr. M. Comerford, Town Clerk. Double license. Holding capacity: Number of persons, 1,000. Amount, £60. Good permanent stage and fittings. Stage 44ft. by 25ft.; proscenium height, 25ft.; width, 25ft.; ceiling height, 35ft. Lighted by gas. Terms for hiring: One night, £3 10s.; two nights, £6; three nights, £8; each extra night, £2. Amount of deposit required on booking, £2.

This is one of the largest provincial towns in Ireland, and is situated midway between Dublin and Belfast on main line. Large railway works and Artillery Barracks.

Splendid fair green, suitable for circuses, frescos, roundabouts, etc. Rent on application.

Fairs, third Wednesday of every month except May, when the big Annual Fair is held on May 17.

Market, Monday.

DUNDEE, Forfar.

Population, 163,535. Miles from London, 478.

HER MAJESTY'S THEATRE.—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Louis Karpe; Musical Director, Mr. H. E. Loseby. Full license. Holding capacity: Number of persons, 1,200. Electric light. Amount of printing required: 1,000 sheets, 1,000 window, 1,000 circulars, etc. Matinée day, Saturday.

PALACE THEATRE.—Lessee, Mr. J. J. Bell; Acting-Manager, Mr. Tom Lunn; Musical Director, Mr. Frank Shackell. Holding capacity: Number of persons, 2,000. Proscenium opening, 32ft. by 26ft.; depth of stage, 38ft.; width, 47ft. Gas and electric light. Matinée day, Saturday.

EMPIRE THEATRE.—Lessee and Manager, Mr. Chas. E. H. Wann. Business Manager, Mr. J. McBride. Dramatic license. Twice-nightly system. Holds 1,100. Stage 36ft. deep, 21ft. wide. Proscenium 21ft. by 18ft. Gas and electric. Band rehearsal, 1 p.m. Matinée day, Saturday. Printing, 500 walls, 500 lithos. Bars Gaiety Palace; King's.

GAIETY THEATRE.—Pronrietors, New Gaiety Theatre, Dundee, Limited; Lessees, The United County Theatres; Managing Director, Mr. Alfred Moul; Local Manager, Mr. S. McIntosh. Dramatic and music and dancing licenses. Holding capacity: 1,600 (twice nightly). Stage complete in every detail. Electric light, town supply, 200 volts. Amount of printing required: 700 walls, 300 window lithos. Bars Empire, Dundee.

GILFILLAN MEMORIAL HALL.—Seats 1,700. Electric light, 200 volts, direct; gas for emergency. License, for week or night, can usually be got from Town Clerk. Apply, Hall-keeper.

CITY ASSEMBLY ROOMS.—Seats 750. Electric light, 200 volts, direct, or gas, alternatively. Licensed for concerts and dancing. Apply, Hall-keeper.

KINNAIRD HALL.—Seats 2,000. Electric light, 200 volts, and also gas. Apply, Hall-keeper.

ST. MARY MAGDALENE'S HALLS.—Large, holds 1,200 to 1,500; small, holds 500. Electric light. Apply, D. Blackadder, Solicitor, Castle Street, Dundee.

KING'S THEATRE.—Lessees, The United County Theatres, Limited; Managing Director, Mr. Alfred Moul; Local Manager, Mr. S. McIntosh. Double license. Holding capacity, 2,500. Twice nightly. Electric light, 200 volts, also gas, all over house. Rehearsal, Monday, at 1. Bars Empire, Dundee.

SKATING.—AMERICAN ROLLER SKATING RINK.—Melrose Terrace." Seating capacity: 1,000. Floor space, about 19,000 square feet. Proprietors, Dundee Roller Rink Co., Limited; E. H. Bennet, Manager; Horace A. Grey, Musical Director. Electric light, 200 volts.

OLYMPIA.—Proprietors, Olympia Skating Palace, Limited. Seating capacity: 150. Floor space, about 12,800 square feet. Manager, James T. Batchelor; Musical Director, Mr. F. Hough. Electric light.

GOLF.—Carnoustie and Monifieth, public courses. Moderate charges per day or week. Barry and Scotscraig; private courses.

Dates of local fairs: Spring Holiday, April; Autumn Holiday, October; New Year.

Early closing day, Wednesday; market days, Tuesday and Friday.

Medical Officer: A.A., Dr. Wm. Gorrie, 12, King Street.

Agents.—V.A.F.: J. Farley, Dundee Arms, 31, High Street; M.H.A.R.A.: The same.

DUNFERMLINE, Fife.

Population, 28,250. Miles from London, 435.

OPERA HOUSE.—Manager, Mr. W. E. Potts; Scenic Artist, Mr. Robt. Wood. Dramatic license with early doors. Holding capacity: Number of persons, 1,500; amount, £103; ordinary doors, £70. Proscenium opening, 24ft. footlights; to back wall, 31ft.; height of proscenium, 22ft.; can fly 18ft. cloth; fly floor, 19ft. clear. Lighted by gas. Matinée day, Saturday.

Early closing day, Wednesday; market day, Tuesday.

DUNGANNON, Co. Tyrone.

Population, 3,812. Miles from Dublin, 153.

FORESTERS' HALL.—Secretary, Mr. Francis Woods. Double license. Holding capacity: Number of persons, 700. Proper stage, 33ft. by 16ft. Lighted by gas. Terms for hiring: £1 per night, £4 10s. per week. Amount of deposit required on booking, £1. Hall in central position and attended by all classes.

ST. GEORGE'S HALL.—Manager, Mr. J. C. Simpson. Holding capacity: Number of persons, 500. Amount, £32 10s. has been taken. There is a platform, 24ft. by 12ft. Lighted by Lucas gaslights. Amount of printing required: 100 posters, 1,000 handbills. Terms for hiring: Single night, £2; weekly, £5. Amount of deposit required on booking, £1.

Market days, Thursdays.

DUNGARVAN, Co. Waterford.

Population, 5,263. Miles from Dublin, 189.

TOWN HALL.—Managers, Dungarvan Urban District Council. Holding capacity: Number of persons, 800. Stage measurements: 30ft. by

15ft. Lighted by gas. Terms for hiring: £4 10s. per week. Cash in advance.

Dates of local fairs, third Tuesday and Wednesday each month.

DUNMOW, Essex.

Population, 3,027. Miles from London, 42.

TOWN HALL.—Manager, Mr. W. B. Clapham. Hall attendant, Mr. Saunders, Star Hill, Dunmow, to whom communications can be addressed, and who will arrange for bill-posting. Has dramatic license. Holding capacity: Number of persons, about 230. Stage, 18ft. by 10ft., can be enlarged. Lighted by gas. Terms for hiring: £1 for one night and 2s. 6d. for attendant; each subsequent night 15s. and 1s. 6d. for attendant. Amount of deposit required on booking, 10s.

Early closing Day, Wednesday; market day, Tuesday.

DUNS, Berwickshire.

Population, 2,606. Miles from London, 357.

VOLUNTEER HALL.—Manager, Colour-Sergeant G. Murray. No dramatic license. Temporary license 2s. 6d., to be obtained from the Town Clerk. Holding capacity: Number of persons, 800. Amount, £30 to £40. Stage, 19ft. by 34ft.; no proscenium. Lighted by gas. Terms for hiring: 6s. inclusive. Amount of deposit required on booking, £1.

TOWN HALL.—Holds about 200. Ante-room. Small platform can be had. Rent 5s., cleaning 2s., lighting and heating extra.

Date of local fair: Spring Hiring Fair, first Tuesday in March annually.

Early closing day, Wednesday.

DUNSTABLE, Beds.

Population, 7,625. Miles from London, 36.

CORN EXCHANGE.—Manager, Mr. George Baldock. Dramatic license. Holding capacity: Number of persons, 450. Platform, 14ft. by 11ft., projecting ditto, 23ft. by 8ft.; movable platform, 5ft. 6in., 1s. 6d. per foot extra. Lighted by gas. Terms for hiring: Dramatic, 30s. first night; each night after, 25s. Amount of deposit required on booking, £1. No scenery or footlights. The rent must be paid in advance at the time of engagement. Hall is let subject to the plait and corn markets being held on Wednesdays.

Early closing day, Thursday; market day, Wednesday.

Fairs: Ash Wednesday, second Wednesday in May, August and November. Pleasure Fair, fourth Monday in September.

DURHAM.

Population, 17,220. Miles from London, 250.

ASSEMBLY ROOMS THEATRE.—Proprietor and Manager, Mr. T. Rushworth; Musical Director, Mr. J. W. Pinchen. Full dramatic license. Holding capacity: Number of persons, 700. Stage measurements, depth, 30ft.; width, 26ft.; proscenium opening, 17ft. 6in. by 17ft. 6in. Electric light. Amount of printing required: 300 sheets for walls, 300 window lithos. Band rehearsal, 5 p.m. Season, October to Easter.

NEW DRILL HALL.—Gilesgate.—Manager, Sergeant-Major J. Hornsby. Holding capacity: Number of persons, 1,000. Stage measurements: Proscenium, 24ft. by 11ft. 6ins. Stage, 45ft. by 17ft., and can be made smaller if required. Gas and electric

rent. Terms for hiring: Pictures, £11 per week (night extra); theatricals £3 10s. per night, or £14 per week (6 days). Amount of deposit required on booking, £3, and remainder before opening. The license has not been renewed, so the hall is not available for bookings.

DURHAM HIPPODROME.—The site of an up-to-date Hippodrome with arcade of shops has been secured by a company near the centre of the city. Seating capacity, over 1,000. Twice nightly. Secretary, Arthur I Anson, A.C.A., Middlesbrough.

Local Fairs and Gatherings: The Easter Fair is held on "The Sands." For spaces apply to Thomas Hopper, North Road. The hirings are held in March, May, September and November. The Durham Regatta is held in June. The Durham Miners' Demonstration in July. This gathering usually numbers 100,000. Application for spaces to: The Treasurer, the University. Circus pitches are always obtainable; the principal one is known as Hollow Drift. Applications for kinematograph and roundabout spaces in the open market place should be made to Mr. S. Pearson, Church Street Head.

THE PALACE MUSIC HALL.—Proprietor and Manager, Mr. T. C. Rawes; Musical Director, Mr. Chas. Burton. Music and dancing license. Holds 750. Stage, depth 28ft., width 36ft. Proscenium opening, 22ft. by 17ft. Electric light, voltage 240. Seven dressing rooms. Twice nightly all the year round.

GOLF.—Excellent Links in the vicinity. Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A. and V.A.F.: J. Davison, King's Arms Hotel, Claypath.

DYSART, Fife.

NORMAND MEMORIAL HALL—Town Council of Dysart; Manager, The Hallkeeper. Holding capacity: Number of persons, 600. No scenery allowed. Gas. Terms for hiring on application. Amount of deposit required on booking, 5s.

EARLESTOWN, Lancs.

Population, 10,000. Miles from London, 187.

TOWN HALL.—Proprietors, Urban District Council; Manager, Mr. Brown. Double license. Holding capacity: Number of persons, 700; amount, £30 to £40. Depth and width of stage: 35ft. by 14ft., height from stage to roof 27ft.; no proscenium. Lighted by gas. Terms for hiring: One night, £3; three nights, £5; six nights, £8. Amount of deposit required on booking, £1.

Date of local fairs, May 11, August 17-18. Market ground for portables, and also piece of ground adjoining market.

Early closing day, Thursday; market day, Friday.

EASTBOURNE, Sussex.

Population, 51,000. Miles from London, 65.

DEVONSHIRE PARK THEATRE.—Lessees and Managers, Messrs. Murray King and Clark; Resident Manager, Mr. Charles Clark; Musical Director, Mr. Dibble. Stage measurements: Opening, 25ft.; depth, 25ft.; wall to wall, 50ft.; fly, 16ft.; stage to fly floor, 20ft. Electric light. Amount of printing required: 3 24-sheet, 6 18-sheet, 4 16-sheet, 4 12-sheet, 30 6-sheet, 200 d.c. lithos, 150 d.c. letterpress, 1,000 circulars, 2,000 throwaways, 50 booking cards. Usual matinée days, Wednesday and

Saturday. Band rehearsal, 11 a.m. Booked in conjunction with P.G., Folkestone, and Gaiety, Hastings.

DEVONSHIRE PARK.—Proprietors, Devonshire Park and Baths Co., Limited; Manager and Secretary, Mr. Edgar Allan Brown. Concerts daily by the Duke of Devonshire's Private Orchestra. Natural stage for pastoral plays. Floral Hall (accommodation, 1,500; electric light). Pavilion (accommodation, 800; dramatic license, electric light). Roller Skating Rink (cement). Outer Rink area, 14,000 square feet; inner, 12,000 square feet.

ROYAL HIPPODROME.—Managing Director, Mr. Sydney W. Winter; Acting-Manager, Mr. George Macdonald; Musical Director, Mr. W. H. Ash. Full license. Band rehearsal, 2 p.m. Booking circuit, Day's Agency. Holds 1,500. Stage 18ft. deep by 24ft. wide. Electric light. No matinee.

PIER.—Proprietors, Eastbourne Pier Co., Limited; Manager, Mr. Geo. Hayes; Musical Director, Mr. E. H. Peilgen. Stage, 26ft. opening, 27ft. deep. Holds 2,000; £120 at prices 6d. to 3s. Sunday concerts are held during the season. Pierrot performances are given in the Band Stand by Wallis Arthur and Paul Mill's Party from Whitsun to the end of September. Animated Pictures are also given thrice daily on the pier during the season. Electric light, voltage 200, alternating, Corporation supply. There is an open-air Skating Rink of asphalt, and during the winter of 1909-1910 a maple floor will be laid in the Pavilion.

TOWN HALL.—Accommodation, 750. Dramatic license. Also GROVE HALL, adjoining; accommodation, 500. Electric light, voltage 200, alternating. Apply to Mr. W. John Kenward.

ELECTRIC THEATRE, late CENTRAL HALL.—Musical Directress, Miss A. Waters. twice nightly. Matinées Wednesday and Saturday.

NEW PICTURE HALL.—Lessee, Mr. Ernest Mansell; Business Manager, Mr. Harry Hardy; Musical Director, Mr. John Stubbs. Pictures twice nightly. Matinées Wednesday and Saturday.

GOLF.—There are three golf clubs: Royal Eastbourne Golf Club (links situated between Compton Place and Paradise); Eastbourne Downs Golf Club (links situated on the Downs above the old town); and the Willingdon Golf Club (links situated to the left of the London road just beyond the borough boundary). Visitors can play on the Willingdon course any day of the year (no Sunday caddies are allowed); ladies cannot play on club meeting days, but these are few and far between. The green fees for the Willingdon are: Gentlemen, per day, 2s.; Sunday, 2s. 6d.; per week, 10s.; on Bank Holidays and meeting days these charges are doubled. Ladies, 1s. 6d. per day; Sundays, 2s.; per week, 7s. 6d. Motorbus runs several times daily to and from Eastbourne, fare 9d. each way.

The Corporation lease two entertainment sites on the foreshore, application for which must be made to the town clerk, Mr. H. West Fovargue. Circus pitches are becoming more and more difficult to obtain, but Mr. H. W. Fellows (the manager of the Eastbourne Bill-posting and Advertising Co.) should be applied to by circus managers wishing to visit the town.

Early closing day, Wednesday.

Medical Officers.—A.A.: Dr. K. Frazer, Upton Lodge, Devonshire Place; Dr. G. Phillips, 15, Hartfield Square; Dr. R. Howie, Clapham

House, Seaside; J. Fletcher, Esq. (dental), 3, Pevensem Road. M.H.A.R.A.: Dr. Frazer, as above.

Agent.—V.A.F.: Mrs. Webb, Devonshire Hotel, Seaside Road; M.H.A.R.A.: The same.

EAST DEREHAM, Norfolk.

Population, 5,545. Miles from London, 12½.

THEATRE ROYAL.—Apply Manager. Restricted license. Small stage. Lighted by gas.

CORN EXCHANGE.—Manager, Mr. Henry Thomas Precious. Double license. Holding capacity: Number of persons, over 800; amount, £35 to £40. Movable stage, 24ft. by 20ft.; hall, 70ft. by 50ft.; clear height, 26ft. Lighted by gas (incandescent). Terms for hiring: 30s. first night, 10s. each successive night. Amount of deposit required on booking, 10s. one night, 20s. longer period.

Sites available for alfresco concerts and circuses, Repository Ground.

Fairs: The old statutory fairs have been abolished since the establishment of an Urban Council. Whit Tuesday is now observed as a fair, and the harvest fair is movable, according to the early or late getting in of the corn—usually about mid-September—on a Friday.

Early closing day, Wednesday; market day, Friday.

EASTLEIGH, Hants.

Population, 9,317. Miles from London, 7½.

THE INSTITUTE.—Manager, Mr. G. A. Purkess. Double license. Holding capacity: Number of persons, 500; amount, £20, at 2s., 1s., 6d. Stage depth, 14ft., with extension 20ft.; width, 20ft., with extension 28ft. Lighted by gas. Terms for hiring: 25s. per night; for three nights, £3 3s. Amount of deposit required on booking, 50 per cent.

Early closing day, Wednesday; no market day.

EBBW VALE, Mon.

Population, 25,000. Miles from London, 162.

PALACE OF VARIETIES (late Old Central Hall).—Proprietors, Messrs. A. Tilney and Sons; General Manager, Mr. J. Tilney; Musical Director, Mr. Coomer. Dramatic license. Holding capacity: 2,500. Stage measurements: Depth, 35ft.; width, 65ft. Proscenium opening, 28ft. Electric light, 230 volts, direct current. Band rehearsals, 12.30.

WORKMAN'S HALL.—Secretary, Mr. Percy Clarke, Staufrafon, Beaufort. No dramatic license. Holds 1,500. Electric light. Small stage. Suitable for pictures, concerts, variety, etc.

THE OLD MARKET HALL.—Let for fit-ups, etc., but not available on Saturdays, owing to local market. Skating rink when not otherwise engaged.

Ebbw Vale is a thriving district. It is an industrial centre, dependent upon the collieries and vast steel and iron works, the property of the Ebbw Vale Co. The one advantage Ebbw Vale has over other towns of the same character is that the company pay all wages weekly. The Bridge End field is the recognised pitch for circuses, shows, and exhibitions, and there is generally a portable theatre there. The difficulty about securing licenses for portables has been removed. There is also a large recreation ground available for shows, fairs, roundabouts, etc., but it is held by the District Council, and a high rent is charged.

Early closing day, Wednesday; market day Saturday.

Agent.—M.H.A.R.A.: J. Yendol, Heony-y-Mwad Hotel. V.A.F.: The same.

ECCLES, Lancs.

Population, 34,369. Miles from London, 187.

CROWN THEATRE.—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. George F. Statter; Music Director, Mr. A. Dearden. Stage measurements, 45ft. by 40ft. Proscenium opening, 28ft. Gas and electric light, alternating, 200 volts. Time of band rehearsal, 2 p.m.

TOWN HALL.—Holds about 600 people. Dramatic performances. Stage can be enlarged.

PUBLIC HALL, PATRICROFT.—Proprietor, Mr. Hartly Hooley; Manager, Mr. P. E. Parr. Alternating current, voltage 200. Holds 600 people. Used for kinematograph shows.

Eccles comprises Eccles, Patricroft, Barton, Monton, and Winton, the population of which is about 40,000. It is both residential and industrial. There are five large cotton-spinning mills in the town, also Nasmyth's and other foundries. The town is not visited by portables. Date of local fair is the first Friday after August 25. Sites for alfresco concerts, etc.: Good ones in the main thoroughfares are practically impossible to get, the opposition would be great, and success very doubtful.

Early closing day, Wednesday.

ECCLESFIELD, Staffs.

Population, 3,799. Miles from London, 139.

TOWN HALL.—Managers, Messrs. Middleton, Norris, and Wynne, solicitors, Eccleshall. Holding capacity: Number of persons, 200. Platform. Lighted by gas. Terms for hiring, 30s., payable on day of performance.

EDINBURGH.

Population, 316,837. Miles from London, 396.

THEATRE ROYAL.—Proprietors, Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham and Mr. G. T. Minshull; Acting-Manager, Mr. William Whitehead. Full license. Gas and electric light. Usual matinée day, Saturday, at 2 p.m.

LYCEUM THEATRE.—Proprietors, Howard and Wyndham, Limited; Managing Directors, Mr. F. W. Wyndham and Mr. George T. Minshull; Acting-Manager, Mr. W. Downie; Musical Director, Mr. George Burnley; Scenic Artist, Mr. Stanley Schutter. Full license. Gas and electric light. Usual matinée day, Saturday.

KING'S THEATRE.—Proprietors, The Edinburgh Construction Co., Limited; Manager, Mr. Amand Mascard; Musical Director, Mr. Douglas Willcox. Dramatic license. Holding capacity: Number of persons, 2,500. Gas and electric light. Time of band rehearsal, 11 a.m. No matinée day.

EMPIRE PALACE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Resident Manager, Mr. T. Aynsley Cook. Music and dancing license.

Bars all other Managements' Halls in Edinburgh and the following towns: Musselburgh, Dalkeith, Leith, and Portobello.

PRINGLE'S PICTURE PALACE (late Alhambra).—Proprietors, John Lackie and Company; Lessee, Mr. Ralph Pringle; Manager, Mr. George Edmunds; Acting-Manager, Mr. F. Hamilton. Holding capacity: Number of persons, 1,200. Stage measurements: Depth, 25ft.; width, 41ft.; proscenium, width, 26ft. 6ins. by 18ft. (height). Electric light. Time of band rehearsal, 5.30 p.m. Saturday matinée.

OPRETTE HOUSE. Proprietors, Moss Empires, Limited; Manager, Mr. J. H. Sanders; Acting Manager, Mr. C. M. Foster; Musical Director, Mr. R. J. Miller. Seating Arrangement, Mr. T. Hall. Restricted license. Holds 1,300. Gas and electric. Matinée, Saturday. Band rehearsal, 12 noon.

QUEEN'S HALL.—Dramatic license, and holds nearly 1,000. Manager and Secretary, Mr. H. S. Hope Gill, 13, Rutland Street.

COOKES' CIRCUS.—Proprietor, Mr. J. H. Cooke. Holds 2,500.

WAVERLEY MARKET.—Annual Carnival, at Christmastime, under the direction of Moss Empires, Limited. Manager for Sir H. E. Moss, Mr. W. Campbell Milne; Office: 6, North Gallery.

SKATING.—American Roller Skating Company, Murrayfield. Manager, Mr. L. Graydon.

OLYMPIA. Annandale Street.—Managing Director, Mr. F. A. Lumley.

MARINE GARDENS, Portobello.—Manager, Mr. W. Holland.

GOLF.—Public links, Braid Hills, three miles from G.P.O.; Musselburgh, six miles from G.P.O.; Portobello, three miles from G.P.O.

Early closing day, Thursday; market day, Wednesday.

Medical Officers.—A.A.: Dr. J. M. Brown, 9, Walker Street; N. L. Stevenson, Esq. (dental), 7, Alva Street; Dr. J. M. Farquharson, 2, Coates Place, ('phone, 02988; hours, 2.4; ear, nose, and throat); Dr. J. Burnet, 6, Glengyle Terrace (hours, 2-3; other times by appointment; 'phone 3033 Central); Dr. R. J. Johnson, 1, Buccleuch Place ('phone 94x; hours, 2-3 and 6.30-7.30). M.H.A.R.A.: Dr. Johnson, as above.

Agency.—V.A.F.: W. Purves and Company, The Abbotsford Bar, 3 and 5 Rose Street. M.H.A.R.A.: The same.

RECOMMENDED APARTMENTS.

Miss Huntstable, 31, Broughton Street. Situated 2-room, bedroom; off 1 combined room.

EDMONTON, Middlesex.

Population, 46,899. Miles from London, 9.

NEW THEATRE ROYAL.—Proprietor, Mr. Joseph Lewis Samuel Moss; Manageress, Mrs. A. H. B. Moss; Musical Director, Mr. Arnold J. Moss. Double license. Full excise. Holding capacity: Number of persons, 1,000; amount £40. Prices, 4d. to 1s. 6d. Stage, about 35ft. by 45ft.: proscenium opening, about 25ft by 25ft. Gas and electric, 5 dressing rooms. Amount of printing required, 600 sheets walls and 400 window lithos. Time of band rehearsals, 6 o'clock p.m. Mondays. Thursday. Matinée. Smoking is permitted in the auditorium whether drama or variety is being presented.

EMPIRE MUSIC HALL.—Licensee and Manager, Mr. Harry Bawn. Holding capacity, 2,000. Double license. Prices 2d. to 1s. 6d. Stage, 26ft. by 67ft. Proscenium opening 24ft. by 32ft.; height to grid, 30 $\frac{1}{2}$ ft. Electric light and gas. Seven dressing rooms. Band rehearsals, 4 p.m.

TOWN HALL.—Proprietors, Edmonton Urban District Council; Manager, Mr. William Francis Payne, Clerk. Double license. L. 1s. 6d. to hold 1,000. Stage depth, 20ft.; width, 37ft. 6ins. proscenium measurements, 37ft. 6ins. wide and 20ft. high. The hall has a dome-shaped roof. Lighted by gas. Electric light can be installed. Terms for hiring: Dramatic performances, £8 3s. for one night; £2 12s. 6d. per night for three nights; £2 2s. per night for six nights. Dances, £2 2s. per night. Concerts, £1 1s. Kinematograph shows,

£3 3s. per day, including matinée. Amount of deposit required on booking: The full charge must be paid at the time of booking. Electric trams pass the door, and are convenient for conveying persons to and from the districts of Waltham Cross, Tottenham, and Stamford Hill.

The land at the rear of the Town Hall is being used for allotments, and is no longer available as a circus pitch.

Early closing day, Thursday.

EGHAM, Surrey.

Population, 18,000. Miles from London, 18.

LITERARY INSTITUTE.—Hon. Secretary, Mr. Henry W. Feltham. Dramatic license obtainable when required, 2s. 6d. Holding capacity: Number of persons, seat 300. Stage, 25ft. wide, 12ft. deep. Electric light. Terms for hiring, £1 1s. per night; theatrical performances, £1 10s. Amount of deposit required on booking, 10s.

CONSTITUTIONAL HALL.—Manager, Mr. W. H. Gardener. Double license. Holding capacity: Number of persons, 400; amount, £20 average. Stage depth, 16ft.; width, 33ft. Gas and electric light. Amount of printing required, £2. Terms for hiring: £2 2s. one night, £3 10s. two nights, £5 three nights, week £8 8s. Amount of deposit required on booking: 10s. one night, £1 two or more.

No local fairs. Sundry sites available for portables, alfresco concerts, and circuses.

Early closing day, Thursday; no market day.

ELGIN, Elgin.

Population, 8,406 (with suburbs, about 12,000). Miles from London, 58.

TOWN HALL.—Caretaker, Mr. Alexr. Yeats. Holding capacity: Number of persons, 1,020. Amount £95. Stage, 32 by 32; proscenium, 26ft. 6ins. wide. Lighted by gas. Enquiries for engagements can be made through the B.Y.E. Entertainment Agency, Elgin; or through the Town Clerk.

SKATING RINK, Cumming Street.—Accommodation for 200 skaters and 300 or 400 spectators.

Early closing day, Wednesday; market day, Friday. The town is visited by portables.

ELLESMORE PORT, Cheshire.

Population, 4,082. Miles from London, 120.

There is no licensed hall in the district. Early closing day, Wednesday. No market day.

ELY, Cambs.

Population, 7,713. Miles from London, 72.

PUBLIC ROOMS. Proprietors, Ely Corn Exchange Co., Limited; Manager and Secretary, Mr. H. Archer. Dramatic license. Holding capacity: Number of persons, 500. Stage: 24ft. wide by 18 $\frac{1}{2}$ ft. deep. Lighted by gas. Amount of printing required: Ordinary quantity. Terms for hiring: One night, £2 12s. 6d.; two nights, £4 4s.; three nights, £5 5s. Amount of deposit required on booking, £1.

Local Fairs.—Last Thursday, Friday and Saturday in May and October. Site for portables, Cattle Market; site for circuses, Camp Field.

Early closing day, Tuesday; market day, Thursday.

ENFIELD, Middlesex.

Population, 42,738. Miles from London, 10.

BYCULLAH ATHENÆUM.—Manager, Mr. J. R. Upton. Double license: Music, dancing, and stage plays. Holding capacity: Number of persons, large hall, 515; small hall, 150; amount, about £30 to £35. Proscenium opening, 18ft.; depth of stage, 21ft.; width, 49ft. Gas and electric light, voltage 120. Terms for hiring: Large hall only, one night, £3 5s.; two £5 5s. Amount of deposit required on booking, £1.

Portable theatres visit the town.

Early closing day, Wednesday; market day, Saturday.

ENNIS, Co. Clare.

Population, 5,640. Miles from Dublin, 161.

TOWN HALL.—Manager, Mr. Michael J. Carmody. Double license. Holding capacity: Number of persons, 500. Amount, £30 or £40. Stage about 30ft. square. Lighted by gas. Terms for hiring: One night, £2; two nights, £3; three nights, £4; four nights, £4 10s.; five or six nights, £5. There are also about eight scenes in the hall which can be used free. Amount of deposit required on booking, half the amount.

There is a fair the first Monday in each month. There is a large yard at rear of hall, and a big fair green walled all round, suitable for circuses, or portables and alfresco concerts.

Market, Saturday.

ENNISCORTHY, Co. Wexford.

Population, 5,648. Miles from Dublin, 80.

THE ATHENÆUM.—Apply the Hon. Secretary. Holding capacity: Number of persons, 500. Proper stage, 15ft. by 31ft. Lighted by gas. Terms for hiring: £2 one night; £3 10s. two; £5 three. Amount of deposit required on booking, one-third.

Site available for portables, al fresco concerts and circuses, Urban Council field, £2 2s. per day.

Fairs, for horses, cattle, etc., January 21, February 21, March 21, April 25, May 10, June 7, July 5, August 1 and 26, September 19, October 10, November 15, December 21. If a date falls on a Sunday the fair is held the following day.

Markets, Saturday and Thursday.

ENNISKILLEN, Fermanagh.

Population, 5,412. Miles from Dublin, 116.

TOWN HALL.—Proprietors, Urban District Council; Manager, Urban District Council's Clerk. Holding capacity, 500. Depth and width of stage: 28 ft. by 33 ft.; and 4½ ft. high; proscenium, 8ft. on each side. Gas. Terms for hiring: £2 10s. first night, £1 10s. each night afterwards. Caretaker's fees, 5s. if only one night, if more 2s. 6d. per night. Amount of deposit required on booking, £1.

TECHNICAL HALL.—Proprietors, Fermanagh County Council; Secretary, Mr. E. Hugh Archdale, Courthouse.

Dates of local fairs: 10th of each month. Sites available for portables, alfresco concerts and circuses, Fair Green. Apply to H. K. Leslie, Esq., Estate Office, Enniskillen.

Market days, Tuesday and Thursday. Early closing day, Wednesday.

EMSWORTH, Hants.

Population, 4,800. Miles from London, 61.

TOWN HALL.—Proprietors, Emsworth Proprietary Hall Association; Manager, Mr. G. A. Brookfield, 14, Queen Street, Emsworth. Dramatic and music and dancing licenses. Holding capacity: Number of persons, about 400. Stage, but no fittings. Depth and width of stage, 16ft. by 30ft. Gas (incandescent). Usual amount of printing required. Terms for hiring, £1 first day, with reduction each day after; piano extra. Amount of deposit required on booking, 25 per cent.

No local fairs.

No sites available for portables, etc.

Early closing day, Thursday; market day, Wednesday.

EPPING, Essex.

Population, 3,789. Miles from London, 17.

TOWN HALL.—Epping Town Hall Co., Limited; Secretary, Mr. W. Mumford, Epping. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Stage, 21ft. wide, 14ft. deep. Gas. Terms for hiring, on application. Deposit, one guinea.

No local fairs.

Early closing day, Wednesday; market day, Friday.

EPSOM, Surrey.

Population, 12,500. Miles from London, 14.

PUBLIC HALL. Holding capacity: Number of persons, 470. Depth and width of stage: 40ft. by 16ft. 6in., with proscenium and drop; full dressing-room accommodation. Electric lighting, heating, etc. Terms on application to the hall.

KING'S HEAD ASSEMBLY ROOMS.—Proprietor, Mr. C. Tanton. Telephone, 63 Epsom. Early closing day, Wednesday.

EPWORTH, Lincs.

Population, 2,000. Nearest station, Crowle (6 miles).

TEMPERANCE HALL.—Manager, Mr. Fred Hill. No dramatic license or dancing. Holding capacity: Number of persons, 500. Stage, 20 ft. by 30ft. by 10 ft. Lighted by gas. Terms for hiring, 10s. per night. Amount of deposit required on booking, 6s.

Dates of local fairs, May 1 and the Thursday after October 21.

ERITH, Kent.

Population, 25,296. Miles from London, 14.

PUBLIC HALL.—Proprietors, Limited Company; Manager and Secretary, Mr. H. Keddele, Park Crescent, Erith. Music and dancing license. Holding capacity: Number of persons, about 400. Permanent stage, 30ft. by 18ft. No scenery. Gas and electric light. Terms for hiring: £2 2s. per night, including gas. Amount of deposit required on booking, 50 per cent.

No local fairs.

Early closing day, Thursday. No market day.

ESHER, Surrey.

Population, 9,500. Miles from London, 14½.

VILLAGE HALL.—Proprietors, Public Company; Manager, Mr. Walter Bourne. Dramatic and dancing licenses. Holding capacity: Number of persons, 450. Stage measurements, 22ft.

deep, 21 ft. wide. Gas. Terms for hiring: On application, £100 or £2., per night. Amount of deposit required on booking, 25 per cent.

No local fairs.

No sites available for portables, etc., nearer than Tiverton, Devon.

Early closing day, Wednesday.

ESTON, Yorks.

Population, 11,109. Miles from London, 252.

ODDFELLOWS' HALL.—Manager, Mr. Geo. W. Smith. Has dramatic license. Holding capacity: Number of persons, 600. Ordinary stage (no fit up). Lighted by gas. Terms for hiring: £3 per week, 12s. 6d. per night. Amount of deposit required on booking, 10s. Suitable for variety or dramatic company, and concerts.

Early closing, Wednesday.

EVESHAM, Worcs.

Population, 7,800. Miles from London, 106.

TOWN HALL.—Proprietors, The Corporation; Manager, Mr. R. C. Mawson, Borough Surveyor. Dramatic license. Holding capacity: Number of persons, about 350. No proper stage; a platform tract or stage is erected as wanted, 28ft. by 18ft. and 2ft. 4in. high. Lighted by gas. Terms for hiring, 35s., not including erection of stage; a reduction is made on second and following nights. Amount of deposit required on booking, 10s. Engaged Mondays, Thursdays, and Fridays until April 30, 1909, in consequence of Library Buildings undergoing repair.

MERCHANTS' HALL.—Has dramatic license. Seats about 500. Manager, Mr. R. C. Mawson, Borough Surveyor. Extensive alterations are about to be made, and letting is practically suspended.

Local Fair.—Friday before Oct. 11. Public gardens are available for alfresco concerts.

Early closing day, Wednesday; market day, Monday.

EXETER, Devon.

Population, 47,185. Miles from London, 171.

THEATRE ROYAL.—Lessees, The Exeter Theatre Co., Limited; Managing Director, Mr. Edward J. Domville; Acting-Manager, Mr. Percy M. Dunsford; Musical Director, Mr. S. Stowell. Full license. Holding capacity: Number of persons, about 1,300; amount, about £120. Stage measurements: Opening, 27 ft.; depth, 40 ft.; width, 52 ft. 6 ins. Electric light. Amount of printing required, about 500 sheets posting; ditto window. Usual matinée day, Friday. Time of band rehearsals, 1 p.m. Bars 21 miles including Sidmouth, Exmouth, Tiverton, Dawlish, Teignmouth and Newton Abbott. Electric current alternating 100 volts.

NEW HIPPODROME (late Royal Public Hall).—Opened November, 1908. Proprietor, Mr. Fred Karno; Manager, Mr. F. Sandy; Music and dancing license. Holds 1,300. Stage, 24ft. deep; 40ft. wide. Proscenium opening, 24ft. by 24ft. Electric light, 110 volts alternating.

VICTORIA HALL.—Manager, Mr. M. J. Dunsford. Music and dancing license. Holding capacity: Number of persons, 1,500. Stage, 45ft.; depth, 15ft. in centre. Gas and electric light. Terms for hiring: Six nights, £24; matinées, £2 2s. each. Amount of deposit required on booking, 20 per cent. Gas per meter. Small Hall holds 350.

BARNFIELD HALLS (large and small).—Manager, Mr. W. J. Codner. Music and dancing license. Halls hold: large, 600; small, 150. Proper stage in large hall, 22ft. by 18ft. Electric light, 100 volts alternating. A concert hall to hold 700 is being built in Paris Street, and will be opened in June, 1910.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. C. E. W. Bell, 17, West Southernhay; Dr. E. B. Steele-Penkins, 3, Wilton Place, St. James's.

Agent.—M.H.A.R.A.: Mrs. Thompson, Black Horse Hotel; V.A.F.: W. G. Brand, Bristol Inn, Sidewell.

RECOMMENDED APARTMENTS.

Mrs. Sweetman, 81, Howell Road.—2 sitting, 3 bed.; bath (h. and c.); piano.

Mrs. Smith, "Rockfield," 80, Howell Road.—1 sitting, 2 bed.; piano; bath.

Mrs. Phillips, 46, Howell Road.—Bedroom and sitting-room; piano.

Mrs. Parr, 9, Silver Terrace, Queen Street.—Drawing and bedroom, bed-sitting; bath.

EXMOUTH, Devon.

Population, 12,000. Miles from London, 181.

PUBLIC HALL.—Secretary, Mr. H. W. Crews. Fully licensed. 600 chairs at disposal of tenant. Proper stage, 45ft. wide, 20ft. deep; proscenium opening, 24 ft. (without wings). Gas included in rental; electric light for kinematographs extra. Terms for hiring: 1 night, £3 3s.; 2, £5 5s.; 3, £7 7s.; 6, £12 12s. Amount of deposit required on booking, 25 per cent.

PIER PAVILION.—Proprietors, Exmouth Dock Co.; Managing Director, Mr. G. Ellett. Music and dancing license. Holds 350. Stage. Gas. Terms on application.

Budleigh Salterton, Topsham, Lympstone, and Woodbury are all within a radius of five miles, and there are frequent trains.

Early closing day, Wednesday; market day, Saturday.

No local fairs.

FALKIRK, Stirling.

Population 36,500. Miles from London, 411.

GRAND AND OPERA HOUSE.—Managing Director, Mr. R. C. Buchanan; Manager, Mr. Horace W. Ebbutt; Musical Director, Mr. Henry Taylor. Full license. Smoking allowed all parts. Holding capacity: Number of persons, 2,200; amount, £123 at ordinary door prices, £156 at early door prices. Stage measurements: Depth, 32ft.; width, 58ft.; proscenium opening, 27ft. 6in.; fly floor, 21ft. 6in.; grid, 40ft. 6in. Electric light on stage. Gas and electric front of house. Amount of printing required, 1,000 sheets, 500 lithos. Time of band rehearsal, 1 p.m.

TOWN HALL.—Proprietors, the Corporation; Hallkeeper, Mr. Jas. Jarvie. Spacious hall, available for theatrical companies, picture shows, etc. Double license. Holds 1,500. Stage, 29 ft. deep. Opening, 21 ft. Electric light, 420 watts. Printing, 1,000 sheets. Terms: £5 one night, £8 two nights, £10 three, and £14 the week.

ODDFELLOWS' HALL.—Proprietors, Ancient Order of Oddfellows' Society. Now used as a skating rink.

OLYMPIA SKATING RINK is in course of erection.

GOLF.—FALKIRK GOLF CLUB.—Tryst Ground.

The principal town between Glasgow and Edinburgh. Is a good pitch for capable com-

panies—musical preferred. The audiences are sympathetic. The population is residential and industrial, and goes over a radius of three miles. Ironfounding is the industry of the district. Money is always plentiful for good shows. The "feeing" fair is held half-yearly, in April and October, and merry-go-rounds and their accompaniments have a capital innings for a week. Portables have not been in the town for years. Larbert with its "Falkirk, Trysts" is three miles off.

Early closing day, Wednesday; market day, Thursday.

Medical Officer. A.A.: Dr. J. Smith Shawfield.

FALMOUTH, Cornwall.

Population, 11,789. Miles from London, 306.

DRILL HALL.—Lessee, Mr. J. H. Lake. Double license. Holding capacity: Number of persons, 1,000. Stage, 30ft. by 21ft. Lighted by gas. Amount of printing required, 400 to 500 sheets. Terms for hiring: £3 3s., first night. Amount of deposit required on booking, 30s.

POLYTECHNIC HALL.—Secretary, S. Roberts. Holds 800. Platform, 22ft. by 10ft. No dramatic license. Terms, one night £2 2s., each succeeding night £1 1s. Rent in advance. Gas and electric light. 240 volts continuous.

GYLLYNGDUNE GARDENS.—For band or promenade concerts under awning. For terms, apply the Town Clerk, Municipal Buildings, Falmouth.

The recreation ground is available for portables, alfresco concerts, and circuses.

Fair follows Corpus Christi fair at Penzance. Early closing day, Wednesday; market day, Saturday.

FARINGDON, Berks.

Population, 3,000. Miles from London, 70. Branch line from Uffington Station, G.W.R., where change.

CORN EXCHANGE HALL.—Secretary, E. P. Crowd, Esq., Solicitor. Holding capacity, 300 persons. 200 chairs. Portable stage, 24 ft. by 16 ft. Lighted by gas. Connection for footlights. Dramatic license. Gas extra at 4s. 6d. per 1,000ft. Charge for hiring: 1 night, £1 11s. 6d.; 2 nights, £2 7s. Deposit on booking, 10s. 6d. per night. Ante-rooms are charged extra. Applications to be made to Wm. C. Sell, Draper, Marlborough Street. Caretaker's fee, 2s. 6d. first night, 1s. 6d. after.

Fair, Tuesday before October 11th (small hiring). Travelling shows sometimes visit immediately before or after Oxford St. Giles's fair. Circuses, shows, roundabouts, etc., can obtain ground from Mr. John Warman or Mr. Vincent, Bull Close. Shows can also stand in the Market Place.

Bill poster, William Hughes, Glister Street. Market day, first Tuesday in each month. Early closing, Thursday 2 p.m.

FARNBOROUGH, Hants.

Population, 11,500. Miles from London, 32.

TOWN HALL.—Proprietors, Farnborough Urban District Council. Dramatic and dancing licenses. Holding capacity: Number of persons, 350. Depth and width of stage: 14ft. 6in. by 20ft. Proscenium opening, 17ft. 6in. Gas. Terms for hiring: From 5.30 p.m. to 11 p.m., 35s.; charges to be paid before occupation.

Early closing day, Wednesday.

FARNWORTH, Lancs.

Population, 25,925. Miles from London, 189.

QUEEN'S THEATRE.—Proprietor, Mr. T. Morton Pow; Manager, Mr. T. Morton Powell; Acting-Manager, Mr. Arthur Garner; Secretary, Mr. J. Mason; Scenic Artist, Mr. W. Walker. Height, 18ft. 6in. Number of persons, 2,000; amount, £100. Stage measurements, 50ft. deep, 60ft. wide, 21ft. fly floor, 45ft. to grid, opening 27ft. Electric and gas. Full plant. Amount of printing required, 900 walls, 600 windows, 250 D.C.'s Time of band rehearsals, 11 a.m.

Early closing day, Wednesday; market days, Monday and Saturday.

FELIXSTOWE, Suffolk.

Population, 5,815. Miles from London, 85.

SPA PAVILION.—Proprietors, Felixstowe and Walton Urban District Council; Musical Director and Entertainment Manager, Mr. Sydney Churcher. Music license. Holding capacity: Number of persons, 1,000. No proper stage. Electric light. Not let. Worked by the Council.

No local fairs.

One site only for alfresco concerts.

FERNDALE, Glam.

Population, 2½ miles' radius, 40,000. Miles from London, 194.

HIPPODROME AND OPERA HOUSE.—Proprietor, Mr. Walford Bodie. Manager, Mr. Tom N. Mills. Dramatic and music and dancing license. Holding capacity: Number of persons, 1,000; amount, £50. Proper stage, 20ft. opening, 33ft. from wall to wall. Lighted by gas. Amount of printing required, 300 sheets posting, 200 lithos for windows. Terms for hiring, sharing.

WORKMEN'S HALL AND THEATRE.—General Manager, Mr. David Williams. Dramatic license. Holds 1,800. Stage 55ft. by 24ft. Fly rail, 28ft.; grid, 44ft. Fly, 20ft. by 30ft. Lighted by electric. Printing, 600 walls, 400 windows. Terms: Sharing only. Voltage of electric, 210.

TUDOR HALL.—Now running as Picture Hall.

Early closing day, Thursday; market day, Saturday.

FERRY HILL VILLAGE, Durham.

Population, 9,395. Miles from London, 245.

TOWN HALL.—Apply the caretaker. Small stage. Lighted by gas. Terms for hiring, 10s. a night. Amount of deposit required on booking, half.

DEANBANK AND FERRYHILL LITERARY AND SOCIAL INSTITUTE HALL.—Accommodates 900 persons, including gallery. Auditorium 40ft. 10ins. long, 54ft. in. wide. Platform 3ft. wide by 16ft. deep. Secretary, Mr. T. Hersford, 11, Watt Street, Deanbank, Ferryhill.

FISHGUARD, Pemb.

Population, 2,500. Miles from London, 287.

TEMPERANCE HALL.—Manager, Mr. A. J. Hodges. Has dramatic license. Holding capacity: Number of persons, 600; amount, £30 Stage, 24ft. 3ins. by 11ft. Lighted by gas. Terms for hiring: 30s. first night, 10s. each succeeding night; piano and footlights extra. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Thursday.

FLEETWOOD, Lancs.

Population, 15,860. Miles from London, 229.

QUEEN'S THEATRE. Proprietors, A Syndicate; Manager, Mr. Harry J. Snelsom; Musical Director, Mr. A. L. Barnett. Fully licensed. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements: Width, 40ft.; depth, 27ft.; proscenium opening, 23ft. 6in. Gas and electric light. Amount of printing required, 300 wall, 300 lithos. Usual matinée day, Saturday. Time of band rehearsal, 6 p.m. Voltage 200, alternating.

CO-OPERATIVE HALL.—Secretary, Mr. A. E. Jackson. No dramatic license. Holding capacity: Number of persons, 700. Stage measurements: Depth, 23ft.; width, 24ft. 6in. Gas in hall, electric light on stage. Terms for hiring: Concert or lecture, £1 5s.; including tea party, £1 15s.; including ball, £2 10s.; piano, 6s. 6d. Amount of deposit required on booking, half fee. Special terms week.

Population is chiefly engaged in the fishing industry and other industries connected therewith. There is no annual fair. The Co-operative Hall has music license, but not dramatic. Chiefly cinematograph companies visit this place. The sites on the foreshore are occupied by pierrots each year in the summer, application for which is to be made to the Urban Council, and are already let.

Early closing day, Wednesday; market day, Friday.

FOLKESTONE, Kent.

Population, 35,000; district, 50,000. Miles from London, 71.

PLEASURE GARDENS THEATRE.—Proprietors, Folkestone Pleasure Gardens Co., Limited; Manager, Mr. H. W. Rowland; Musical Director, Mr. G. Cooper. Full and double license. Holding capacity: Number of persons, 1,200; amount, £115. Stage measurements: Depth, 30ft.; width, 54ft.; proscenium, 21ft. 6in.; floor to grid, 42ft.; between flies, 31ft. Gas and electric light, 210 volts. Printing required: 20 18's, 30 6's, 350 lithos, 1,500 circulars. Matinée day, Saturday (Wednesday if two companies). Time of band rehearsal, 1 p.m.

HIPPODROME, VICTORIA PIER.—Manager, Mr. Robert Forsyth. Full license. Holding capacity: Number of persons, 1,000. Proper stage. Full scenery. Electric light. Amount of printing required, 700 sheets. Terms for hiring, £25 per week. Amount of deposit required on booking, £5. Sharng terms also accepted. From Easter till October plays varieties. Turned into roller-skating rink for the winter season.

LEAS PAVILION.—Proprietors, The Leas Pavilion (Folkestone), Limited; Secretary, Mr. E. A. Baker. Telephone 163. Communications to be addressed to Mr. D'Arcy Clayton, Manager. Seating capacity, 600. Proscenium opening, 19ft. by 12ft. 6ins. Depth of stage, tableau curtain to back wall, 9ft. 6ins., curtain to footlights, 2ft. 6ins. Width of stage, 31ft. Floor to ceiling, 14ft. 6ins. Electric footlights, battens, etc.

TOWN HALL.—Proprietors, The Corporation. Manager, Mr. E. J. Chadwick. Double license. Holding capacity: Number of persons, 850. Stage, 20ft. by 47ft.; proscenium, 20ft. by 18ft. Electric light, 210 volts. Terms for hiring: Ratepayers £3 3s. one night, £2 2s. after; non-ratepayers £4 4s. one night, £3 3s. after. Amount of deposit required on booking, 25 per cent.

No industries. Principal trades, the building trade and the letting of lodgings. It is esti-

mated that during August 40,000 visitors live in the town. There is a pleasure fair on June 29. The town is not visited by portables. Sites for alfresco concerts or circus pitches are obtainable from the Earl of Radnor, the Lord of the Manor.

GOLF.—FOLKESTONE GOLF CLUB. five minutes' walk from Central Station. 18-hole course. Terms to Actors: 1s. per day. Full information can be obtained on application to the Hon. Secy., Mr. E. W. Mitchell. A very handsome Clubhouse was erected last year, and was opened in June by the Right Hon. A. J. Balfour. There are also the links at Sandwich and Littlestone-on-Sea, within easy distance by train or motor, where the Parliamentary handicaps are generally played, and the most noted players are often engaged there. There are others at Hythe, Canterbury, and Rye, all within easy reach of Folkestone, and for the accommodation of players at Sandwich and Littlestone special railway facilities are provided. The Bowling Club's rinks are in the Cricket Ground, and visitors can join the Club during their stay. Mr. T. Medhurst, of 7, Rendezvous Street, is Captain of the Club, and will give any information required.

Early closing day, Wednesday.

A.A. Medical Officer, Dr. C. E. Perry, 1, Castle Hill Avenue; hours, 9-11 and 6-7.

Agent.—M.H.A.R.A.: C. S. Bassett, Princess Royal Hotel, South Street; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Hall, Oakdene, Bournemouth Road.—3 sitting-rooms, 5 bedrooms, bath (h. and c.). Mrs. Cook, 60, Broadmead Road.

FORDINGBRIDGE, Hants.

Population, 3,162. Miles from London, 100.

TOWN HALL.—Secretary, Mr. Philip H. Jackson. Has dramatic license. Holding capacity: Number of persons, 300. Has proper stage. Lighted by gas. Terms for hiring: £1 1s. first night, 10s. 6d. each succeeding night. Amount of deposit required on booking, 10s. 6d.

Early closing day, Thursday.

FORMBY, Lancs.

Population, 5,642. Miles from London, 214.

NEW HALL, VICTORIA HALL, and JUBILEE HALL.—Proprietors, Rev. W. Carr, Mr. G. W. Rowley, and Messrs. J. Rimmer and Sons respectively. Gas.

Early closing day, Wednesday.

FRASERBURGH, Aberdeenshire.

DALRYMPLE HALL.—Proprietors, Dalrymple Hall and Café Co., Limited; Manager, Mr. George Noble Pirie. Holding capacity: About 1,000. Stage 73ft. by 20ft., but can be enlarged to 16ft. by 24ft. for 12s. Gas. Terms for hiring: £1 11s. 6d. first night and £1 1s. second, and 11s. insurance. Amount of deposit required on booking, 10s. Good town for a good play, and this is the only hall.

FROME, Somerset.

MARKET HALL.—Proprietors, Frome Market Co. Manager, Mr. Troom. Dramatic and music and dancing licenses. Holds 700. Platform, 40ft. by 20ft. Gas and electric light. Booking office, Chas. A. Bray, the Library. Printing required: From 200 to 300 sheets. Terms for hiring, £2 2s.; also light and caretaker's fee. Amount of deposit required on booking, 10s.

MECHANICS' HALL.—Caretaker, Mr. Geo. Bennett. No dramatic license. Holding capacity: 500. No proper stage. Extra charge is made for gas. Terms for hiring: 30s. first night; 20s. after one night. Amount of deposit required on booking, 10s. Dates of local pleasure fairs: Last Wednesdays in November and February. Site available for portables, etc., Market Yard.

Site available for portables, alfresco concerts and circuses, Market Yard.

GAINSBOROUGH, Lincs.

Population, 20,000. Miles from London, 145.

KING'S THEATRE.—Lessees and Managers, Messrs. Leivers and Bennett; Resident Manager, Mr. Walter Norman; Secretary, Mr. J. H. Stear; Musical Director, Mr. A. Williams; Stage Manager, Mr. Louis Taff. Double license. Holding capacity: Number of persons, 1,000; amount, £55. Stage measurements: Depth, 26ft.; width 45ft.; proscenium opening, 23ft. Lighted by gas. Amount of printing required: 300 sheets walls, 300 lithos. Matinée day, Saturday.

EMPIRE HIPPODROME.—Now used as a Drill Hall.

NEW TOWN HALL.—Manager, Mr. T. M. Cooper. Concerts, cinematograph entertainments, etc. Platform, 40ft. by 12ft. Gas.

The population of Gainsborough is largely industrial, and the town is the centre of a large agricultural district. Pleasure fairs are held on Easter Tuesday and on the Tuesday after October 20 (on the 20th when a Tuesday), each fair continuing three days. For space for menageries, shows, circus pitches, application should be made to Mr. Thomas M. Cooper, collector of tolls, Gainsborough. The town has not been visited by portables for the last ten or twelve years.

Early closing day, Wednesday; market day, Tuesday.

Medical Officer.—A.A.: Dr. J. E. S. Passmore, Spring Gardens.

Agent.—M.H.A.R.A.: H. Stennett, Horse and Groom Hotel; V.A.F.: The same.

GALASHIELS, Selkirk.

Population, 14,700. Miles from London, 364.

VOLUNTEER HALL.—Secretaries, Messrs. J. and D.G. Stalker. Solicitors, British Linen Bank. Holding capacity: Number of persons, 1,400. Platform. Depth, 15 ft.; can be enlarged to 19 ft.; width, 40 ft.; no proscenium. Lighted by gas. Amount of printing required usual for a town of this size. Terms for hiring: Concerts, £2 15s.; plays, £3 5s. 6d.; subsequent nights, £1 11s. 6d. Amount of deposit required on booking, 10s. 6d.

PUBLIC HALL.—Manager, Mr. H. Harold G. Lees, solicitor. Double license. Holding capacity: Number of persons, 600. No special stage. Platform, 16ft. 6in. by 32ft. 10in. Lighted by gas. Terms for hiring: One night, £2 2s.; two nights, £1 11s. 6d. each; and £1 1s. per night thereafter. Amount of deposit required on booking, £1. LOWER HALL holds 200.

SKATING.—**PIONEER RINK.** Roxburgh Street.—Proprietors, Messrs. Foley.

No local fair worthy of the name. The town is sometimes visited by portables, and no difficulty is experienced in getting a license from the local council. Portables are not largely patronised. Kirkcroft Park and Market-place available, apply to Town Clerk. There are two or three public grounds

suitable for circuses. Both Barnum and Bailey's and Buffalo Bill's Wild West shows performed in Galashiels. The population is commercial, this being the centre of the Scotch tweed industry. The working class are of a highly respectable order.

Early closing day, Wednesday.

GALWAY, Co. Galway.

Population, 13,414. Miles from Dublin, 126.

COURT THEATRE.—Proprietor, Mr. Peter O'Shaughnessy; Manager, Mr. John O'Shaughnessy; Acting-Manager, Mr. Joseph Morris; Musical Director, Mr. John O'Connor; Scenic Artists, Messrs. Carr Brothers. Fully licensed. Holding capacity: Number of persons, 1,000; amount, £50. Depth and width of stage, 30ft. by 40ft. Gas and electric light. Amount of printing required, about 600 sheets. Usual matinée day, Saturday. Time of band rehearsals, 3 o'clock. Open throughout the year.

COUNTY HALL.—Manager, Mr. F. Hardiman. Double license. Holding capacity: Number of persons, about 1,000. Depth and width of stage and proscenium (width) measurements: 19, 37, and 25 feet (width) respectively. Electric lighting; gas service also for other purposes. Terms for hiring: £2 per night, or £10 per week; lighting extra—summer 3s. 6d., winter 6s. 6d. per evening engagement. Amount of deposit required on booking: One-fourth charges for hall. All charges payable in advance. Good heating service.

Dates of local fairs: Every first Thursday in the month; principal fairs, May 30 and 31 and Sept. 3 and 4.

Market days, Wednesday and Saturday.

GATESHEAD, Co. Durham.

Population, 109,888. Miles from London, 272.

METROPOLE THEATRE.—Lessee, Mr. F. W. Bolam. General Manager, Mr. R. G. Elder. Acting-Manager, Mr. Ernest Dixon. Full license. Holding capacity: Number of persons, 2,500; amount, £135. Proscenium opening, 27ft. 5ins. by 26ft.; width of stage, 54ft. 9ins. by 32ft.; fly rail to fly rail, 40ft. 4ins.; grid to stage, 33ft. 3ins. Electric light, 100 and 240 volts. Printing: 800 sheets pictorial posting, 1,000 lithos. Time of band rehearsal, 12 o'clock.

QUEEN'S THEATRE.—Proprietor, Mr. F. W. Bolam. Acting Manager, Mr. Steve Smith; Musical Director, Mr. Lyons; Scenic Artist, Mr. J. Miller. Restricted license. Holding capacity: Number of persons, 2,000. Twice nightly prices amount, £35 at each house. Proscenium opening, 22 ft. 4 ins. by 21 ft. 2 ins.; width of stage, 41 ft. 4 ins. by 27 ft. 6 ins.; grid, 35 ft. 5 ins.; fly rail to rail, 30 ft. 7 ins. Electric light. Amount of printing required, 1,000 sheets pictorial posting, 1,000 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

KING'S THEATRE OF VARIETIES.—Proprietors, United County Theatres, Limited; Chairman and Managing Director, Mr. Alfred Moul; Local Manager and Licensee, Mr. Harold Arnold; Stage Manager, Mr. C. Sharp; Musical Director, Mr. C. E. Mumford; Bioscope Operator, Mr. Moat. Full license. Holding capacity: number of persons, 2,800; amount, £60 at each house. Proscenium opening, 30 ft. 6 in. by 28 ft. 2 in.; width of stage, 55 ft. 2 in. by 42 ft.; grid, 56 ft.; fly rail to rail, 36 ft.; electric light, 240 volts. Band rehearsal, 10 o'clock Mondays.

TOWN HALL.—Manager, Mr. R. Teasdale. Music and dancing license: dramatic licence

granted upon special application. Holding capacity: Number of persons, 900. No proper stage. Platform depth, 17ft. 6in.; width, 50ft. Gas and electric light. Terms for hiring, £10 to £15 per week. Amount of deposit required on booking, £2 2s.

Population is principally a working one, there being several large engineering and other works in the district. A large ground in High Street is to be obtained for shows, circuses, fairs, and the like. Opensair entertainments. North Durham Cricket Ground (Prince Consort Road), for cricket, football, and theatrical sports, etc.). Drill Hall adjoining used for shows and exhibitions, etc.

Early closing day, Wednesday; market days, Tuesday and Saturday.

Medical Officer.—A.A.: Dr. A. Green, 18, Gladstone Terrace. Telephone 9. M.H.A.R.A.: The same.

GILLINGHAM, Kent, near Chatham.

HIPPODROME.—Manager, Mr. W. H. White.

GLASGOW, Lanark.

Population, 776,967. Miles from London, 403.

THEATRE ROYAL.—Proprietors, Messrs. Howard and Wyndham, Limited; Managing Directors, Mr. F. W. Wyndham and Mr. G. T. Minshull; Acting-Manager, Mr. Percy O. Humphrys. Full license. Gas and electric light. Usual matinée day, Saturday.

KING'S THEATRE.—Proprietors, Howard and Wyndham, Limited; Managing Directors, Mr. F. W. Wyndham and Mr. George T. Minshull; Acting-Manager, Mr. Hugh Macfarlane; Musical Director, Mr. Alfred Carpenter. Full license. Holding capacity: Number of persons, 2,500. Proscenium measurements, 30ft. by 30ft.; stage, 40ft. deep by 70ft. wide. Gas and electric light. Amount of printing required: 1,000 sheets posting, 800 window bills, and 2,000 circulars. Usual matinée day, Saturday, 2 o'clock. Time of band rehearsal, 10.30. Voltage 250.

ROYALTY THEATRE.—Proprietors, Messrs. Howard and Wyndham, Limited; Managing Directors, Mr. F. W. Wyndham and Mr. Geo. T. Minshull; Acting-Manager, Mr. J. Carpenter. Full license. Gas and electric light. Usual matinée day, Wednesday.

ROYAL PRINCESS'S THEATRE.—Proprietor and Manager, Mr. Richard Waldon; Acting-Manager, Mr. Hugh Murdoch; Musical Director, Mr. Henri Vollmer; Scenic Artist, Mr. J. C. Bontor. Full license. Holding capacity: Number of persons, 2,700. Proscenium opening, 30ft.; stage 42ft. deep by 60ft. wide. Gas and electric light. Amount of printing required: 2,000 sheets for walls, 1,000 sheets for windows. Usual matinée day, Saturday, and every day at pantomime holidays. Time of band rehearsal, 12 noon.

GRAND.—Proprietors, Moss's Empires, Limited; District Manager, Mr. B. G. MacLachlan; Acting-Manager, W. Christie Grant; Musical Director, Mr. H. Henderson; Scenic Artist, Mr. W. Stamm. Full license. Holding capacity: 1,913. Stage depth, 48ft.; width, 75ft.; proscenium opening, 32ft. 6in.; stage to fly floor, 22ft.; stage to grid, 48ft. Gas and electric light. Amount of printing required: 2,500 d.c. walls, 1,800 d.c. lithos. Time of band rehearsal, 11 a.m. Usual matinée day, Saturday.

METROPOLe THEATRE.—Proprietors, The Metropole Theatre, Glasgow, Limited; General Manager, Mr. Arthur Jefferson; Acting-Manager, Mr. G. Gordon Jefferson; Musical Director, Mr. F. Clayton Smith; Stage Man-

ager and Carpenter, Mr. F. Bennett. Full license, smoking and bars. Holds 1,800; amount varies with early doors. Depth of stage, 34ft. 10in.; width at back, 78ft.; front, 55ft.; proscenium measurements, 28ft. square. Gas and electric light. Amount of printing required: 2,000 pictorial sheets for walls, 1,500 lithos. No regular matinée day. Time of band rehearsal, 12.30 p.m. Best seasons of the year: New Year's week, autumn (September), spring (April), and fair holiday week (July). Dates of holiday vary in months quoted. Electric current 250 volts.

LYCEUM THEATRE (Govan).—Proprietor, Mr. Rich. Waldon; Manager, Mr. J. H. Oakden; Musical Director, Mr. F. H. Rogers; Scenic Artist, Mr. J. C. Bontor. Full double license. Holding capacity: Number of persons, 3,500; amount, £160. Proscenium opening, 26ft.; stage width, 60ft.; depth, 36ft.; to fly rail, 21ft.; to grid, 53ft. Gas and electric light. Amount of printing required: 1,500 sheets. Time of band rehearsal, 12 noon. Booked in conjunction with Princess's. Current 250 volts.

PAVILION THEATRE.—Proprietors, Glasgow Pavilion, Limited; General Manager, Mr. Samuel Lloyd; Acting-Manager, Mr. E. Good; Musical Director, Mr. Howard W. Galpin. Double license. Stage measurements, 24ft. by 40ft. Gas and electric, 250 volts continuous. Usual matinée day, Thursday, at 2.30 p.m. Time of band rehearsal, 11 o'clock a.m.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Manager, Mr. G. F. Reynolds; Assistant Manager, Mr. William Howgate. Booking circuit, Moss's Empires, Limited. Musical Director, Mr. W. B. Moore. License: Full (music and dancing), and fully licensed for bars. Holding capacity: Number of persons, 2,500; amount, £90. Proscenium opening, 30ft.; from back wall to footlights, 34ft. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day. Bars all the surrounding halls in Glasgow (except Coliseum and Grand), and the following towns: Coatbridge, Motherwell, Hamilton, Airdrie, Clydebank, Renfrew, Govan, and Paisley.

THE COLISEUM.—Proprietors, Moss's Empires, Limited; Manager, Mr. Harry Burdette. Booking circuit, Moss's Empires. Musical Director, Mr. Thomas Walker. Music and dancing license. Holding capacity: Number of persons, 3,500; admission, 3d. to 7s. 6d. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinée day, Wednesday, at 2.30. Bars all halls except Empire and Grand; also bars the following towns: Coatbridge, Motherwell, Hamilton, Airdrie, Clydebank, Renfrew, Govan and Paisley.

ZOO-HIPPODROME.—Proprietor and Manager, Mr. E. H. Bostock; Acting-Manager, Mr. E. H. A. Bostock. Now a skating rink.

PALACE THEATRE OF VARIETIES.—Proprietor, Mr. Rich. Waldon; Manager, Mr. Harry McElvie. Booking circuit, independent. Musical Director, Mr. Arthur Fellowes. Double license. Holding capacity: Number of persons, 3,900. Depth of stage, 40ft.; width, 70ft.; proscenium, 30ft. Electric light. Time of band rehearsal, 12 noon. No matinée day.

HENGLER'S.—Proprietor and Manager, Mr. Hengler.

BRITANNIA PANOPTICON.—Proprietor and Manager, Mr. A. E. Pickard. Booking circuit, direct. Music and dancing license. Gas and electric, 250 volts direct. Band rehearsal, 11 a.m. Continuous performance, commencing at 2 p.m.

GAIETY THEATRE OF VARIETIES.—Proprietors, The Glasgow Gaiety Theatre of Vari-

ties, Limited; Manager, Mr. Harry Bowerman; Musical Director, Mr. Willie Milne. Double license. Gas and electric light. Time of band rehearsal, 12 noon. No regular matinée day. Bars no surrounding halls.

ATHENÆUM.—Manager, Mr. Jas. Lauder. Dramatic license. Holding capacity: Number of persons, 830. Stage and drop-curtain fitted. Depth and width of stage and proscenium measurements: Wing to wing, 37ft.; depth, 19ft.; proscenium, width of opening, 22ft.; height of arch, 14ft. 6in. Electric volts 110. Terms for hiring: £4 4s. to £6 6s. per night.

CITY HALL.—Manager, Mr. Walter Freer. Double license. Holding capacity: Number of persons, 3,800. Platform holds 400 people. Stage depth, 40ft.; width, 80ft. Gas and electric light. Terms for hiring: £7 10s. per night. Organ rate, 25s. Amount of deposit required on booking, 25 per cent. Also available for meetings or concerts: Saloon Hall, Lesser Hall, and Mid or Upper Hall.

BIJOU PICTURE HALL.—Manager and Proprietor, Mr. Ralph Pringle. Dramatic and music and dancing licenses. Platform. Gas and electric light.

THE PICTURE PALACE.—Manager and Proprietor, Mr. Ralph Pringle. Dramatic and music and dancing licenses. Proper stage. Gas and electric light.

CRANSTONHILL HALL.—Manager, Mr. Walter Freer. Holding capacity: 300. Platform. Terms for hiring: £1 1s. Deposit required on booking, 25 per cent.

SPRINGBURN HALLS.—Manager, Mr. Walter Freer. Holding capacity: Large hall, 1,600; lesser hall, 350. Platform. Electric light. Terms for hiring: Large hall, £3 10s.; lesser hall, £1 5s. Deposit required on booking, 25 per cent. Organ rates extra. Hire of screen and electric current for kinematograph, 10s.

POLLOCKSHIELDS HALL.—Manager, Mr. Walter Freer. Holding capacity: 300. Platform. Electric light. Terms for hiring: £1 1s. Deposit required on booking, 25 per cent. Hire of screen and current for kinematograph, 10s.

KINNING PARK HALL.—Manager, Mr. Walter Freer. Holding capacity: 1,500. Platform. Electric light. Terms for hiring: £2 17s. 6d. Deposit required on booking, 25 per cent. Organ rates extra. Hire of screen and electric current for kinematograph, 10s. Also available, lesser hall, meeting or concert, £1 1s.

MARYHILL HALL.—Manager, Mr. Walter Freer. Holding capacity: 800. Platform. Electric light. Terms for hiring: £1 10s. Deposit required on booking, 25 per cent. Hire of screen and electric current for kinematograph, 10s.

DIXON HALL.—Manager, Mr. Walter Freer. Holding capacity: 1,300. Platform. Electric light. Terms for hiring: £2 10s. Deposit required on booking, 25 per cent. Organ rates extra. Hire of screen and electric current for kinematograph, 10s.

KINGSTON HALL.—Manager, Mr. Walter Freer. Holding capacity: 1,200. Platform. Electric light. Terms for hiring: £3 2s. 6d. Deposit required on booking, 25 per cent. Hire of screen and electric current for kinematograph, 10s. Lesser hall, for meeting or concert, £1 15s.

ST. ANDREW'S HALLS.—Manager, Mr. Walter Freer. Holding capacity: Number of persons, 4,500. Platform. Electric light. Terms for hiring: £13 10s. to £20. Deposit required on booking, 25 per cent. Organ rates, 30s.; additional hours, 12s. Current and screen for kinematograph, 10s. Also available for meetings and concerts the Kent Hall (see separate).

Mid Hall and Upper Hall, and Berkeley Hall (see separate).

BERKELEY HALL.—Manager, Mr. Walter Freer. Holding capacity: 900. Platform. Electric light. Terms for hiring: £4 2s. 6d. Deposit required on booking, 25 per cent.

KENT HALL.—Manager, Mr. Walter Freer. Holding capacity: 400. Platform. Electric light. Terms for hiring: 30s. Deposit required on booking, 25 per cent. 10s. extra for kinematograph exhibitions, including use of screen and current.

HILLHEAD HALL.—Manager, Mr. Walter Freer. Holding capacity: 360. Platform. Terms for hiring: £2 2s. Deposit required on booking, 25 per cent.

LANGSIDE HALL.—Manager, Mr. Walter Freer. Holding capacity: 850. Platform. Electric light. Terms for hiring: £2 2s. Deposit required on booking, 25 per cent. Hire of screen and electric current for kinematograph, 10s. Lesser hall, meeting or concert, £1 5s.

TOBAGO STREET HALL.—Manager, Mr. Walter Freer. Holding capacity: 350. Platform. Terms for hiring: 15s. Deposit required on booking, 25 per cent.

SKATING RINKS.—**AMERICAN ROLLER SKATING RINK**, Victoria Road. Proprietors, Crawford and Wilkins. **IBROX ROLLER RINK** at Cessnock Subway. Manager, Mr. Joseph Fleming. **KING'S PARK ROLLER RINK**, James Street, Bridgeton Cross. **WEST END ROLLER RINK**, Kelvin Grove. **ZOO SKATING RINK**. Proprietors, E. H. Bostock. **GOVAN SKATING RINK**, Limited. General Manager, Mr. C. J. Bartleet-Perry.

GOLF.—**GLASGOW CORPORATION COURSE** (on payment of 3d. per round).—Blackhill, 18 holes; via Riddrie car. Bellahouston, 9 holes; via Ibrox car.

PRIVATE COURSES (by introduction only).—**Pollock, Paisley, Killermont, Milngavie, White Craigs, Williamwood, Scotstounhill, Renfrew, Ralston, Barrhead, Erskine, Drumchapel, Cardross, Lenzie, Bishopbriggs, Dullatur, Kirkintilloch**. All within easy reach by train or car. Gailes, Gailes West, Prestwick, Barrasie, Troon, Ardeer. About an hour from Glasgow.

TROON MUNICIPAL COURSE.—On payment of 6d. to 1s. per day. About an hour from Glasgow by train.

Market day, Wednesday.
Medical Officers.—Dr. W. G. Cook, 6, Wilton Mansions, Kelvinside; hours, 3-4.30; phone, W687; Dr. F. Henry, 4, Osborne Terrace, Copland Road, Govan; Surgery, 980, Govan Road. M.H.A.R.A.: Dr. Cook, as above.

M.H.A.R.A. and V.A.F. Branch office, Mrs. Rixon, Cockburn Buildings, 141, Bath Street.

RECOMMENDED APARTMENTS.

Mrs. McGavin, 27, Apsley Place.—Sitting, bed, and combined; bath (h. and c.) and piano.

Mrs. Macleod, 115, Renfield Street.—2 combined; central for all theatres.

Mrs. MacLachlan, 94, Hill Street, Garnet Hill.—combined, sitting-room and 2 bedrooms; bath.

GLOSSOP, Derbyshire.

Population, 21,526. Miles from London, 114.

THEATRE ROYAL.—Proprietor and Manager, Mr. Sydney Spenser; Musical Director, Mr. Wilfrid Cottrill; Stage Carpenter, Mr. W. Jackson. Restricted license. Holding capacity: Number of persons, 950; amount, £40. Depth of stage, 30ft.; width, 48ft.; proscenium opening, 22ft. 6ins. Electric light (three colours on stage). Volts, 240. Prices, 6d. to 2s. Amount

of printing required, 100 sheets, 400 lithos. Matinee day Saturday or any). Time of band rehearsal, 1 p.m.

VICTORIA HALL. Manager, Mr. Edward Thompson. Music and dancing license. Holding capacity: Number of persons, 600. No music and no proscenium. Stage, 30ft. by 20ft. deep, and 18ft. clear height between ceiling and stage. Gas and electric light; 6d. per cent for current consumed, and 10s. for running special cable and connecting up bioscope. Amount of printing required: 1,000 window bills, 100 posters, and 5,000 school tickets. Terms for hiring: One night, £1 10s.; two nights, £2 5s.; three, £3; four, £3 15s.; five, £4 10s.; six, £5; Saturday and Tuesday only (each night), £2; matinées, 10s. extra. Amount of deposit required on booking, one-half; whole amount if companies come from outside borough.

ST. JAMES'S HALL, Railway Street.—Has seating capacity of 200. Charges, per night, 10s.; with piano, 5s. extra. A graduated scale for several nights. Address, Mr. A. Philips, Liberal Club, Glossop.

SKATING RINKS.—THE CENTRAL. Manager, Mr. Sydney Spenser. **THE EMPIRE.** Owned and managed by Messrs. Braddock and Great.

Dates of local fairs, May 6 and Sept. 20.

Early closing, Tuesday; market, Saturday.

Glossop is a corporate town in the extreme north of Derbyshire, and in importance the second in the county. Its population is entirely industrial. The chief industries are cotton, calico-printing, paper-bleaching, and iron works. It has been wittily but truly said that "the town is geographically in Derbyshire but commercially in Lancashire." Hadfield, about $1\frac{1}{2}$ mile distant from Glossop, though connected with it by rail and electric tram, forms one of the wards of the council. Any important matter in Glossop invariably taps Hadfield for support, but not vice versa.

Hadfield has three places suitable for concerts and entertainments and a SKATING RINK.

LIBERAL HALL, Bank Street.—This is an excellent hall for a large meeting. Its seating capacity is between 450 and 500. Charges vary according to the object. For entertainments or lectures the charge is 10s. 6d. per night, plus 2s. for gas. There is a graduated scale of charges for a number of days. Apply to Mr. Hodkinson, Liberal Club, Bank-street, Hadfield.

FREE LIBRARY or HADFIELD PUBLIC HALL, Station Road, Hadfield. — Seating capacity, 350. Charges per night, 10s., plus is. for gas. A graduated scale if engaged for more than one night.—Address, Mr. John Battye, on the premises.

ASSEMBLY ROOMS, Conservative Club, Hadfield.—This is a very good room in the form of the letter T. Its seating capacity is:—Body of room, 450; splendid gallery, 100. Charges for entertainments or lectures, 10s. 6d. per night, with a graduated scale for a number of days. Address, Mr. James Bamforth, at the Club.

GLoucester, Glos.

Population, 47,955. Miles from London, 114.

KING'S HALL.—Proprietors, Poole's Theatres, Ltd.: Manager, Mr. R. T. Rea. Full license. Holding capacity: Number of persons, 1,600. Stage measurements: 45ft. by 45ft.: pro-

scenium opening, 28ft. Electric light throughout. Gas throughout as a stand-by. It bars Cheltenham, Stroud, and Tewkesbury. Now run as a "Picture Palace."

PALACE OF VARIETIES (late Theatre Royal).—Twice nightly, at 7 and 9. Proprietors, Poole's Theatres, Ltd.; Manager, Mr. C. W. Poole; Acting Manager, Mr. R. T. Rea; Musical Director, Mr. A. H. Towell. Full license. Holding capacity: Number of persons, 1,200. Stage measurements: Depth, 32ft. by 35ft. wide; proscenium opening, 20ft. Electric light throughout (gas as a stand-by). No regular matinée day. Time of band rehearsal, 1.30 p.m. It bars Cheltenham, Stroud, and Tewkesbury.

SHIRE HALL.—For concerts only. Seats, 750. Orchestra, 250. Electric direct current. Apply Clerk to the County Council.

GUILDHALL.—For concerts only. Seats, 600. Platform, 14ft. 6in. by 40ft. Electric direct current 220 to 230 volts. Apply City Treasurer.

CORN EXCHANGE.—Concerts. Kinematograph and other entertainments. Seats, 600 to 700. Electric direct current. Apply City Treasurer.

BATHS.—Concerts. Kinematograph and other entertainments. Seats, 600 to 700. Electric direct current. Apply City Treasurer.

SKATING RINK.—Proprietors, Roller Rink Construction Company; Resident Manager, Mr. W. T. Cairne. Skating surface 110ft. by 80t. Another skating rink and electric theatre are in course of erection.

GOLF.—**CHURCHDOWN CLUB**, four miles from Gloucester by railway. Is. per day temporary members. Brockworth, three miles ditto by tram. Is. 6d. per day temporary members.

Population is mostly industrial, employed at dock, large wagon works, and other manufactories. Portables are not allowed. The Athletic Ground here is let for alfresco concerts and circus pitches. Barton Fair on Sept. 28 and the Mop on the following Monday attract a great many country people.

Early closing day, Thursday; market day, Saturday.

M.H.A.R.A. Agency: W. Alexander, Old Fleece Hotel, Westgate Street. V.A.F.: The same.

GODALMING, Surrey.

Population, 9,000. Miles from London, 34.

BOROUGH HALL.—Manager, Mr. J. Yeomans. Double license. Holding capacity: Number of persons, 600. Depth and width of stage and proscenium measurements, 33ft. by 20ft.; proscenium, 24ft.; opening, 22ft. high. Electric light, 240 volts direct. Eight billposters' stations. Terms for hiring: 1 night, £2 10s.; two nights, £4 10s.; three nights, £6; lighting extra. Amount of deposit required on booking, £1.

Early closing day, Wednesday.

No local fairs or sites available for portables, alfresco concerts, or circuses.

GOOLE, Yorks.

Population, 19,000. Miles from London, 173.

THEATRE ROYAL.—Lessee and Manager, Mr. R. Hainsworth. Dramatic license. Holding capacity: Number of persons, 800: amount, £35. Stage measurements: Depth, 22ft.; width, 31ft. 6ins; proscenium, 18ft. wide. Lighted by electricity. Amount of printing required, 400 wall, 300 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

SKATING RINKS.—THE IMPERIAL, Weth-
erall Street.—Manager, Mr. F. D. Clegg; vari-
ety turns. **CARLTON RINK AND CAFE**,
Bookferry Road. **PHILADELPHIA ROLLER
SKATING COMPANY**, Pasture Road.

GOLF.—RAWCLIFFE PARK GOLF CLUB.—
Membership 1s. per day, 3s. per week. Secretary,
W. E. Timin, Aire Street.

Early closing day, Thursday; market day,
Wednesday.

GOVAN.

See Glasgow.

GRANGEMOUTH, Stirling.

Population, 9,500.

TOWN HALL.—Manager, Mr. James Hutchi-
son. Holding capacity: Number of persons,
900. Stage, 25ft. deep and 25ft. wide. Lighted
by gas, incandescent. Terms for hiring,
£2 12s. per night. Amount of deposit required
on booking, 10s. Apply, Town Clerk.

No local fairs or sites available for portables,
alfresco concerts, or circuses.

GRANGE-OVER-SANDS, Lancs.

VICTORIA HALL.—Proprietors, Grange
Urban District Council; Manager, Mr. Thos.
Huddleston. Dramatic and dancing licenses.
Holds: Ground floor, 400; Balcony, 90.
Stage measurements: Depth, 15ft.; width, 36ft.
Gas. Terms for hiring: £2 10s. per night.
Amount of deposit required on booking, 10s.
No local fairs.

GRANTHAM, Lincs.

Population, 19,000. Miles from London, 105.

THEATRE ROYAL AND EMPIRE.—Pro-
prietor and Manager, Mr. J. A. Campbell;
Musical Director, Mr. H. Beech; Scenic Artist,
Mr. A. Maurice. Full license. Holding capac-
ity: Number of persons, 1,400; amount, £55.
Stage opening, 21ft.; 30ft. deep, 50ft. wide;
cloths, 18ft. by 26ft.; wings, 16ft. 6ins. Elec-
tric light (three colours). Amount of printing
required: 300 sheets, 100 lithos. Usual matinée
day, Saturday, 2 p.m. Seven dressing rooms.
Band rehearsal, Thursday, 2 p.m. No halls
or towns barred. Electric current direct, 240
volts.

This theatre can be rented on Monday,
Tuesday, and Wednesday evenings at nominal
charges to concert parties, etc. For touring
companies the best three nights are the last
three.

EXCHANGE HALL.—Apply Mr. W. Rowell.
Dramatic license.

SKATING.—PREMIER RINK.—Manager, Mr.
Sargisson.

GOLF.—GRANTHAM GOLF CLUB.—9-hole
course. Terms, 5s. per week with introduc-
tion by member. Secretary, Mr. A. J. God-
frey, Watergate, Grantham. **BELTON PARK
CLUB**.—18-hole course. Secretary, Rev. W. A.
Cust, Belton Rectory.

Local fairs, Monday, Tuesday, and Wednesday,
following third Sunday in Lent. Sites available
for portables, alfresco concerts, etc., Blue Ram
Yard (apply, Mr. Cockersoil, Blue Ram), Field,
Harlason Rd. (apply, Mr. Redford, Blue Man
Inn).

Early closing day, Thursday; market day,
Saturday.

Medical Officer.—A.A.: Dr. C. Trier, Spital-
gate House, London Road.

Agent.—M.H.A.R.A.: Thomas Hall, Blue Cow
Hotel. V.A.F.: The same.

GRAVESEND, Kent.

Population, 27,199. Miles from London, 22.

GRAND THEATRE OF VARIETIES.—Man-
aging Director, Mr. J. Collins; Manager, Mr. T.
W. Wright; Acting-Manager, Mr. G. Leslie.
Musical Director, Mr. W. Loosley. Music and
dancing license. Electric light, 440 voltage.
Band rehearsal, Monday, 2 o'clock.

PUBLIC HALL.—Secretary, Mr. R. Feaver
Clarke, High Street, Gravesend. Touring com-
panies usually visit this hall. Seating accom-
modation about 900 to 1,000. Size of stage,
21ft. deep, 33ft. wide; opening, 20ft. wide, 15ft.
high.

UPPER PUBLIC HALL.—Seats 300-400.
Concert platform.

FACTORY HALL, NORTHFLEET.—Secret-
ary, Mr. W. H. Steadman, Factory Club,
Northfleet. Size of hall, 62ft. by 42ft.; stage
seated for chorus. No dramatic license.

Population of Northfleet 13,000, working
class, mostly occupied in cement manufac-
ture.

ROSHERVILLE GARDENS.—Open Easter,
1909, for Summer and Winter Seasons. There is
a large open-air stage for café chantant per-
formances. Also a concert room and a bijou
theatre. An orchestra also plays during the day,
and on Sundays special concerts are given, when
vocalists are engaged.

Gravesend population, some residential, but
chiefly waterside and working class. Circus
pitchers are frequently obtained in the town
and district. Portables visit the town. Concert
parties use the Promenade during the summer
season. Northfleet is about one mile and a-half
from Gravesend Central, Rossherville under
the mile, and electric trams to both places. Wednes-
day is the best day for business, the next best
being Monday.

Early closing day, Wednesday; market day,
Saturday.

Agents.—M.H.A.R.A.: T. Wright, Grand
Theatre; V.A.F.: W. G. Worthington, Town
Arms.

GRAYS, Essex.

Population, 13,834. Miles from London, 21.

PUBLIC HALL.—Lessee and Manager, Mr.
Albert P. Cross. Double license. Holding
capacity: Number of persons, 400. Stage, 12ft.
deep, 18ft. wide, and five changes scenery. Proscenium
opening, 14ft. Gas and electric light,
continuous current 230 volts. Amount of printing
required: 350 day bills, 10 six-sheets, 40 three-
sheets. Sharing or rental. The hall is now run
as a "Picture Palace."

Portables and circuses visit. For the last
three years alfresco entertainments have been
given in the Council's Park by Mr. Albert P.
Cross.

GREAT YARMOUTH, Norfolk.

Population, 53,000. Miles from London, 121.

ROYAL AQUARIUM THEATRE.—Proprietor,
Mr. J. W. Nightingale; Assistant Manager, Mr.
W. H. Nightingale. Electric current, 100 volts
alternating.

THEATRE ROYAL.—Proprietor and Man-
ager, Mr. J. W. Nightingale; Assistant Manager,
Mr. Walter Nightingale.

BRITANNIA PIER PAVILION.—Proprietors,
New Britannia Pier Co. Manager, J. W.
Nightingale. Electric current, 200 volts alterna-
ting. This Pavilion was destroyed by fire on
December 22, 1909.

HIPPODROME.—Proprietor and Manager,
Mr. Geo. Gilbert.

CHAPPELL'S BEACH CONCERT RING.—Proprietor, Mrs. Lawton. Open-air concerts. Summer months only.

WELLINGTON PIER PAVILION.—Proprietors, Great Yarmouth Corporation. Manager, Mr. J. A. C. Scott. Seated accommodation 1,500. Electric current, 200 volts alternating. Attached to the Pier are spacious Winter Gardens, used in the summer months for dancing and picnics, and concerts in the winter months.

TOWN HALL. Hall Keeper, Mr. Barnabas J. Powles. Music and dancing license. Hold-up capacity: Number of persons, 800; amount varies. Depth and width of stage, 15ft. by 45ft. Electric light. Terms for hiring: One night, £4 4s.; three, £10; six, £15 15s.

GEM HALL, Marine Parade.—Proprietors, E. V. Barr, Limited; Managing Director, Mr. E. V. Barr. Has no license. Available for Kinematograph entertainments. Voltage 100 alternating current.

MINSTREL ARENA on Beach.—Proprietor, Mr. A. J. Penny. Summer months only. Open-air concerts.

GORLESTON-ON-SEA PALACE.—Manager, Mr. George Gilbert. (Near Great Yarmouth.)

GOLF.—**GREAT YARMOUTH GOLF CLUB**, North Denes, Great Yarmouth. Secretary, Mr. F. Ellington, Playhouse, 2s. 6d. per day; 15s. per week. **GORLESTON-ON-SEA GOLF CLUB.** Secretary, Mr. P. C. Johnson, Lowestoft Road, Gorleston.

About one-half of the local population are engaged in the fishing trade, the other half being mostly boarding-house and lodging-house keepers, etc. In the summer season the visiting population varies from 50,000 to 100,000. The date of the local fair is the Friday and Saturday following Easter Monday each year. The town is not visited by portables. Sites for alfresco concerts are obtainable, application being made to the Town Council.

Early closing day, Thursday; market days, Wednesday and Saturday.

Music hall, 10s. 6d. A.A.; Dr. W. R. Dix, 4s. King Street (hours, 9-10, 2-3, 6-7); Dr. C. O'Farrell, The Lodge, Norfolk Square. M.H.A.R.A.: Dr. Dix.

Agent.—V.A.F.: B. Powell, the Royal Standard, Marine Parade. M.H.A.R.A.: The same.

GREAT BOOKHAM, Surrey.

(3 miles from Leatherhead.)

OLD BARN HALL.—Proprietors, The Trustees; Hon. Secretary, A. L. Morris, Yarrow, Great Bookham. Dramatic and dancing licenses. Licensed to hold 180. Very roomy stage, with footlights. Gas. Terms for hiring: Afternoon, 15s.; evening, £1 11s. 6d.; and 5s. to caretakers.

No local fairs.

GREAT GREENFORD, near Southall,

Middlesex.

BETHAM'S SCHOOLS.—Proprietors, The Governors of Betham's Charity; Manager, Mr. A. W. Perkin, Greenford Green. Dramatic and dancing licenses. Holding capacity: Number of persons, 175. No proper stage. Gas. Very small hall, only let for charitable purposes.

GREAT TORRINGTON, Devon.

TOWN HALL.—Proprietors, the Town Council; Manager, Mr. J. D. Copp. Holds about 300. No proper stage. Gas. Terms for hiring, £1 10s. for first night and 4s. per night

after, which includes gas and fees of hall-keeper; fires extra. Rent to be paid in advance. Permission of the Mayor has to be obtained for use of the hall.

Dates of local fairs: First Thursday in May and second Thursday in October. There is a large piece of ground, called the Barley Grove, adjoining the town, which can be always used at small cost for portables, alfresco concerts, and circuses.

There is also a small hall adjoining the market place held by a lessee from the Town Council.

GREENOCK, Renfrew.

Population, 71,783. Miles from London, 423. Miles from Glasgow, 22½.

KING'S, late **ALEXANDRA, THEATRE.**—Proprietors and Managers, Messrs. A. B. and J. J. Wright; Musical Director, Mr. G. F. Hughes; Scenic Artist and Stage Manager, Mr. J. Connor. Dramatic license. Holding capacity: Number of persons, 2,000. Stage measurements: 38ft. deep by 60ft. wide; proscenium opening, 28ft.; width, fly-rail to fly-rail, 36ft.; stage to grid, 56ft. Lighting: Stage, electric; auditorium, electric and gas. Time of band rehearsal, 12 o'clock. Voltage 250 continuous. All towns barred within a radius of 12 miles for piece or company for six months previous to and after date of appearance.

HIPPODROME THEATRE.—Lessees, Greenock Hippodrome, Limited; Manager, Mr. Harry L. Skivington. Holding capacity: Number of persons, 1,400.

EMPIRE THEATRE.—Proprietors, Messrs. McCormick Bros.; Lessees, B. B. Picture Company; Acting-Manager, Mr. Frank Clayton. Holding capacity: Number of persons, 1,000. Variety twice nightly. Bars Greenock houses. Electric current, 250 volts continuous.

TOWN HALL.—Proprietors, Town Council. Holding capacity, 3,000. Used for concerts, picture shows, and public meetings.

TEMPERANCE INSTITUTE.—Apply, Secretary, Mr. William D. Thomson. No dramatic license. Holding capacity: 1,000. Platform 25ft. by 14ft., height 30ft. Electric light, 250 volts. Terms for hiring: £2 7s. 6d. per night; half more if two shows or matinées; 10s. extra per night for light for lantern work; footlights extra. Amount of deposit required on booking, 20 per cent.

BANK STREET HALL.—Proprietors, Town Council. Holds 700. Used for meetings and J.P. Courts.

MECHANICS' HALL—Curator, Mr. John Palmer, 71, Regent Street. Available for concerts and picture entertainments. Holds 500.

SKATING.—**OLYMPIA RINK.**—Proprietors, the Greenock Olympia, Limited; Managing Director, Mr. Walter Nicol; Manager, Mr. Ledger.

Fair holidays, first Thursday in July. Open air site. Prince's Pier, vacant ground.

The population is mainly industrial, ship-building, and sugar refining. The Greenock fair always opens on the first Thursday in July, and continues during the following Friday and Saturday. The town is very rarely visited by portables. There are hardly any sites suitable for alfresco concerts or circus pitches unless on the extreme outskirts of the town.

GOLF.—**GREENOCK GOLF CLUB.**—Club House and Links head of Forsyth Street. Secretary and Treasurer, Mr. J. Wallace Anderson, 18, Hamilton Street. Visitors 5s. a week.

Early closing day, Wednesday.

A.A. Medical Officer: Dr. W. S. Cook, 2, Ardgowan Square. **M.H.A.R.A.:** Dr. A. S. Seiger, 9, Grey Place.
Agent: M.H.A.R.A.: E. Seiger, 41, West Blackhall Street; V.A.F.: The same.

GRIMSBY, Lincs.

Population, 78,000. Miles from London, 154.

PRINCE OF WALES THEATRE.—Proprietors, Prince of Wales Theatre Co. (Great Grimsby), Limited; Managing Director, Mr. Joseph H. Curry; Acting-Manager, Mr. J. W. North; Musical Director, Mr. J. R. Bingley; Scenic Artist, Mr. W. Stocks. Double license. Holding capacity: Number of persons, 2,700; amount, £95, at cheap prices. Stage 40ft. deep by 60ft.; proscenium opening, 30ft. Electric light, 230 volts. Printing required: 1,000 posting, 500 lithos. No matinée day. Time of band rehearsal, 1 p.m.

PALACE THEATRE.—Proprietors, Grimsby Palace Theatre and Buffet, Limited; General Manager, Mr. G. Rhodes Parry; Secretary, Mr. F. Verner Walford. Booking circuit, direct. Musical Director, Mr. T. Stevens. Music and dancing license. Holding capacity: Number of persons, 1,600. Amount, £50. Stage measurements, 30ft. deep by 64ft. wide.; proscenium, 36ft. by 28ft. Electric light. Time of band rehearsal, 1.30. No matinée day. Bars the Empire and Pier Cleethorpes.

TIVOLI THEATRE.—Proprietors, limited company; Managing Director, Mr. J. H. Curry. Bars local halls. Electric light, 250 volts. Holds 2,000. Closed at present.

PICTUREDROME.—Lessee, Mr. Matt Raymond; Resident Manager, Mr. Adolph Rowella. Twice nightly with animated pictures.

KING'S HALL.—Now closed for entertainments. Let for business purposes only.

SKATING.—STRAND ROLLER SKATING RINK.—Proprietor and Manager, Mr. T. H. Rushton. Electric light.

RINKERIES.—Wintringham Road. Proprietors, Messrs. J. H. Thompson and Sons; Manager, Mr. G. Austin. Floor 230ft. by 180ft. Grimsby is a residential town; a great number of the inhabitants are engaged in the fishing industry. Statute fair is held on May 14 and 15. Sites for alfresco entertainments, shows, etc., are obtainable in Freeman Street, Market Place, and Old Market Place. No difficulty would be encountered at any time of the year in obtaining licenses for portables.

Early closing day, Thursday; market day, Tuesday, Friday, and Saturday.

Medical Officer.—A.A.: Dr. J. M. Duncan, "Bonaccord," Willholme Road West. M.H.A.R.A.: The same.

Agent.—V.A.F.: Mrs. Bolton, Railway Hotel; M.H.A.R.A.: The same.

GUERNSEY, Channel Islands.

Population, 42,000.

ST. JULIAN'S THEATRE.—Lessee and Manager, Mr. Edward Marris; Acting-Manager, Mr. Stanley Hope; Musical Director, Mr. A. McKee; Scenic Artist, Mr. C. H. Frampton. Holds 800. Stage measurements, 40ft. by 31ft.; proscenium opening, 21ft. Electric light direct, 210 volts. Printing: 200 sheets, 200 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

CAUDIC GROUNDS.—Open-air entertainments are given during the season here.

Early closing day, Thursday; market day, Saturday.

Medical officer.—A.A.: Dr. B. Wallace, Grange; 'phone 87.

GUILDFORD, Surrey.

Population, 20,000. Miles from London, 30.

COUNTY AND BOROUGH HALL.—Manager, Mr. Fredk. H. Elsley. Dramatic license. Holding capacity: Number of persons, 800. Platform, 14ft. deep, 30ft. wide; may be extended 4ft. in depth. Gas and electric light. Amount of printing required: 300 sheets. Terms for hiring: Theatricals, £2 10s. first night; second night, £1 5s.; concerts, £2 2s.; gas and electric light extra. Amount of deposit required on booking, £1 1s. per night. Usual prices of admission for theatricals: Front seats, 3s.; gallery and second seats, 2s.; back seats, 1s. A good house realises about £40.

Early closing day, Wednesday; market day, Tuesday.

GUISBROUGH, Yorks.

Population, 5,645. Miles from London, 248.

TEMPERANCE HALL.—Proprietors, Temperance Society; Manager, Mr. Thomas Eccote, Temperance Hall, Guisborough. Gas.

Dates of local fairs: Last Tuesday in April and second Tuesday in November. Application for sites available for portables, etc., should be made to Mr. Robert Taylor, Bell-mangate.

Early closing day, Wednesday; market day, Tuesday.

GWAUN-CAE-GURWEN, Swansea Valley.

PUBLIC HALL.—Manager and Secretary, Mr. W. D. Evans. Dramatic license. Size of hall, 85ft. by 47ft.; stage, 17ft. by 40ft., dressing-rooms.

HADDINGTON, Haddington.

Population, 4,250. Miles from London, 388.

ASSEMBLY ROOM.—Manager, Town Chamberlain. Music and dancing license. Holding capacity: Number of persons, 500. Stage, 12ft. by 9ft. Lighted by gas. Terms for hiring: £1 per night, payment in advance.

Date of local county show July. Good sites are available for portables, alfresco concerts, and circuses at show and hiring Fair first Friday in February.

Early closing day, last Thursday in month; market day, Friday.

HADLEIGH, Suffolk.

Population, 3,245. Miles from London, 70.

TOWN HALL.—Manager, Mr. John King. Has dramatic license. Holding capacity: Number of persons, 500; amount varies. Stage 2ft. 9ins. by 25ft. by 14ft. Lighted by gas. Terms for hiring: Dramatic, £1 1ls. 6d.; concert, £1 2s. 6d. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Monday.

HALESWORTH, Suffolk.

Population, 2,246. Miles from London, 100.

CORN HALL.—Proprietor and Manager, Mr. H. J. Beaton. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 300. Portable stage. Gas. Terms for hiring: 30s. for one night, 50s. for two nights.

Early closing day, Thursday; market day, Tuesday.

HALIFAX, Yorks.

Population. 104,936 Miles from London, 202.

THEATRE ROYAL.—Proprietors, Northern Theatres Co., Limited; Managing Director, Mr. William Robinson; Musical Director, Mr. Edwin James. Double license. No Excise license. Holding capacity: Number of persons, 1,800; amount, £100. Stage measurements, 40ft. deep, 50ft. wide; proscenium opening, soft. Gas and electric light. Amount of printing required: 800 d.c. sheets, 600 lithos. Band rehearsal, 1 p.m.

GRAND THEATRE.—Proprietors, the Northern Theatres Co., Limited; Managing Director, Mr. Wm. Robinson; Acting-Manager, Mr. S. Winks; Musical Director, Mr. J. White-lock. Full license. Holding capacity: Number of persons, 2,000. Stage measurements: Depth, 30ft.; width, 60ft. front, 40ft. back; proscenium, 30ft. opening. Electric light. Amount of printing required: 800 d.c. sheet posters, 600 lithos. Band rehearsal, 1 o'clock.

PALACE AND HIPPODROME.—Lessee and Manager, Mr. Frank Macnaghten; Resident Manager, Mr. Reg. H. Foster; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. T. Murgatroyd. Double license. Holding capacity: Number of persons, 2,600. Stage measurements: width, 60ft.; depth, 30ft.; proscenium opening, 32ft. Gas and electric light. Band rehearsal, 12 noon. Matinée day discontinued.

MECHANICS' HALL.—Manager, Mr. Frederick Taylor. License: Music and dancing; dramatic can be obtained on application. Holding capacity: Number of persons, 900. Orchestra boud 240; can be pulled down for opera. Lighted by gas. Terms for hiring: £14 14s. per week; concerts, £3 3s.; lectures, £2 12s.

VICTORIA HALL.—Mr. W. H. Mitchell, 8, Ward's End, Halifax. Double license. Holding capacity: Number of persons, 3,000; seating normally 2,400; amount, £250. Full and complete fit-up. Stage 27ft. opening; 30ft. deep. Dressing-rooms. Electric light. Terms for hiring: In season, £100 per week; light extra. Amount of deposit required on booking: Subject to arrangement.

AMERICAN ROLLER SKATING RINK. Clare Hall, Skipton Road. A fine building with a skating area of 14,000 square feet and a good bread premade, cafe, cloak-rooms, etc. Manager, Mr. W. Dearden.

THE HALIFAX GOLF CLUB.—Course, Ogden, near Halifax. Hon. Secy., Mr. John Bairstow, 10, Harrison Road, Halifax, and Mr. Ed. Constantine, Halifax and Huddersfield Union Banks, Sowby Bridge. Club House telephone, 446; course, 18 holes; route, Bradshaw, or Causeway Foot tramcar. Journey from Waterhouse Street, Halifax, and alight at the road, "To the Golf Links." Fare 3d. The journey occupies about twenty to twenty-five minutes. Visitors' fees: (1) If accompanied by or playing with a member the charge is 1s. per day (2s. on Saturdays and holidays); (2) If not accompanied by or playing with a member the charge is 2s. 6d. per day (3s. on Saturdays and holidays).

GOLF WEST END CLUB. Course, The Racecourse, Halifax. Telephone No. 725. 9-hole course. Route, Highroad Well tramcar. Journey from Halifax Post Office, Commercial Street; fare 1d. Secretary, Mr. J. Illingworth; address, Savile Dene, Savile Park, Halifax. Visitors' fees: 1s. per day, 5s. per

Dates of local fairs: June 24 and first week in November. Sites available for portables and alfresco concerts.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. H. Croly, Horton House. M.H.A.R.A.: The same.

Agent.—V.A.F.: F. Greenwood, Shakespeare Hotel. M.H.A.R.A.: The same

HALSTEAD, Essex.

Population. 6,073 Miles from London, 54.

TOWN HALL.—Manager, Mr. W. Hurry. Dramatic license. Holding capacity: Number of persons, 400. Depth and width of stage, 32ft. wide, 16ft. deep. Lighted by gas. Terms for hiring: One night, 37s. 6d.; two nights, 57s.; three nights, 71s. 6d. Amount of deposit required on booking, 1 guinea.

No fixed dates for local fairs. Two or three meadows are available for portables and circuses.

Early closing day, Wednesday; market day, Tuesday.

HALTWHISTLE, Northumberland.

Population. 3,145 Miles from London, 305.

MECHANICS' HALL.—Address, The Secretary. Full license. Holding capacity: Number of persons, 600. Platform only. Lighted by gas. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Thursday.

HAMILTON, Lanarkshire.

Population. 32,775 Miles from London, 392.

THE HIPPODROME.—Proprietor, Mr. E. H. Bostock; Manager, Mr. René Clayton. Booking circuit, Bostock. Musical Director, Mr. Miller. Double license. Holding capacity: Number of persons, 1,600. Stage measurements: 28ft. by 30ft. Electric light, 240 volts. Band rehearsal, 12 noon. Usual matinée day, Saturday. Two houses nightly; run solely as a variety hall, booking in conjunction with Hippodromes, Paisley, Norwich, Ipswich, Wishaw, and Glasgow—all owned by Mr. Bostock.

VICTORIA HALL.—Proprietor, Mr. E. H. Bostock; Manager, Mr. René Clayton. Booking circuit, Bostock. Double license. Holding capacity, 1,200. Stage measurements, 25ft. by 16ft. Electric light, 240 volts. Being run as Picture Palace.

SKATING.—**MOTHERWELL ROLLER SKATING RINK.**—Manager, Mr. J. E. Kelly. Midway between Hamilton and Motherwell. Good floor; newly relaid. 3 sessions daily.

GOLF — HAMILTON GOLF COURSE.—18 holes, $\frac{1}{2}$ of a mile from town. Cars pass gatehouse (within Duke of Hamilton's Policies). Terms, Is. per day; 2s. 6d. per week. Green-keeper always in attendance.

Market day, Friday.

Agent.—V.A.F.: Mr. Cocks, Commercial Hotel.

HANLEY, Staffs.

Population. 62,226 Miles from London, 147½

THEATRE ROYAL.—Proprietors, Hanley Theatres and Circus Co., Limited; Managing Director, Mr. C. G. Elphinstone. Stage, 92ft. wide and 46ft. deep. Depth of cellar, containing appliances for lifting of scenery, etc., is 18ft. pit, 56ft. by 62ft. Accommodation: gallery, 600; pit, 1,200; second circle, 400; circle, 215; orchestra stalls, 75; total, 2,490.

GRAND THEATRE OF VARIETIES.—Proprietor, Hanley Theatres and Circus Co., Limited; Managing Director, Mr. C. G. Elphinstone; Manager, Mr. Arthur Rand. Stage is 63ft. wide and 44ft. deep, and is so constructed that it can be removed to make way for a circus arena. Accommodation: dress circle, 200; Orchestra stalls, 100; upper circle, 800; pit stalls, 280; pit, 1,200; gallery, 1,500, total, 4,080.

VICTORIA HALL (TOWN ALL).—Proprietors, The Corporation; Manager, George Barlow, Borough Treasurer and Accountant. Double license. Holding capacity: Number of persons, 2,371; orchestra, 350. Amount: Depends on charges. Telescopic stage, 18ft. 6in. by 46ft.; height to ceiling, 46ft. Electric light, 100 volts. Terms: From £8 8s. per night to £23 6s. per week.

KING'S HALL.—Lessees, Hanley Theatres and Circus Co., Limited; Acting-Manager, Mr. H. Kennedy.

TEMPERANCE HALL.—Let for Pictures, etc. Secretary, Mr. Bednall.

SKATING RINKS.—NEW OLYMPIA RINK, Albion Street, and **THE IMPERIAL RINK**, Glass Street.

Date of local fair: Hanley Wakes Week, commencing with first Sunday in August. Sites are available for portables.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officer.—A.A.: Dr. A. R. Moody, 14, Albion Street. M.H.A.R.A.: The same.

Agent.—V.A.F.: W. H. Bryan, Borough Hotel. M.H.A.R.A.: The same.

RECOMMENDED APARTMENTS.

Mrs. Lindop, 21, Church Street.—2 sitting rooms, 2 bedrooms, 1 combined; bath; piano. Mrs. Dudson, Arbour House, Church Street.—2 sitting, 4 bedrooms; bath; 2 pianos.

HARROGATE, Yorks.

Population, 28,423. Miles from London, 190.

GRAND OPERA HOUSE.—Proprietors, the Grand Opera House (Harrogate), Limited; Managing Director, Mr. William Peacock; Acting-Manager, Mr. F. Fielding-Smith; Musical Director, Mr. J. T. Dearlove. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £125. Stage measurements: 28ft. deep, 71ft. wide, 47ft. to grid; width between fly rails, 36ft. 6in.; proscenium opening, 27ft. Electric current, 100 volts alternating. Printing, 528 sheets, 400 d.c., 1,000 circulars. Usual matinée days, Wednesday and Saturday during season. Time of band rehearsal, 1 p.m. Best months, July, August, September, and October. Bars Knaresborough, Ripon, Ilkley.

WINTER GARDENS.—Proprietors, Corporation. General Manager, Mr. H. J. Buckland. Music and dancing license. Holds 900. Electric light. Terms: £6 15s. one night.

TOWN HALL.

THE KURSAAL.—Proprietors, Harrogate Corporation; Manager, Mr. John Wilshire. Dramatic and music and dancing licenses. Holds 2,000. 30ft. proscenium opening; 18ft. deep to circular back. Electric light, 100 volts alternating. Season from Easter to October. Occasional flying matinées.

ROYAL SPA CONCERT ROOMS.—Proprietors, Harrogate Corporation; Manager, Mr. John Wilshire. Dramatic and music and dancing licenses. Holds 500. 25ft. proscenium opening; 18ft. high. No flies. Electric light, 100 volts alternating. Terms, £4 per night.

Medical Officers.—Dr. A. W. H. Walker, 100, Station Parade (hours, 8-9 and 4-6; wires,

"Hensley Walker, Harrogate"; phone, 56); Dr. A. Mouillet, Eton House. Agent.—M.H.A.R.A.: C. Richardson, Ship Hotel.

HARPENDEN, Herts.

Population, 6,000. Miles from London, 25.

PUBLIC HALL.—Proprietors, the Urban District Council; Licensee, Clerk to Urban District Council. Dramatic license. Holding capacity: Number of persons, 300. No proper stage. Gas. Terms for hiring: First night, £2 12s. 6d.; second, £1 1ls. 6d.; third, £1 ls., payable in advance.

Annual fair, September. Football Ground, Station Road, available for portables, etc.

Early closing day, Wednesday; no market day.

HARROW, Middlesex.

Population, 10,220. Miles from London, 11.

PUBLIC HALL.—Proprietors, A Company; Manager, Mr. Ernest Lloyd. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 325. Proper stage. Gas and electric light. The charge for hall for one night is £2 4s. 6d., for two nights £3 18s. 6d., and for each morning performance 15s. Amount of deposit required on booking: £1 1s.

Early closing day, Wednesday; no market day.

HARTELEPOOL (East), Durham.

Population, 22,723. Miles from London, 250.

EMPEROR THEATRE.—Lessee and Manager, Mr. A. Maxted. Double license. Electric light and gas. Time of band rehearsal, 1 p.m.

TOWN HALL.—Proprietors, the Hartlepool Corporation; Manager, Mr. Christopher Robson, Borough Treasurer, Hartlepool. Music and dancing license. Holding capacity: Number of persons, about 900. No proper stage, only platform. Gas and electric light. Terms for hiring: £2 2s. per night, or terms for longer periods on application. Full amount to be paid in advance. Special cable for lantern for picture shows. Voltage 230 to 460 continuous.

SKATING.—OLYMPIA RINK.—Proprietors, Olympia Rink Co., Limited. Skating area, 9,000ft.

GOLF.—Hartlepool Golf Club; 9-hole course. Visitors, 1s. per day; 3s. 6d. per week. Saturday, 2s 6d., or 1s. for the morning.

Agent.—V.A.F.: Fred Tomlinson, Cleveland Hotel; M.H.A.R.A.: R. Everton, Empress Theatre.

HARTELEPOOL (West), Durham.

Population, 62,627. Miles from London, 252.

PALACE.—Proprietor, Mr. George Black; Manager, Mr. F. G. Hill; booking circuit, MacNaghten Vaudeville Circuit. Double license. Holding capacity: Number of persons, 1,750; amount, £60. Stage measurements: Depth, 22ft.; width, 44ft. 3ins.; proscenium, 22ft. 9ins. wide by 18ft. deep. Gas and electric, 230 volts. Time of band rehearsal, 2 p.m. Matinée day, Saturday. Bars the Empress Theatre, Hartlepool.

GRAND.—Lessee and Manager, Mr. Fred Granville; Musical Director, Mr. W. Taylor. Dramatic license. Holds 2,500. Matinée day, Wednesday. Band rehearsal, 12 noon.

Seaside town on north-east coast. Population residential and industrial. Industries,

shipbuilding and engineering works. Market, Saturday, in open and covered markets. Town is not regularly visited by portables. No difficulty has been encountered in obtaining leases at any time up to now. Site for pierrots, etc., on the extensive promenade. No permanent pitch obtained.

Early closing day, Wednesday.

Agents.—M.H.A.R.A.: R. H. Barker, North Eastern Hotel, V.A.F.; The same.

HASLEMERE, Surrey.

Population, 2,614. Miles from London, 42.

THE SCHOOL HALL.—Proprietors, School Managers. Manager, Mr. J. H. Howard, Lower Street, Haslemere. Dramatic and music and dancing license. Height, 350. Stage, width about 24ft., depth 15ft. No proscenium. Gas. For terms apply to the manager.

Local fairs, May 13 and September 25.

Site available for portables, alfresco concerts, and circuses, the Parish Council's Fair Ground, Clay Hill.

Early closing day, Wednesday; no market day.

HASLINGDEN, Lancs.

Population, 18,543. Miles from London, 205.

ALBERT HALL.—Now let as a billiard room.
PUBLIC HALL.—Managers, the Haslingden Corporation. Apply to Mr. W. Musgrave, town clerk. Double license. Holding capacity: Number of persons, 1,200. Ordinary platform; no scenery. Stage measurements: Large room—Length, 84ft.; width, 50ft.; size of platform, 50ft. by 12ft.; extended part of platform, 44ft. by 8ft.; height of room, 24ft. 6ins.; height of platform, 4ft. 6in. Lower room, 40ft. by 32ft. Lighted by gas. Terms for hiring: For concert, soiree, or meeting, each night, £1 10s.; for panorama, animated pictures, diorama, or other entertainment for which scenery is used—first night, £2; second night, £1 10s.; third night, £1 15s.; fourth, and each following night, £1.

Sites available for portables, alfresco concerts, and circuses: Football Field, Clarence.

Fairs: Cattle, February 2, May 8, July 4, October 2, and the second Tuesday in January, March, April, June, August, September, November and December.

Early closing, Wednesday; markets, Tuesday and Saturday.

HASTINGS, Sussex.

Population, 65,528. Miles from London, 60.

GAIETY THEATRE.—Proprietors, Hastings Theatre Co., Limited; Manager, Mr. H. W. Rowland; Acting-Manager, Mr. Chas. E. Scutt; Musical Director, Mr. Thomas Hilton; Scenic Artist, Mr. William Hobbs. Full dramatic license. Holding capacity: Number of persons, 1,600; amount, £100. Stage measurements: depth, 28ft.; width from 41ft. 6in. to 38ft.; between fly rails, 29ft.; stage to grid, 47ft.; proscenium opening, 24ft. 6in. Electric current alternating 200 volts. Printing required: 570 sheets posting, 350 d.c., 2,000 circulars. All headed and dated. Usual matinee day, Saturday at 2.30. Wednesdays also if three-night show. Time of band rehearsal, 11 a.m. Best months of the year: November, December, and January. Bars Bexhill-on-Sea and local piers.

PIER PAVILION.—Proprietors, the Hastings Pier Co.; General Manager, Mr. J. D. Hunter; Acting-Manager, Mr. Charles Hawker; Musical Director, Mr. Surtees Corne; Scenic Artist,

Mr. William Hobbs. Full dramatic license. Holding capacity: Number of persons, 1,500. Stage measurement: Depth, 24ft. Gas and electric light. Usual matinee days, Wednesday and Saturday. Band rehearsal, 12 noon.

HIPPODROME.—Lessee, Mr. H. B. Boyd; Manager, Mr. Fred C. Ewing; Musical Director, Mr. J. M. Harrison. Music and dancing license. Holds 1,500. Stage measurements: Depth, 30ft.; width, 48ft.; proscenium opening, 30ft. Electric light. Band rehearsal, 1 p.m., except Bank Holiday, when it is 12 noon. Bars no surrounding halls.

ST. LEONARDS PIER PAVILION.—Entertainment Manager and Piermaster, Mr. Elvey Thomas.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. E. Pollard, 34, Wellington Square. Phone, 1007. Hours, 9-10, 1.30-2.30, and 7-8. M.H.A.R.A.: The same.

Actors' Church Union Chaplain, Rev. H. E. Victor, Holy Trinity Vicarage.

Agent.—M.H.A.R.A.: J. Wood, Central Hotel. V.A.F.: The same.

HATFIELD, Herts.

Population, 4,764. Miles from London, 17.

PUBLIC HALL.—Proprietor and Manager, Mr. Hugh Harvey. Music and dancing license. Holds 350. Proper stage, 26ft. by 14ft. Gas. Terms, 30s. per night, gas and piano. Deposit required, 15s.

Dates of local fairs, April 23 and October 18.

Sites available for portables, alfresco concerts, and circuses, the Red Lion field; Mrs. Davis, Red Lion Hotel, Hatfield.

Early closing day, Thursday; no market day.

HAWICK, Roxburgh, N.B.

Population, 17,303. Miles from London, 345.

NEW THEATRE.—Proprietor, Mr. W. Payne Seddon; Managers, Messrs. W. Payne Seddon and Gordon Starkey, Acting-Manager, Mr. Adam Grant; Musical Director, Mr. J. Grant; Scenic Artist, Mr. Geo. Collier, jun. Restricted license. Holding capacity: Number of persons, 750; amount £50. Stage measurements: depth, 24 ft.; width, 36 ft.; proscenium, 24 ft. opening. Electric light. Usual matinee day, Saturday. Booked last three days of week only, in conjunction with Dumfries.

TOWN HALL.—Manager, Mr. J. Waldie. Double license. Holding capacity: Number of persons, over 1,200. Stage, 24ft. deep and 35ft. wide, permanent. Proscenium takes in 18ft. wings, and 24ft. cloths. Electric light, 240 watts. Head and foot lights.

EXCHANGE HALL.—Manager, Mr. W. Laidlaw. Has dramatic license. Holding capacity: Number of persons, 1,500; amount £50 at 2s. 1d., and 6d. Permanent stage. Stage measurements: 50ft. by 18ft., can be extended to 50ft. by 30ft.; proscenium opening, 22ft. by 18ft. Gas and electric light. Amount of printing required: Two to three hundred double crown sheets, two hundred day bills, one hundred lithos. Terms for hiring: Concerts, one night, £2 15s.; six nights, £11. Theatres, one night, £3 5s.; six nights, £11 10s. This includes light and heating. Amount of deposit required on booking, £1. The halls can be let for circuses, exhibitions, or any other floor performances.

ST. JAMES'S HALL.—Manager, Mr. W. Harkness. Let for lectures and exhibitions.

SKATING.—**DOVECOT RINK**.—Manager, Mr. E. Allison.

GOLF CLUB.—Visitors' fees, 1s. per day; 2s. 6d. per week. No charge for links. 18-hole course.

The population of Hawick at the last census was given at 17,303, but since that time Stobs, a large estate near the town, has been bought by the Government and converted into a camping ground. From the beginning of June until the end of August large numbers of Regulars and Territorials receive their annual training at Stobs, and during these months frequent trains are run to and from the camping ground. The larger portion of the population is industrial, the manufacture of tweeds and hosiery being the principal industries.

The only fair of any importance is the Common Riding, held in the Upper Haugh (the property of the town) on Friday and Saturday, June 4 and 5. Showmen, etc., generally come to the town on the Tuesday or Wednesday preceding the fair, and stay until the following Tuesday. Good business is done during this time, especially with Kinetograph exhibitions. Dates of other fairs: March 6, May 15. Portable theatres, circuses, etc., are also accommodated on the above-mentioned ground during the year. To obtain the license from the Town Council, portables must be well constructed. Licenses have been refused, owing to the unsightly structure. No applications have been made during the past two years.

Market day, Thursday; early closing day, Tuesday.

HAWKHURST, Kent.

Population, 3,350. Miles from London, 48.

VICTORIA HALL.—Manager, the Parish Council. Dramatic license. Holding capacity: Number of persons, 300; amount, £12 12s. Stage measurements: 12ft. by 18ft.; no proscenium. Lighted by gas. Terms for hiring, £1 1s. per day, payable in advance.

Early closing, Wednesday.

HAYLE, Cornwall.

Population, 1,084. Miles from London, 313.

PUBLIC HALL.—Manager, Mr. J. S. Broach. Double license. Holding capacity: Number of persons, 300. Stage measurements: 28ft. by 14ft. Wagon roof, sides 12ft., centre 19ft. from stage to ceiling. Lighted by gas, special connections for lanterns. Terms for hiring: Theatrical, 30s. one night. Amount of deposit required on booking, 10s. Good Saturday town.

The town of Hayle comprises two Urban Districts, Phillack, 4,684 population, and Hayle, 1,084. A regular line of bi-weekly steamers carry passengers and cargo between Hayle and Liverpool and Bristol.

Date of local fair, Tuesday after Whitsun week. Many sites available for portable, al fresco concerts, and circuses.

Early closing, Thursday; market, Saturday

HAYWARDS HEATH, SUSSEX.

Population, 4,973. Miles from London, 38.

PUBLIC HALL.—Manager, Mr. Geo. Plummer. Holds 400. Portable stage. Lighted by gas. Terms for hiring, £1 5s. per night. Full fee required on booking.

Early closing day, Wednesday; market day, Tuesday.

No local fairs.

HEBBURN-ON-TYNE, Durham.

Population, 25,000. Miles from London, 277.

THEATRE ROYAL.—Proprietor, Mr. Dixon Scott; Manager, Mr. Harry Scott. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £70. Stage measurements: Depth, 33 ft.; width, 56 ft.; proscenium opening, 27 ft. Gas and electric light. Amount of printing required, walls, 600; windows, 500. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. The house is now run as a picture theatre under the name of THE ROYAL KING.

PAVILION.—Now used by Territorials.

CO-OPERATIVE HALL.—Let only for public meetings

ARGYLE PICTURE HALL, Whiteburn Street.—Proprietors, Messrs. Pauli, Bolam and Pauli; Managing Director, Mr. G. Pauli; Musical Director, Mr. W. Fail. Full music license. Holding capacity, 600. Lighted throughout with electric light and heated by gas radiators. Matinée every Saturday. Variety turns and pictures each week; sacred concerts on Sundays.

Hebburn is five miles from Newcastle and one from Jarrow.

Early closing day, Wednesday.

HEBDEN BRIDGE, Yorks.

Population, 7,536. Miles from London, 219.

CO-OPERATIVE HALL.—Secretary, Mr. Arthur Sutcliffe. Dramatic license. Holding capacity: Number of persons, 800. Platform, 25ft. by 13ft.; can be extended to 22ft. Electric light. Terms for hiring: Dramatic, one night, £2 12s. 6d. Amount of deposit required on booking, £1.

Early closing, Tuesday; market, last Friday in month.

HEDNESFORD, Staffs.

Population, 10,293. Miles from London, 127.

PUBLIC ROOMS.—Manager, Mr. J. W. Vincent. Dramatic license. Holding capacity: Number of persons, 450; amount, £12. Stage with partial fit-up. Stage measurements: Depth, 15ft.; height, 12ft.; opening, 18ft. Gas. Amount of printing required: 300 day bills, lithos, etc. Terms on application. Amount of deposit required on booking, 10s. Good for two nights, Saturday and Monday.

Early closing, Thursday; market, Saturday.

HELENSBURGH, Dumbarton, N.B.

Population, 9,500. Miles from London, 450

VICTORIA HALL.—Belonging to Town Council. Dramatic license. Holding capacity: Number of persons, 700. Ordinary platform, which can be added to at company's expense. Terms for Hiring: For concerts, £2 2s.; for theatricals, £3 10s., exclusive of gas; charge for gas, 2s. 6d. per hour. Amount of deposit required on booking, 20 per cent.

HELSTON, Cornwall.

Population, 3,088. Miles from London, 319.

GODOLPHIN HALL.—Secretary, Mr. F. Roberts. Size of hall, 62ft. by 40ft. Dramatic license. Holding capacity: Will seat 400; standing room for another 100. Stage measurements: 30ft. long by 18ft. wide, can be reduced to 16ft. by 9ft.; 18ft. from stage level to wall

plate. Lighted by gas. Terms for hiring: 3s. 6d. for first night, 2ls. 6d. for each subsequent night, plus extra, by metre. Amount of deposit required on booking, 10s. 6d. Best nights May 4th and 5th Wednesdays.

Early closing Friday; market, Saturday.

HEMEL HEMPSTEAD, Herts.

Population, 11,264. Miles from London, 25.

TOWN HALL.—Manager, Mr. H. Killeen. Not licensed. Holding capacity: Number of persons, about 300. Concert stage, 25ft. by 12ft. Lighted by gas. Terms for hiring: One night, 27s. 6d.; two nights, 45s.; three nights, 75s. 6d.; £1. 1s. per week. Full amount to be paid on booking.

Local fairs in September.

Market day, Thursday; early closing, Wednesday.

HENLEY-ON-THAMES, Oxon.

Population, 6,500. Miles from London, 35.

TOWN HALL.—Proprietors, the Corporation; Hall Keeper, Mr. E. H. Fox. No dramatic license only used for concerts. Holding capacity: Number of persons, 400. Lighted by gas.

KENTON HALL (formerly St. Mary's Hall).—Manager, Mr. W. C. Weston, Music Warehouse, Bell Street. Double license. Holding capacity: Number of persons, 500. Fixed proscenium, 20ft. opening. Stage: 30ft. between extreme walls; 18ft. from footlights to back wall. Lighted by gas. Amount of printing required: 200 sheets ample. Terms for hiring: One night, 2½ guineas. Amount of deposit required on booking: Half a guinea.

This is considered a one-night town, and an interval of ten days between is advisable.

The only fair of note is on the Thursday after September 21.

Advance agents can secure sites for circus, etc.

Early closing, Wednesday; market, Thursday.

HEREFORD, Hereford.

Population, 21,882. Miles from London, 144.

GARRICK THEATRE.—Lessee and Manager, Mr. Harry P. Barnsley; Musical Director, Mr. William James. Full dramatic license. Holding capacity: Number of persons, 550; amount, £45. Stage width, 35ft.; depth, 25ft.; proscenium opening, 18ft. Electric light 220 volts direct. Printing: 500 sheets posting, 500 d.c. for window billing. Usual matinée day, Saturday. Time of band rehearsal, 12 o'clock.

DRILL HALL.—Licensor and Manager, Mr. A. Lovesey, 2, Offa Street, Hereford. Has dramatic license. Holding capacity: Number of persons, 1,400; amount, £85, ordinary prices. Stage measurements: 32ft. wide, 23ft. deep, opening 27ft., stage frame 18ft. Large dressing-rooms, heated throughout with hot water. Gas and electric light. Amount of printing required, 300 sheets posters. Terms for hiring and sharing: Apply to Licensee.

CORN EXCHANGE.—Secretary Mr. E. Stanton Jones, Broad Street, Hereford. No dramatic license. Let for concerts, variety, Kinematograph, etc. Size of hall, 46ft. wide, 71ft. long. Tables used as platform. Holding capacity: seat 400, standing 200. Gas, electric light 220 volts. Terms first night £2 2s., every night after, £1 1s. Light, cleaning and heating (hot water) extra.

SHIRE HALL.—Manager, Mr. George Smith. No dramatic license. Holding capacity: Number of persons, 750. Stage: 29ft. by 12ft. Gas and electric light, 220 and 410 volts. Terms from £4 10s. to £55s. inclusive.

TOWN HALL.—Proprietors, Town Council. Letters addressed, Town Clerk. Seat 500; small balcony held about 70. Electric light. No dramatic license. Size 60ft. by 30ft. Amount of deposit required on booking, £2 10s. Remarks: This hall is not let for anything requiring a dramatic license. In addition to body of hall the orchestra will hold 200 people.

Local May fair, first Wednesday and Thursday after May 2. Portables are not allowed in the town. No place in the town is available for al fresco concerts. Circuses generally find accommodation in Edgar Street upon land owned by Mrs. Farr, travelling side shows, kinematograph entertainments, etc., on Mr. Constable's meadow, Edgar Street.

Market days, Wednesday and Saturday; early closing, Thursday.

HERNE BAY, Kent.

Population, 9,000. Miles from London, 62.

PIER PAVILION THEATRE.—Proprietors, Herne Bay Urban District Council: Manager, Mr. A. J. Barclay. Dramatic license. Holding capacity: Number of persons, 600; amount, £30. Stage measurements: Depth, 19ft.; width, 32ft.; proscenium, 19ft. by 13ft. 8in. Electric light, 250 volts direct. Matinée day, Saturday. Best season, middle July to end September.

TOWN HALL.—Proprietors, Urban Council; Manager, Mr. A. J. Barclay. Dramatic license. Holding capacity: Number of persons, 600; amount, £40. Depth and width of stage: 20ft. by 18ft.; takes scenery 18ft. high. Lighted by gas (incandescent). Terms for hiring: One night, £2 2s.; two nights, £4 4s.; subsequent nights, £1 1s.; during August and September, one night, £4 4s.; subsequent nights, £2 2s. Amount of deposit required on booking, £1. Sharing terms may be arranged.

GOLF.—Golf Links are situated at Eddington, one mile out of the town on the main road to Canterbury. 18-hole course, with good pavilion. Terms: One day, 2s. 6d.; introduced by a member, 2s.

Early closing, October to May only, Thursday.

HERTFORD, Herts.

Population, 9,322. Miles from London, 24.

CORN EXCHANGE.—Proprietors, Corporation; Manager, Mr. R. Wells, Market Beadle. Dramatic and music and dancing licenses. Holds 500. Stage, 21ft. deep by 28ft. wide, 21ft. opening. Electric, 230 volts. Terms: £3 5s. one night, £2 5s. per night after. Full amount when booked. Companies may count upon good business for one or two nights. Apply Caretaker.

TOWN HALL.—Apply to the Caretaker.

The inhabitants are mainly residential. No large industries, two large building firms and a large printing establishment employing the largest number of workpeople.

"Plough" Meadow, on the London Road, is used by circus companies, and is an excellent site for the purpose. The Corporation look with disfavour upon portables, and will not grant licenses.

Fairs are held on the third Saturday before Easter, May 12, July 5th, and November 8, but they are very small affairs.

Early closing, Thursday; market, Saturday.

HESSLE, Yorks.

PARISH HALL.—Proprietors, Urban District Council; Manager, Clerk to the Council. No license. A temporary license is obtained when necessary. Holding capacity, 600 in large hall, 150 in smaller hall. There are other rooms. £2 2s. large hall, from 7 to 11 p.m.; other charges in proportion. Proper stage; width 25ft. 5in., depth 16ft. Gas. Deposit required on booking, 25 per cent.

Hessle is about four and a-half miles from the city of Hull.

Date of local fair, Hessle Feast, Whit Monday.

HETTON, Co. Durham.

Population, 13,673. Miles from London, 250.

STANDARD THEATRE.—Lessee and Manager, Mr. James Chapman. Dramatic license. Early closing, Wednesday; market, Friday.

HEXHAM, Northumberland.

Population, 7,071. Miles from London, 299.

TOWN HALL.—Proprietors, Hexham Corn Market and Public Buildings Co., Limited; Manager, Mr. Thos. P. Edwards, Hencotes, Hexham. Dramatic and music and dancing licences. Holds 500. Platform only, 33ft. by 9ft.; extension can be put. Gas. 100 to 150 bills will do the town. Terms for hiring: One night, 30s.; 2, 50s.; 3, 70s.; 4, 80s.; 5, 90s.; 6, 100s. Deposit required, £1 one night; £3 three or over.

Dates of local fairs:—Hiring days, May 13, November 11.

Sites available for portables, alfresco concerts, and circuses, Tyne Green, or private field.

Early closing day, Thursday. Market day, Tuesday.

HEYWOOD, Lancs.

Population, 25,458. Miles from London, 193.

BOROUGH THEATRE.—Lessee, Globe Vandeville Agency; Managers, Messrs. Cameron and Tweedale. Double license. Holds 1,100. Stage opening, 17ft.; 20ft. depth; takes 18ft. flats. Gas and electric light. Amount of printing required: 500 sheets and 400 lithos. Time of band rehearsal, 5 p.m. Best months, September, October, November, January, and February. Market day, Friday; early closing, Tuesday.

HIGH WYCOMBE, Bucks.

Population, 19,500. Miles from London, 34.

TOWN HALL.—Proprietors, the Town Council. Apply to the hall-keeper. Holding capacity: Number of persons, 1,200. Stage (including space occupied by organ), 67ft. wide by 32ft. deep (average). 300 sheets. Deposit required on booking, £1. Electric light, low tension three wire, direct, voltage 220 and 420.

SOUTH BUCKS AUCTION MART, Amersham Hill.—Proprietors, C. H. Hunt and Son. Holds 250. Small platform and curtain. Music and dancing license. Electric light as in Town Hall. Annual fair always takes place on the Monday preceding September 29. Population largely composed of chairmakers, chair-making being the staple trade of the town. Fair Meadow always used for circus pitch; cricket field for alfresco concerts. Portable theatres are not allowed in the borough, but it is possible to get sites outside the borough boundary. Playgoers go to see good and up-to-date things freely.

Early closing, Wednesday; market, Friday.

HINDLEY, Lancs.

Population, 23,504. Miles from London, 195.

VICTORIA HALL.—Proprietors, Conservative Club Building Co., Hindley. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 600. Platform, 8yds. by 4yds. Gas. Amount of printing required, about 100 bills. Terms for hiring varies according to use; one guinea ordinary concert, payable in advance.

HINDLEY INDUSTRIAL CO-OPERATIVE HALL.—Proprietors, The Co-operative Society. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500-600. Platform, 42ft. long by 10ft. in centre and 7ft. each end. Gas. Amount of printing required, about 100 bills. Terms, one week £4 4s., payable in advance.

NEW CENTRAL HALL.—Proprietor, Mr. T. Whiteley; Manager, Mr. W. Palmer. Holds 500. Small stage. Electric light, 450.

Hindley Fair Day is abolished. The mills all stop for one week—the first week in August.

Sites available for portables, alfresco concerts, and circuses:—Cross Street site, Ladies Lane site, Derby Lane site.

Early closing day, Wednesday.

HIRWAIN, Brecon.

Miles from London, 175.

VICTORIA HALL.—Manager, Mr. Dd. Thomas. Holding capacity: Number of persons, about 500. No dramatic license. Stage, 17ft. deep by 30ft wide; proscenium, 16ft. wide by 12ft. high. Lighted by gas. Terms for hiring: One night, 27s. 6d.; two, 48s.; three, 60s.; six, 90s. Amount of deposit required on booking, 10s.

HITCHIN, Herts.

Population, 11,120. Miles from London, 34.

TOWN HALL.—Manager, Mr. Wm. Onslow Times, Clerk. Has dramatic license. Holding capacity: Number of persons, 780. Stage, depth, 21ft.; width, 26ft.; height, 19ft.; height of floor, 3ft. 6in.; proscenium height, 17ft. 5in.; width, 21ft. 10in. Gas and electric light. Terms for hiring: Entertainments, £2 2s. first night; £1 1s. after; hallkeeper, 7s. 6d.; 2s. 6d. each successive performance; theatricals, £3 3s. first night; £1 11s. 6d. after; hallkeeper, 10s. 6d.; 5s. after first night. Amount of deposit required on booking: 25 per cent.

Dates of local fairs: Easter Wednesday and Whitsun Wednesday. Sites available for portables, al fresco concerts, and circuses, Butts Close and Highlander Close.

Early closing, Wednesday; market, Tuesday.

HOLBEACH, Lincs.

Population, 4,755. Miles from London, 90.

PUBLIC HALL.—Manager, Mr. Thos. Chas. Willders. Has dramatic license. Holding capacity: Number of persons, 400 or 500. Stage, 30ft. by 15ft. Lighted by gas. Terms for hiring, £1 10s. for first night and £1 5s. for each subsequent night. If the hall is required for a week special terms are arranged. Amount of deposit required on booking, £1.

Pleasure fair, October 9.

Early closing day, Wednesday; market day Thursday.

HOLLYWOOD.

TOWN HALL.—Manager, The Town Clerk. Holding capacity: Number of persons, 500. Platform, 30ft. by 14ft. Lighted by gas. Terms for hiring: 50s. per evening; 15 per cent. off for two or more consecutive days. No local fairs. Good site for circuses.

HORNCastle, Lincs.

Population, 4,038. Miles from London, 130.

CORN EXCHANGE.—Lessee, Mr. J. F. Jackson. Has dramatic license. Holding capacity: Number of persons, 600. Stage, 30ft. by 18ft. Has proscenium. Lighted by gas. Terms for hiring: 2ls. for first day, 17s. 6d. second, 12s. 6d. after. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Saturday Fairs, 1910: October 28 and 29.

HORNSEA, Yorks.

Population, 2,381. Miles from London, 212.

PUBLIC ROOMS.—Proprietor, Mr. C. E. A. Lyon, Eastgate, Hornsea. Music and dancing license. Holds about 400. Proper stage. Acetylene gas. For terms, apply to proprietor.

Early closing day, Thursday. Market Day, Saturday.

HORSFORTH, Yorks.

Population, 8,000. Miles from London, 271.

MECHANICS' INSTITUTE.—Secretary, Mr. C. W. Marsden. No dramatic license. Holding capacity: Number of persons, 300. Small stage or platform. Animated pictures are not allowed. Printing, 25 posters. Terms: Concerts 20s. each. Amount of deposit required on booking, 10s.

Early closing, Wednesday; no market. Fair, 1910; August 20.

HORSHAM, Sussex.

Population, 9,446. Miles from London, 37.

KING'S HEAD ASSEMBLY ROOM.—Proprietress, Mrs. A. Ruddoch. Dramatic and music and dancing license. Holds 400. Stage in sections: Depth, 30ft.; width, 15ft. No proscenium or scenery. Gas and electric light, continuous, 230 volts. Terms: One night, £3 3s.; two nights, £5 5s.; three nights, £7 7s.; one week, £10 10s., including Sunday. Any performance on Sunday must be during the time hours, 12 noon to 10pm. Full tea on booking. Dates of local fairs, April 5, July 19, November 27.

Sites available for portables, alfresco concerts, and circuses, Jews Meadow, in Bishopric, and Meadow in Queen Street.

Early closing day, Thursday. Market day, Wednesday.

HORWICH, Lancs.

Population, 15,084. Miles from London, 206.

PRINCE'S THEATRE.—Proprietor, Mr. A. Paddison; Lessee and Manager, Mr. Charles Durie; Musical Director, Mr. Turner. Dramatic license. Holding capacity: Number of persons, 1,000; amount, 440. Stage measurements, 30ft. by 24ft. Cloths, 28ft. by 18ft. Lighted by gas. Usual matinée day, Saturday. Best months: September to March. Bars Chorley, Bolton, and Wigan.

GOLF.—Horwich Golf Club. Links near to town. Special terms for visitors introduced by members.

Early closing day, Wednesday.

HOUGHTON-LE-SPRING, Durham.

Population, 9,578.

MINERS' HALL.—Small hall.

Market day, Saturday; early closing, Wednesday.

HOVE, Sussex.

Population, 43,692. Miles from London, 52.

TOWN HALL.—Proprietors, Hove Corporation; Manager, Mr. H. Endacott, Town Clerk. Dramatic license. Holding capacity: Number of persons (Great Hall), 1,230; with full extra staging, 1,030. Small permanent platform, additional movable staging; depth, 14ft. or 20ft., as required; width, 50ft. Electric light, voltage 110. Electric arc wire for kinematographs. Terms for hiring on application. Amount of deposit required on booking: Fees paid at time of hiring, or a deposit fixed by Committee.

Early closing days, Wednesday and Thursday. No market day.

HOYLAKE, Cheshire.

Population, 13,700. Miles from London, 200.

TOWN HALL.—Proprietors, Urban District Council of Hoylake and West Kirby; Manager, Mr. R. W. Fraser, Engineer and Surveyor. Music and dancing license. Holds about 450. Stage, with movable proscenium. Electric light; 230 volts alternating, 50 period, single phase. Terms: Hall, per night, £2 2s.; proscenium and scenery, £1 1s. extra. Full amount in advance.

INSTITUTE. corner of Hoyle Road and Birkenhead Road. Large hall seats 500. Has platform and retiring rooms. Available for lectures, concerts, etc.

GOLF.—Royal Liverpool Golf Club and Hoylake Ladies' Golf Club.

No local fairs, and no sites available for portables, alfresco concerts, or circuses.

Early closing day, Wednesday. No market day.

HOYLAND, Yorks.

EMPIRE HIPPODROME.—Proprietor, Mr. S. King Alexander; Acting-Manager, Mr. Harry; First Musical Director Mme. Pelona. Fully licensed. Holds 1,500. Stage, 60ft. wide and 30ft. deep; to grid, 48ft.; proscenium opening, 26ft. Lighted by gas. Amount of printing required: 1,000 sheets posting; 500 lithos. Time of band rehearsal, 12 noon.

HUCKNALL TORKARD, Notts.

Population, 15,250. Miles from London, 133.

PUBLIC HALL.—Proprietors, Public Hall Company, Limited; Secretary, Mr. Alfred Radford, 30, Watnall Road, Hucknall. Dramatic license. Size of hall, 60ft. by 34ft. 10in. Holds 600. No stage, but a platform, 15ft. by 25ft. Gas. Terms for hiring, £1 per night, or £5 the week. Deposit on booking, one half.

PICTUREDROME.—Proprietor, Mr. Alec Jeffries.

Dates of local fairs, wakes, July 21; statutes, November 10.

Sites available for portables, alfresco concerts, and circuses, Recreation Ground, Market Place, etc.

Early closing day, Wednesday. Market day, Friday.

HUDDERSFIELD, Yorks.

Population, 95,057. Miles from London, 190.

THEATRE ROYAL.—Resident Manager, Mr. Geo. E. Carleton; Musical Director, Mr. J. Hecker; Scenic Artist, Mr. A. W. Moore. Fully licensed. Holding capacity: Number of persons, 5,000; amount, £110. Depth of stage, 35ft.; width, 55ft.; proscenium opening, width 26ft. Gas and electric light. Amount of printing required: 1,300 sheets and 700 lithes. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock. Best dates of the year: From October to March.

HIPPODROME.—Proprietors, Northern Theatres Co., Limited; Managing Director, Mr. W. Robinson; General Manager, Mr. Otto C. Culling; Acting-Manager, Mr. N. M. Robinson; Booking Circuit, N.T. Co.; Musical Director, Mr. T. Hoyle. Double license. Holding capacity: Number of persons, 1,350. Depth and width of stage: Deep, 26ft.; wide, 50ft.; proscenium, 20ft. Electric light, 100 volts alternating. Time of band rehearsal, 12.30.

PALACE THEATRE.—Managing Director, Mr. Frank Macnaghten; Manager, Mr. Herbert Garside. Holds 1,800. Stage 30ft. by 60ft.; 30ft. Electric light, 100 volts alternating. Band rehearsal, 12 noon.

TOWN HALL.—Manager, The Borough Treasurer. Double license. Holding capacity: Number of persons, 2,113. Platform and orchestra: Depth, 18ft.; width, 32ft. Electric light. Terms for hiring: Concerts, etc., £8 10s. first night; £5 second night; £3 10s. succeeding consecutive nights; matinées same day, half evening charge, plus lighting. Hire charges required on booking; lighting at close of engagement.

VICTORIA HALL.—Secretary, Mr. J. T. Prentis. Music and dancing license. Holding capacity: Number of persons, 800. Platform with footlights. Depth, 9ft.; can be extended to 18ft. in the centre; width, 30ft. Electric current direct, 110 volts. Terms: £2 2s. per evening, for not less than six consecutive evenings, including light; if electricity is required for pictures (direct current), £2 7s. 6d. per evening, inclusive, for not less than six consecutive evenings. Amount of deposit required on booking, £5.

GOLF CLUBS.—FIXBY G.C. One penny car, one mile walk. Fees 2s. per day, no reduction to the profession (Saturdays and holidays 3s. per day). **MELTHAM G.C.** Fivepence by train, one mile walk. Fees 1s. per day, no reduction to the profession. **LINDELEY G.C.** Two-pence by car, one mile walk. Fees, 1s. per day. No Sunday play at any of the above clubs.

QUEEN STREET SKATING RINK.—One minute from theatre. Terms, half price to the profession.

Fairs for 1910: Easter Saturday, Monday and Tuesday; June 18, 20 and 21; September (Honley Feast) 24, 26 and 27; December 24, 26 and 27. Portables find suitable ground in many of the outlying districts, such as Holmfirth, Kirkheaton, Honley, Meltham, etc. Good circus pitch at Longley Hall Park. Alfresco entertainment at Greenhead Park in connection with Band of Hope and Flower Show. Animated picture shows pay profitable visits.

Early closing, Wednesday; market, Tuesday. Agent.—M.H.A.R.A.: Mrs. Ferguson, Victoria Inn, Victoria Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Cary, 22, Commercial Street. 2 bedrooms, 1 sitting-room, combined; piano.

HULL, Yorks.

Population, 271,137. Miles from London, 175.

GRAND THEATRE.—Proprietors, Mortons, Limited; Managing Director, Mr. William Morton; Manager, Mr. W. F. Morton; Musical Director, Mr. Louis Hermann; Scenic Artist, Mr. Tom Bogue. Full dramatic license. Holding capacity: Number of persons, 2,800; amount, £200 at ordinary prices. Electric light. Amount of printing required, 2,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 12.

THEATRE ROYAL.—Now closed. Mr. Morton's lease expired in March last. The owners are the executors of Mr. Sefton Parry, who have not yet commenced the alterations which will be necessary before the license can be renewed.

ALEXANDRA THEATRE.—Proprietors, Mortons, Limited; Chairman and Manager, Mr. William Morton; Acting-Manager, Mr. George Morton; Musical Director, Mr. R. W. Watt; Scenic Artist, Mr. Tom Bogue. Restricted license. Holding capacity: Number of persons, 3,000. Electric light.

PALACE.—Proprietors, Moss's Empires, Limited; Manager, Mr. John S. Barnett. Booking circuit, Moss's Empires. Musical Director, Mr. Albert E. Leader. Music and dancing license. Gas and electric light. Time of band rehearsal, 2 p.m. No matinée day.

Bars all other Managements' Halls in Hull and the following towns: Beverley, Hedon, and Barton.

EMPIRE.—Lessee and Manager, Mr. Harry Slingsby; Acting-Manager, Mr. H. Parry. Booking circuit, S.T.S. Syndicate. Musical Director, Mr. Mahlon B. Whittle. Music and dancing license. Holding capacity: Number of persons, 1,800; amount, £45. Electric light, 220 volts direct. Band rehearsal 12 noon. No matinée day. Bars Hippodrome and Palace.

THE HIPPODROME, Porter Street.—Lessee and Director, Mr. Alfred Graham; Acting-Manager, Mr. Ernest Naylor. Seats 1,190.

THE CIRCUS, Anlaby Road.—General Manager, Mr. Edward Emerson. Adaptable for circus performances, dioramas, cinematograph entertainments, and concerts. Seats 2,668.

ASSEMBLY ROOMS AND LECTURE HALL.—No dramatic license. Holding capacity: Number of persons, 1,600. Terms for hiring: One night, £11 1ls.; or £40 per week, including lighting. Apply G. Peacock and Son. The large room is now being used as a skating rink when not required for any other kind of entertainment.

CITY HALL.—In course of construction in connection with the municipal improvements, and is understood to be intended for public meetings, high-class concerts, festivals, etc. The building, when this portion of the book went to press, was externally complete, and it was expected that the interior would shortly be finished.

SKATING.—**AMERICAN ROLLER RINK,** Beverley Road. Proprietors, The Hull Skating Rink Company; Managing Directors, Mr. C. P. Crawford and Mr. F. A. Wilkins; Resident Manager, Mr. E. V. Tuttle. Opened July 3, 1909. Maple floor area, about 20,000 sq. ft. Three sessions.

GOLF.—HULL GOLF CLUB; Hon. Sec., Mr. Frank Hall. Ground four minutes' walk from Electric Tram Terminus, Anlaby Road. Number of holes, 18. Members, 420. Visitors' fees for Gentlemen, 2s. per day, or 5s. per week; Ladies, 1s. per day, or 2s. 6d. per week.

NEWLAND GOLD CLUB. Cunningham Road, 181. The Cunningham Inn lies the Club. It is about ten minutes' walk from the Bank train terminus. Lunch and dinner at the Club House. Terms £10.00 per week, £10.00 fort-

night. The residential and industrial population is increased annually in the neighbourhood. The permanent premises are in course after the close of the performances. The industrial community is chiefly engaged in spinning, dyeing, tanning, and manufactures, viz.:—oil, paint, chemicals, oil cake, flourmills, etc., etc.

There is no demand for sites for portables or concert and circus pitches, the permanent buildings meeting all requirements. In the past, however, such attractions as Barnum and Bailey's and Buffalo Bill's Wild West shows have been accommodated on the fair ground. Hull Fair, probably the largest pleasure fair in the country, is held annually on October 11 and following days (the usual duration being five or six days). No difficulty is experienced with the local authorities, who accept the fair as an old-established institution, and prepare their spacious ground in Walton Street for the purpose.

There are a number of other halls in Hull, viz.:—The Public Rooms and the Salisbury, St. George's, Cobden, Friendly Societies, Central, St. James's, Ripon, and Wilson, which are available for concerts, dances, etc., but these are usually made use of for local entertainments.

Market days, Tuesday, Friday, and Saturday; early closing, Thursday.

Medical Officers.—A.A.: Dr. G. H. Bradford, 22, Story Street, and Dr. E. S. Morgan, 51, George Street. M.H.A.R.A.: Dr. Morgan.

Agent.—M.H.A.R.A.: J. C. Bloom, Wheatsheaf Hotel, King Edward Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Harrison, 54, Wright Street, 2 sitting, bed, 1 combined; piano.

HUNTLY, Aberdeenshire.

Population, 4,100. Miles from London, 581.

STEWARTS' HALL.—Secretary, Mr. J. R. McMath, solicitor, Huntly. Double license. Holding capacity: Number of persons, 650. Stage requires extension for dramatic entertainment. Lighted by gas. Amount of printing required, 70 bills. Terms for hiring: £1 per night, gas, special insurance, heating, etc., over and above. No deposit required on booking. Friday is considered the best night.

The market stance is available for alfresco concerts and circuses. Application should be made to the Burgh Surveyor.

Market, Wednesday.

HYDE, Cheshire.

Population, 32,766. Miles from London, 181.

THEATRE ROYAL.—Lessees, the Central Picture and Film-Bureau. Animated Picture Operator, Managing Director, Mr. W. Turner; Resident Manager, Mr. E. Percival; Musical Director, Mr. James Lord. Full dramatic license. Holding capacity: Number of persons, 1,100. Width of stage, 20ft.; height of grid, 45ft.; height of gallery, 20ft. Electric light throughout, 230 lamps. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m.

HIPPODROME.—Proprietor, Mr. Wilbraham Stanfield; Stage Manager, Mr. Jackson; Musical Director, Mr. A. T. Robinson. Full dramatic license. Holding capacity: Number of persons, 300; amount, £15. Stage measurements: width, 28ft.; depth, 14ft. Electric light, 100 watts direct. Band rehearsal, 11 a.m. Matinee days, Monday and Saturday. Bars Theatre Royal.

MECHANICS' HALL.—Proprietors, The Hyde Corporation; Secretary, Mr. S. Ashworth. Music and dancing license. Suitable for cinematograph entertainments and concerts. Electric light, 230 volts. Stage, 13ft. 6ins. by 40ft. 6ins. No proscenium. Terms, 30s. one night, 25s. the second, or £6 per week. Deposit required, 10s per night.

Industrial population. Cotton factories. Hyde Wakes (chief holiday) are held the first week in September. Alfresco concerts are given in the district during summer months. The "pitch" on which Mr. Ohmy built a wooden structure for a season is vacant in Clarendon Street. Two or three "World's Fairs," travelling booths, etc., are held on the same ground during summer. Portable theatres used to do well before the theatre was built. No license would be granted now.

Fairs: May 16, November 15, and Wakes as above.

Market day, Saturday; early closing day, Tuesday.

Medical Officer.—A.A.: Dr. James A. Watts, 34, Church Street.

Agent.—M.H.A.R.A.: George Hall, White Lion Hotel.

RECOMMENDED APARTMENTS.

Mrs. Sykes, 23, Church Street, Hyde.—1 sitting 2 bedrooms combined.

HYTHE, Kent.

Population, 6,500. Miles from London, 66.

HYTHE INSTITUTE.—Secretary, Mr. J. Ashdown; Caretaker, Mr. C. Rogers. Has dramatic license. Holding capacity: Number of persons, 350. Stage: Width, 29ft.; depth, 11ft. (can be enlarged to 15ft.). Lighted by gas. Terms for hiring: £1 10s. first night, £1 per night after. Amount of deposit required on booking, 10s.

No local fairs, and portables do not visit the town. There are sites for circuses and alfresco concerts on the Green.

Early closing day, Wednesday.

IBSTOCK, Leicester.

Population, 3,922.

Near Market Bosworth. Is a colliery district of 5,000, with no suitable hall. Portables have done well, and licenses invariably are granted by the Market Bosworth Bench of magistrates.

IDLE (near Bradford), Yorks.

Population, 7,468. Miles from London, 190.

CO-OPERATIVE HALL.—Manager, Mr. J. Bramley. Music license. Holding capacity: Number of persons, 400. Proper stage with footlights. Lighted by gas. Terms for hiring, 17s. 6d. for concert. Amount of deposit required on booking, 17s. 6d.

No local fairs or sites available for portables.

Early closing day, Tuesday.

ILFORD, Essex.

Population, 80,000. Miles from London, 7.

Frequent trains to and from Liverpool Street. Fares, single, 1s., 8d., 5d.; return, 1s. 4d., 1s., 8d. From Fenchurch Street, single, 1s., 7½d., 5d.; return, 1s. 4d., 1s., 8d. Ilford can also be reached by tramcar from Aldgate, while motor buses run from and to all parts of London.

HIPPODROME.—Proprietors, The London Theatre of Varieties, Limited; Managing Director, Mr. Walter Gibbons; Business Manager, Mr. Harry A. Miller. Situated at the corner of the High Road and Ilford Lane, and within one minute of the G. E. Railway station. Trams and buses draw up at the doors. This, the most recent of suburban variety theatres, is fitted throughout with every modern improvement for audience and artist, and is one of the best furnished houses in the Gibbons circuit. Two performances nightly, 6.30 and 9 o'clock. Seating capacity, 3,000. Stage 60ft. by 33ft.; proscenium opening, 33ft. Electric light, voltage 230, 115, 77 units. Bars East Ham Palace.

TOWN HALL.—Licensee and Responsible Manager, Mr. Adam Partington, Town Clerk. Double license. Holding capacity: Number of persons, 740 (and gallery 108). Stage, 17ft. by 33ft. Electric light. Terms for hiring: Dramatic performances (stage plays) by electric light, £5 5s.; for three evenings, £12 12s.; rehearsals (not exceeding two hours' duration) by daylight, £1 1s.; by electric light, £1 1s. 6d. The amount of deposit required on booking depends on engagement—£1 1s. for one evening. A kinematograph or such-like entertainment may not be given in the Town Hall, or the gallery of the hall, unless due notice of intention to hold such entertainment is given to the Clerk to the Council, as licensee and responsible manager. A fireproof box to enclose the kinematograph machine must be provided by the person engaging the hall, or the gallery of the hall, for purposes of a kinematograph entertainment.

ILFORD SKATING RINK.—Proprietors, Skating Rinks, Limited; General Manager, Mr. Leighton. Situated on Ilford Hill and within 3 minutes' walk of Ilford Station. Floor capacity for skating, 3,000 square feet. Three sessions daily. Herr Vorzanger's Blue Australian Band always in attendance.

ILFORD PICTURE PALACE.—Proprietors, The London Suburban Bioscope Co. Situated on Ilford Hill and within 3 minutes' walk of Ilford Station. Seating capacity, 150. Twice nightly, 6.30 to 8.30; 8.30 to 11.30.

SEVEN KINGS PUBLIC LIBRARY HALL, attached to Free Library.—Proprietors, The Ilford Urban District Council. Holding capacity, 435. Licensed for music and dancing.

ILFORD GOLF CLUB, close to station.—18 holes. Three free days per year to visitors if introduced by a member, after which 2s. 6d. per day, 5s. per week, or 15s. monthly. Players living beyond 20 miles' radius may be admitted as country members at £1 1s. per annum. A. J. Magson, Hon. Sec., Walter Grey, Capt., Club House, Wanstead Park Road.

SOCIAL CLUB, 1a, Scaffron Road.—Rehearsal room. Secretary, Mr. Thoslinson; President, Mr. A. Shingleton. Performances at Town Hall, autumn, 1909: "Sweet Lavender" and "Rose of Persia." Prospective: "Tom Jones," in March, 1910.

ILFORD CHORAL AND ORCHESTRAL SOCIETY.—Conductor, H. A. Donald. Present

performance, Gounod's "Faust." Prospective, "Elijah." Secretary, Mr. F. J. Caunter.

RECOMMENDED APARTMENTS.

Mrs. Smith, 5, Rutland Road. Bed and sitting-room, combined; piano; bath, etc.

PROFESSIONAL HOUSES OF CALL.

"Red Lion Hotel," Broadway (almost opposite the Hippodrome). Most spacious and comfortable saloon lounge in the neighbourhood. Always pleased to greet you. W. J. Colwill, Proprietor. "Performer," "Era," "Encore" and "Stage." Telephone 867 Ilford. Joe Barbour, "The Hope," next to Hippodrome. First class ales, etc.

The "Black Horse," Proprietress, Mrs. Bone. Adjoining Hippodrome. High class ales, etc.

ELECTRICAL AND MECHANICAL ENGINEER.

Rivett, 212, High Road. Telephone 738. Motors and cycles repaired. Petrol and accessories stocked.

THEATRICAL HAIRDRESSER.

Ernest Breithaupt, 347, High Road. Wigs, etc., made and repaired on the premises.

ILFRACOMBE, Devon.

Population, 8,557. Miles from London, 227.

THE ALEXANDRA.—Manager, Mr. J. Roberts. Dramatic and music and dancing license. Holding capacity: Number of persons, seats, 1,150; amount, £100. Permanent stage, 60ft. wide, 30ft. deep; proscenium, 20ft. to 30ft. as required. Gas and electric light, continuous current, 240 volts. Terms for hiring on application.

RUNNACLEAVE THEATRE.—Manageress, Mrs. A. Chown, Runnacleave Hotel (which adjoins). Fully licensed. Holding capacity: Number of persons, just over 500 seated, or 650 standing; amount, about £50. Stage measurements: Depth, 22ft.; front cloth, 30ft. by 16ft.; back cloth, 24ft. by 16ft.; wings 16ft.; proscenium opening, 18ft. by 14ft. Electric light. Amount of printing required, the usual wall posters, long day bills, throwaways, etc. Terms on application.

VICTORIA PAVILION.—Mr. E. J. Tamlyn, Managing Director.

Ilfracombe's population rises in the season, June to end of September, to sometimes 20,000 or 23,000. There is a site available for concert pitches overlooking the parade and near to it, called the Montebello Lawn, and also a small pitch lower down, which can be used for a small show. Circuses generally pitch on ground near the station and below Hillsborough Hill—both a short distance from the town, which can be leased for short visits.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—M.H.A.R.A.: Dr. F. W. Langridge, Cleave House.

ILKESTON, Derbyshire.

Population, 30,000. Miles from London, 124½.

THEATRE ROYAL (Head Office).—Proprietors, New Theatre (Ilkeston) Co., Limited; Manager and Licensee, Mr. L. F. A. Rogers; Musical Director, Mr. Chas. Keith Smith. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £75 (ordinary doors). Stage measurements: 56ft. by 36ft.; proscenium, 28ft.; grid, 48ft.; stage to fly-floor, 20ft.; cloths, 30ft. Electric light, 230 volts.

Amount of printing required, 450 d.c. pictures. Also circulars and throwaways. Usual matinée day, Saturday, 2.15. Time of band rehearsal, 1 p.m. Nearest towns, Newmarket, 12 miles; Luton, Longbridge, Cheshunt, 10 miles; Leicester, and Sheffield. Booked in advance by arrangement with Grand Theatre, Matlock; King's Theatre, Sutton-in-Ashfield; and New St. James' Theatre, Long Eaton. The theatre may be rented during June and July.

QUEEN'S PALACE OF VARIETIES.—Proprietor and Manager, Mr. Jim Morley; Musical Director, Mr. L. W. Atkins. Full license. Holding capacity: Number of persons, 1,000. Platform, 14ft. by 15ft. Electric light. No band; simply piano.

HIPPODROME.—Proprietors, the New Theatre (Ilkeston), Ltd. Manager, Mr. L. F. A. Rogers. Electric light system. Matinee Saturday. Kinematograph and variety entertainment. Electric light.

GOLF.—Nearest golf links are at Stapleford, about a mile from the southern tram terminus.

The population is chiefly industrial, consisting of colliers, lace-makers, hosiery hands, employees of the Stanton Iron Works Co., etc. The pleasure fair in this town is of three days' duration (Thursday, Friday, and Saturday in the Feast Week), and the Feast Sunday is always the first after October 11. Portable theatres very seldom visit the town now. Circular pitches are obtainable not far from the tram routes.

Early closing day, Wednesday; market days, Thursday and Saturday.

ILKLEY, Yorks.

Population, 7,455. Miles from London, 211.

KING'S HALL.—Proprietors, the Urban District Council; licensee, Mr. Frank Hall; Manager, Mr. Wardle S. Bellerby. Dramatic licence. Holds 874. Stage, 36ft. deep, 20ft. wide, 27ft. proscenium opening. Electric light. Printing required, 300 to 400 sheets for walls, 200 d.c., 500 circulars, 1,500 throwaways. Terms for hiring, shares or rental. Amount of deposit required on booking if rental, 50 per cent.

GOLF CLUBS.—**ILKLEY CLUB.**—Special terms for visitors for short periods. Professional, Mr. Walter Toogood. Secretary, Mr. A. W. Goughy. **ILKLEY MOOR CLUB.**—Special terms for visitors for short periods. Professional, Mr. Harry Mann. Secretary, Mr. J. Pinder.

SKATING RINK.—Three sessions daily. Expert instructors. Well lighted and heated. Manager, Mr. A. H. Lee.

BRIDGE PLEASURE GROUNDS AND PAVILION.—Boating on the river. Variety entertainment every evening in the Pavilion. Proprietor, Mr. Frank Barron. Manager, Mr. George Asaf. Terms on application.

Several sites are available for portables, etc. Early closing day, Wednesday.

INVERGORDON, Ross shire.

Population, 2,000. Miles from London, 599.

TOWN HALL.—Proprietors, The Town Council; Secretary, Mr. W. George. Double license. Holding capacity: Number of persons, 500. Depth and width of stage, 14ft. and 30ft. Lighted by gas. Amount of printing required: 50 bills. Terms for hiring, £1 7s. 6d. per night. Amount of deposit required on booking, £1 7s.

INVERNESS, Inverness.

Population, 24,000. Miles from London, 591.

THEATRE ROYAL.—Proprietor and Manager, Mr. Cameron Burgess; Acting-Manager, Mr. Edward Todd; Musical Director, Mr. Harry T. Tuff. Dramatic license. Holds 900; amount, £60. Stage, 28ft.; proscenium opening, 19ft. Gas and electric. Printing required, 300. Usual matinée day, Saturday. Time of band rehearsal, 11.30 a.m. Best months, September to December, and New Year holidays.

MUSIC HALL.—Manager, Mr. Edward Todd. Holding capacity: Number of persons, 1,200; Amount, £80. Good stage, 24ft. by 16ft.; no proscenium; Electric light. Amount of printing required, 300 sheets. Terms for hiring, £4 4s. per night; two nights, £7 7s.; per week, £15 15s. Amount of deposit required on booking, for week, £5 5s.

SKATING RINKS.—There are two rinks, one at Haugh Road and another in Queen's Street.

Golf Course at Culcabcarr, where reductions are made for actors for temporary membership.

The population is made up of the residential and industrial class. The Highland Railway Works are the chief works; while there are other smaller ironworks and woollen mills. The people of Inverness give good patronage to opera or musical comedy. There are several sites for alfresco concerts, application for which must be made to the Town Council. The Public Park and Capel Inch are used for circuses.

Wool fair second Friday in July. Capel Inch and Public Park are the fair grounds.

Market days, Tuesday and Friday.

Medical Officer.—A.A.: Dr. G. M. E. Kerr, 19, High Street.

IPSWICH, Suffolk.

Population, 70,000. Miles from London, 68.

LYCEUM THEATRE.—Proprietors, the Ipswich Lyceum, Limited; Managing Director, Mr. Hugh Turner; Manageress, Miss L. Dod; Musical Director, Mr. Lewin Taylor. Full dramatic license. Holding capacity: Number of persons, 1,200; amount, £80. Stage measurements: 35ft. deep, 4 ft. wide; proscenium opening, 22ft.; cloths, 30ft. by 24ft.; flats, 20ft. 35 sets of lines. Gas and electric light. Amount of printing required, 450 sheets walls, 500 d.c. bills, 1,000 circulars. Usual matinée day, Saturday, 2.30. Time of band rehearsal, 11 a.m.

HIPPODROME.—Manager, Mr. E. H. Bostock; Acting-Manager, Mr. D. F. Bostock. Booking circuit, Bostock Tour. Musical Director, Mr. Sidney Davis. Dramatic license. Holding capacity: 2,000. Proscenium opening, 30ft. Stage measurements: Depth, 40ft.; width, 70ft. Gas and electric light. Time of band rehearsal, 2 p.m. Matinée day, Saturday. Bars other theatres in Ipswich.

PUBLIC HALL AND OPERA HOUSE.—Proprietors, Corporation of Ipswich. Manager, Mr. Geo. Watson. Dramatic license. Seats 1,500—1,600. Stage, 40ft. by 30ft. Gas and electric. Motor generator for kinematographs. Public organ.

LECTURE HALL (POOLE'S PICTURE PALACE).—Manager, Mr. A. C. Rogers. Dramatic license. Holding capacity: Number of persons, 600-700. Platform 25ft. by 15ft. Lighted by gas and electric.

OLD MUSEUM ROOMS.—Manager, Mr. H. E. Archibald. No stage. Lighted by gas.

SOCIAL SETTLEMENT HALL.—Proprietors, Social Settlement Trustees; Manager, Mr. W. E. Calver, 133-135, Fore Street. Holds 1,000. Dramatic license. Stage, 16ft. deep by 28ft. wide. Proscenium. Electric generator for kinematograph. Printing required, 250 d.c., 1,000 day bills, 5,000 handbills. Terms, £1 3s. 6d. per night. Piano, 2s. 6d. Deposit, one-half. Three-manual organ.

PALACE SKATING RINK.—Proprietor, Mr. E. H. Bostock; Manager, Mr. Douglas Bostock. Floor space, 180ft. by 100ft. Gas and electric.

EMPERESS SKATING RINK.—Proprietors, Messrs. Baker and Schilling. Floor space, 220ft. by 62ft.

GOLF LINKS.—Ipswich, 18-hole course. Temporary membership 2s. 6d. per day or 10s. 6d. per week. Woodbridge, 8 miles distant, main line. Temporary membership, 2s. 6d. per day or 10s. 6d. per week. Felixstowe, 12 miles distant, frequent trains. Temporary membership, 2s. 6d. per day in winter, 4s. per day in summer. N.B.—At all the above clubs person must be introduced by Secretary or member.

Sites for circuses, etc.: Old Cattle Market. Early closing days, Wednesday and Saturday; market days, Tuesday and Saturday.

Agent.—M.H.A.R.A.: F. A. Barham, Falcon Inn, Falcon Street. V.A.F.: The same.

IRONBRIDGE, Salop.

Population, 2,889. Miles from London, 158.

MADELEY INSTITUTE.—Has dramatic license and holds about 1,000.

BROSELEY TOWN HALL.—Has dramatic license, and holds about 400.

WHARFAGE LECTURE ROOM.—Apply to the Secretary. No license. Holds about 230. No proper stage. Gas. Terms, 10s. per night, payable in advance.

Halls also in the Ironbridge district, or near by:—

COALBROOKDALE, TRINITY HALL.—Secretary, Rev. C. B. Crowe. Occasional license. Holds 500. Small stage. Gas. Terms, 21s. per night.

WENTOCK, CORN EXCHANGE.—Secretary, Mr. Chas. Edwards. Licensed. Holds 250. Gas.

The local fair is always held on May 29, and the town is often visited by portables. There is no difficulty whatever in obtaining licenses from the local magistrates. There are circus pitches; for instance, Fossett recently paid a visit to the town, and was well patronised, as all companies and circuses are that visit this district, which is surrounded with industries, viz., brick and tile, pipes, potteries, Coalport china, and C. B. Dale iron-works.

Early closing day, Wednesday; market day, Friday.

JARROW, Durham.

Population, 34,295. Miles from London, 316.

THEATRE ROYAL. Market Square (1½ miles from station); built in 1865.—Lessee and Manager, Mr. Hugh Robertson; Scenic Artist, Mr. Harry Sharpe. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £70. Stage measurements: 30ft. by 46ft.; proscenium opening, 20ft. Electric current, voltage 240. Printing required, 650. No regular matinée day. Time of band rehearsals, 1 p.m. Bars Hebburn.

PALACE.—Lessee and Manager, Mr. Joseph Lamb. Holds 1,800. Matinée, Saturday. New isolated brick kinematograph box.

CO-OPERATIVE HALL.—A very elegant building, erected in 1904 in place of old premises, which were burnt down. Seats about 1,200. Lighted throughout with gas. Suitable for concerts or entertainments.

MECHANICS' HALL. Ellison Street.—President, Mr. M. Dillon; Secretary, Mr. A. Young. Holds 1,500. Full dramatic license. Stage 25ft. by 20ft. Electric light.

ROYAL ALBERT HALL.—Lessee, Dr. Seaton. Holding capacity: Number of persons about 1,500. Electric light. Has dramatic license.

THE KINO PICTURE AND VARIETY HALL.—Proprietor, Dixon Scott; Manager, J. R. Scott; Musical Director, Edward Scott. Full music license. Holding capacity 600. Electric light. Matinée Saturday.

NEW PICTURE HALL. Albert Road, Jarrow. Proprietor, Mr. W. Heron. Holding capacity, about 500. Operating box isolated (outside building). Modern, up-to-date hall. At present closed.

GOLF.—THE JARROW AND HEBBURN CLUB.—Links situated between the two towns. Secretary, Mr. Brown, Bede Burn Road, Jarrow. At present there is no provision in the rules for reduction of fees in case of actors, but as a matter of courtesy it is done. The subject is under consideration by the officials with a view to altering the rules in this direction.

This town is admirably situated for touring companies, there being an excellent train service. There are other large places in close proximity which have no places of amusement, and consequently the inhabitants flock into the central place. The chief industry is the shipbuilding. Jarrow is only six miles from Newcastle.

Early closing day, Wednesday

JEDBURGH, Roxburgh.

Population, 3,136. Miles from London, 370.

PUBLIC HALL.—Manager, Mr. Thomas Simon, Burgh Chamberlain. Has dramatic license. Holding capacity: Number of persons, 800. Platform, 25ft. by 30ft. Electric direct current, 225 volts. Terms: £3 3s.; two nights, £5 5s. Amount of deposit required on booking, half of rent.

Early closing day, Thursday; market day, Tuesday.

Fairs, 1910: March 1, May 10, November 1.

JERSEY, Channel Islands

Population, 52,796.

OPERA HOUSE.—Lessee and Manager, Mr. Edward Marris; Acting-Manager, Mr. Stanley Hope; Musical Director, Mr. A. W. McKee; Scenic Artist, Mr. C. H. Frampton. Full dramatic license. Holding 1,100. Proscenium opening, 24ft.; width of stage, 60ft.; depth, 30 ft. Gas (incandescent). Amount of printing required, 250 sheets, 250 lithos. Usual matinée day, Wednesday. Time of band rehearsals, 2 p.m.

WEST PARK PAVILION.—Secretary, Mr. T. A. Lyte, 64, King Street, Jersey. Fully licensed. Holding capacity: Number of persons, 1,200. Stage, 22ft. wide by 14 ft. deep; height, 15ft. Has one exterior scene. Gas. Limes. Amount of printing required, 60 to 80 d.c. (boards provided). Terms for hiring: £2 per night. £10 per week.

ODDFELLOWS' HALL. St. Heliers.—Secretary, 8, Devonshire Pl. Dramatic performances and music and dancing by permission of the Bailiffs. Holding capacity: Number of persons,

Stage and dressing-rooms. Depth and width, 10ft.; and proscenium measurement, 44ft. Seats, 200, outside to back; depth, 10ft.; width, 10ft. Litigated by gas. Terms: £1 10s. one evening, £5 two evenings, £10 three evenings, or £7 one week. Amount of deposit required on booking, £1 a week.

LOYAL HALL, St. Helier.—Apply Mr. Latimer, Hill Street, Ryde 450. Gas.

N.J.L.T.A.S.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. R. Maxwell Metlatt, 46, David Place, St. Helier. Hours, 8 a.m. to 1 p.m.

Agent.—M.H.A.R.A.: W. Stone, Grosvenor Bar.

KEIGHLEY, Yorks.

Population, 10,000. Miles from London, 211.

HIPPODROME.—Lessees, The Hippodrome, Keighley, Company, Limited. Managing Director, Mr. Thos. Barrasford, jun.

PICTURE PALACE.—Lessee, Mr. J. E. Atkinson. Manager, Mr. H. Plant. Twice nightly with animated pictures. Seating capacity, 700. Electric light.

MUNICIPAL HALL.—Proprietors, The Corporation; Manager, Mr. Herbert Driver. Music and dancing license. Holds 1,000. Stage 44ft. by 30ft.; proscenium, 25ft. Electric, 460 volts direct. Terms, £12 12s. per week. Matinée, £1 extra.

TEMPERANCE HALL.—Apply the Manager. Music and dancing license. Holding capacity: Number of persons, 700. Stage, 40ft. by 18ft.; auditorium, 48ft. by 40ft.; gallery, 40ft. by 28ft. Gas and electric light. Terms, one night, £1 10s.; two nights, £2 10s.; three nights, £3 5s.; four nights, £3 15s.; six nights, £5; also smaller hall to seat 400. Amount of deposit required on booking, half.

AMERICAN ROLLER SKATING RINK, Cavendish Hall, Station Bridge. Military band. Splendid promenade. Three sessions daily. Manager, Mr. H. Dawson. Tel. No. 328.

KEIGHLEY GOLF CLUB.—Howden Park, Utley (Tel. 6279). About two miles from station. Links form 18-hole course. Total length about 3½ miles. Reduction in fees allowed to members.

Keighley is an industrial town, with a population as noted above in the borough, the rural population bringing it to about 80,000. Its chief industries are textile machinery (one firm employing something like 3,000 hands), washing machine works, laundry engineering companies, spinning, leather works, iron works, and manufacture of textile goods. There are two pleasure fairs—one in May and the other in November—each one ruled by the Cattle Fair, generally held the first Saturday in each month, and run for about ten days. It is very seldom portable theatres visit the town, most of them making for places in the rural districts. Difficulty is not experienced in obtaining license from Corporation. No sites for alfresco concerts. Now and then a circus visits the town, and there is no difficulty in getting a site nor any difficulty in getting a license from the Council.

Early closing day, Tuesday; market day, Wednesday.

Fairs: May 8 and 9; November 7 and 8.

A.C.M.H.A.R.A.: T. Macgillan, Cavendish Hotel.

KEITH, Banffshire.

Population, 4,753. Miles from London, 584.

LONGMORE HALL.—Secretary, Mr. George Davidson. Double license. Holding capacity: Number of persons, 500. Stage 30ft. wide by 8ft. deep, can be extended. Gas. Terms: Dramatic, 30s. per night; concerts, 25s. per night; attendance and lighting extra. Amount of deposit required on booking, half of rent.

Scatfield Park is available for portables, circuses, etc.

Early closing day, Wednesday; market day, Saturday.

Fairs, Cattle and Horses: Third Wednesday in June and November. Hiring Saturdays before May 28 and November 28.

KELSO, Roxburgh.

Population, 4,006; miles from London, 365.

CORN EXCHANGE.—Secretaries, Messrs. P. and J. Stormonth Darling. Holding capacity: Number of persons, about 400. The taker provides platform. Terms for hiring: First night, £2 2s.; subsequently, £1 1s. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Friday.

KENDAL, Westmorland.

Population, 14,183. Miles from London, 251.

ST. GEORGE'S THEATRE.—Proprietor, Mr. R. F. Chorley; Manager, Mr. J. W. Butler; Musical Director, Mr. T. B. Jackson. Full dramatic license. Holding capacity: Number of persons, 1,300; amount, £80. Stage measurements: 50 ft. by 32 ft.; grid height, 30 ft.; proscenium, 24 ft. by 20 ft. Gas and electric light. Amount of printing required: Walls and windows, 700 sheets. Usual matinée day, Thursday or Saturday. Time of band rehearsal, 5 p.m. Best months, August to April. Bars for 15 miles. Electric light, 220 and 440 volts continuous.

ROLLER SKATING RINK.—Proprietors, Messrs. Fahy Brothers. Floor, 10,000 sq. ft. Three sessions daily. Brass band in attendance afternoon and evenings.

GOLF LINKS.—18-hole course. Five minutes' walk from Town Hall. Terms: Day, 2s.; week, 7s. 6d.; fortnight, 10s. 6d.; month, 15s. Entrance fee one guinea and 25s. annual subscription.

Industrial and market town, market day being Saturday each week and Wednesdays in the summer months and fruit season. Industries, manufacture of boots and shoes, tobacco, carpet weaving, horse clothing, hosiery works, heald and reed makers, card mills, and three iron foundries.

Thursdays, each week, all the year round, all shops close at 1 p.m. for half-day's holiday. Fairs: February 22, horses; March 22 and April 29, cattle; first Wednesday in November, horses. Fortnight fair (cattle) every alternate Monday, and auction mart for cattle every Monday. Hiring fairs, Whit Saturday and Martinmas Saturday. A field is available for circus pitches; also portables. License for latter as yet never been refused. Kendal being only nine miles from Lake Windermere and fifteen from Grange-over-Sands. Late trains are secured for special attractions at the theatre, picking up at all the intermediate stations, and the town enjoys a nice, steady, all the year round trade.

KENMARRE, Co. Kerry, Ireland.

Population, 1,500. Miles from London, 196.

COMMERCIAL CLUB.—Manager, Mr. Con. Buckley; Secretary, Mr. James O'Shea. Holding capacity: Number of persons, 500. Stage, 12ft. deep by 16ft. wide. Week terms, 14s. per night. Amount of deposit required on booking, half fee.

Monthly fairs. Several sites available for portables, al fresco concerts, and circuses.

KESWICK, Cumb.

Population, 4,451. Miles from London, 209.

QUEEN OF THE LAKES PAVILION.—Manager, Mr. G. M. McKane, 1, Fitz Arcade. Has dramatic license. Holding capacity: Number of persons, 1,200; amount, £50 maximum. Proper stage. Gas and electric light. Amount of printing required: 309 sheets d.c. Terms for hiring: Two guineas one night, £3 15s. two nights, £5 three nights. Amount of deposit required on booking, 20s.

VICTORIA HALL.—Manager, Mr. G. P. Abraham. No dramatic license. Holding capacity: Number of persons, 300. For lectures and concerts. Gas. Amount of printing required: 12 large, 20 medium, 500 circulars. Terms for hiring: From 12s. 6d. per night. Amount of deposit required on booking, half. No local fairs. Circus ground available. Early closing, Wednesday. Market, Saturday.

KETTERING, Northants.

Population, 28,653. Miles from London, 72.

VICTORIA THEATRE.—Managers, Messrs. Alf. Bailey and Co.; Business Manager, Mr. Bert Bailey; Musical Director, Mr. Alf. Bailey. Restricted dramatic license. Holding capacity: Number of persons, 1,500; amount, £100. Stage measurements: 27ft. deep by 50ft. wide; proscenium, 25ft. Electric light. Amount of printing required, 400 sheets for posting, 250 window lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Best months, September to March.

AVENUE THEATRE.—Proprietor and Manager, Mr. Frank Payne; Musical Director, Mr. Charles Sidney Payne. Music and dancing license. Holds 1,400. Stage measurements: Depth of stage, 26ft.; opening, 24ft.; width, 45ft. Gas and electric light, 230 volts. Printing required, 400 sheets for walls. Usual matinée day, Saturday. Time of band rehearsal, 12.30 p.m.

VINT'S PALACE (late Corn Exchange).—Lessee and Director, Mr. Leon Vint; General Manager, Mr. Arthur Brogden. Pictures and varieties twice nightly.

Early closing day, Thursday; Market day, Friday.

KIDDERMINSTER, Worc.

Population, 29,000. Miles from London, 135.

OPERA HOUSE.—Proprietors, New Opera House (Kidderminster), Ltd.—Managing Director, Mr. J. P. Moore; Resident Manager, Mr. R. C. Gudgeon. Dramatic license. Holds 1,750. Gas and electric, 230 volts continuous.

MUSIC HALL or TOWN HALL.—Manager, Mr. J. Morton, Town Clerk. Fully licensed. Holding capacity: Number of persons, 850. Stage has to be erected. Gas and electric light. Terms for hiring, one night, £4 4s.; Each subsequent night, £2 2s. Week of six days, £12 12s. Amount of deposit required on booking, 50 per cent.

Fairs: Annual pleasure, third Thursday in June. Cattle, alternate Tuesdays throughout the year, beginning on January 11, 1910.

Early closing day, Wednesday; market day, Thursday.

Medical Officer.—A.A.: Dr. D. Corbett. Farfield House.

ACTORS' CHURCH UNION.—Rev. W. T. Phillips, 20, Blakebrook.

Agent.—M.H.A.R.A.: T. Reed, Clarendon Hotel.

KIDS GROVE, Staffordshire.

Population, 4,552. Miles from London, 152.

VICTORIA HALL.—Owners, Kidsgrove Urban District Council. No license. Holding capacity: Number of persons, 600. Small stage, but can be enlarged. Gas. Terms for hiring: £1 1s. first and 17s. 6d. consecutive (gas in addition). Deposit on booking, full amount of fee.

Early closing day, Thursday; market day, Saturday.

KIDWELLY, Carm.

Population, 3,160. Miles from London, 230.

TOWN HALL.—Secretary, P.-Sergt. James. Holding capacity, 400 persons. Stage, but no scenery. Terms: £1 3s. 6d. first night; 13s. every other night. Picture shows. Variety companies and small fit-up dramatic companies take very well.

Fair, October, 29 and 30.

Early closing day, Wednesday; market day, Saturday.

KILKENNY, Co. Kilkenny.

Population, 11,000. Miles from Dublin, 81.

THEATRE.—Manager, Mr. T. J. Brown. Double license. Holding capacity: Number of persons, 1,000. Stage depth, 22ft.; width, 26ft.; 20ft. by 18ft. proscenium. Gas and electric light, 100 volts. Printing required, from 600 to 800 sheets. Share or rental depends on class of performance. Amount of deposit required on booking, one-third of rent.

Kilkenny is twenty miles from Waterford, and forty from Limerick. Fifty miles from Wexford on direct route Fishguard.

Dates of local fairs: Second Wednesday in each month. The fair green for circuses, etc.

KILMARNOCK, Ayr.

Population, 34,160. Miles from London, 390.

KING'S THEATRE.

PALACE (late Corn Exchange).—Proprietor and Manager, Mr. J. Cummings; Musical Director, Mr. T. H. Moran. Double license. Holds 1,400. Stage 25ft. by 30ft.; can fly 18ft. cloths. Band rehearsal, 1 p.m.

Early closing day, first Wednesday in month, May to October; market day, Friday.

A.A. Medical Officer.—Dr. A. Revie, Calcutta Lodge.

Agent.—V.A.F.: W. Russell, Sun Inn; M.H.A.R.A.: The same.

KING'S LYNN, Norfolk.

Population, 20,283. Miles from London, 99.

NEW THEATRE ROYAL.—Proprietors, Corporation, Lessee and Manager, Mr. B. Pareezer; Acting-Manager, Mr. Reginald Pareezer; Musical Director, Mr. J. J. Wright; Scenic Artist, W. Sconse. Double license. Holding capacity: Number of persons, 1,500; amount, £80, or

about 8 minutes. Height of proscenium opening, 18'11". Width of wall to wall, 8'11", depth 3'11". On ground floor light, no vaults. Front of stage supported by two brackets, one 12' long, the other 18' long, both 4' thick, 100 lbs. each. Two iron beams, 10' long, 10" wide, 1" thick, 100 lbs. each. No dated slips found. At 10 a.m. Saturday or Wednesday 300 spectators gathered, 11 noon. Worked as theatre and hippodrome. Bars no surrounding walls.

81 JAMES'S HALL AND ASSEMBLY
ROOMS, Inspector, Messrs. G. M. Bridges and
Son, Limited. Music and dancing. Licence
Holder, ~~and~~ ^{and} Number of persons, Hall,
1,000; Assembly Rooms, 250. Gas and electric
lighting, with ~~continuous~~ continuous.

ATHENIUM BUILDINGS, comprising Central Hall, Blackfriars Hall, and Institute Hall. CENTRAL HALL: soot. 6ins. by 47ft. wide; 27ft. to cornice; 32ft. to centre roof; plastered. St. 6ins. in height; 45ft. wide by 16ft. Seats 1,000. Organ. Piano. Electric light. Ante-room and two dressing-rooms. BLACKFRIARS HALL, 45ft. by 22ft. 6ins. Seats 200. INSTITUTE HALLS, ground floor, 64ft. by 35ft. First floor, 70ft. by 35ft. Electric light in all cases. Music and dancing license; covers all halls. No sharing terms.

Dates of fairs, 1910: Lynn Mart, February
14-16-18

Sites available for portables, etc.: Show Ground, Austin Street Field and Public Walks. Early closing day, Wednesday; market days, Tuesday and Saturday.

Agent.—M.H.A.R.A.: Mr. F. Tyler, Rummer Hotel, Tower Street.

KINGSTON-ON-THAMES, Surrey.

Population, 34,375. Miles from London, 12.

ROYAL COUNTY THEATRE.—Proprietors, the Kingston-on-Thames Theatre Co., Limited; Managing Director, Mr. Peter Davey; Musical Director, Mr. Hugo Rignold; Scenic Artist, Mr. A. G. Betts. Full double license. Holding capacity: Number of persons, about 1,300; amount, about £115. Stage measurements: Opening, 22ft. 6in.; depth, 48ft.; width, 60ft.; grid, 48ft. Electric light. Amount of printing required, about 1,200 sheets. Usual matinee day, all the year round on Wednesday at 2.30; during the pantomime season, eve'y Monday, Wednesday, and Saturday. Time of band rehearsals, 11 o'clock. Fit up halls and small theatres in the neighbourhood barred.

DRILL HALL.—Recently demolished. A new building is to be erected.

ST. JAMES'S HALL.—Manager, Mr. F. Selway; offices, 24, St. James's Road. Dramatic license. Holding capacity: Number of persons, 700. Platform only. Gas and electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, half fee.

Licenses are not difficult to get for portables. There has not been a case of refusal recently. There are sites for alfresco concerts and circus pitches. The alfrescos are held every summer, and a circus usually visits yearly.

The fair was an old institution, but of late years has been done away with. Trams now run to London. A music hall is in course of erection, and a license was applied for in 1909, but the structure not being sufficiently advanced the license was not granted, and application cannot now be made until July, 1910.

GOLF.—There are eight or nine golf clubs within a radius of six miles.

Agent.—V.A.F.: G. W. Plumb Griffin Hotel.

KIRKBY STEPHEN, Westmorland.

Population, 1,656. Miles from London, 260.

ODDFELLOWS HALL. Manager, Mr James Irvin. Special license for stage plays can be easily obtained. Holding capacity: Number of persons, between 400 and 500. Fixed stage, 27ft. long, 12ft. wide, 3ft. 6in. from floor. Lighted by gas. Terms for hiring: First day, 12s.; second day, 8s.; gas and fires extra. Amount of deposit required on booking, 5s.

Early closing, Thursday; market, Monday.

KIRKCALDY, Fife.

Population, 36,000. Miles from London, 414.

KING'S (late Hippodrome). — Lessee and Manager, Mr. H. L. Cavanagh. Holds 2,500. Stage: Depth, 30ft.; proscenium opening, 28ft.; full width of stage, 60ft. Electric light. Amount of printing required: If six nights, 1,000 sheets for walls, 500 lithos; if for three nights, 500 sheets for walls and 300 window lithos.

ADAM SMITH HALL, belonging to the Kirkcaldy Corporation. Seated for 1,500. This hall is comparatively new, beautifully fitted up, and quite suitable for dramatic and operatic companies. Although chiefly used as a concert hall, many companies have visited, such as Moody-Manners (C) Company, etc. Terms: One night, £4; 25 per cent. reduction after two nights. BEVERIDGE HALL (in same building) seats 500. Terms: £3 per night for two nights; subsequent nights, reduction of 25 per cent. Electric current, 230 volts.

PAVILION (late Corn Exchange).—Belonging to Corporation. Lessee, Mr. Bodie; Manager, Mr. Geo. Lee. Holds 1,500. Stage 22ft. deep; proscenium opening, 26ft.; full width, 40ft. Electric light, 230 volts.

SKATING RINKS.—OLYMPIA.—Managing Directors, Messrs. John Laird and Alfred Painter. Rink accommodates 400 skaters and 300 spectators. Military band (Conductor, Mr. J. W. A. Eskdale, L.R.A.M.). **PALACE.**—Managing Director, Mr. Harry E. MacMahon. General Manager, Mr. John Wilmer. Resident Manager, Mr. William Grant. 20,000sq. ft. of skating surface (maple floor). Electric light. Military band. Accommodation, 200 skaters and 500 spectators.

GOLF CLUBS.—KIRKALDY GOLF CLUB.—
18-hole course. Half-mile from town.

DYSART GOLF CLUB.—9-hole course. 1½ miles from town.

KINGHORN GOLF CLUB.—18-hole course. 3 miles from town.

No temporary membership, but visitors are allowed to play on any of the above at 6d. per round.

A fair is held annually on the third Friday and Saturday in April; this is held along the shore, where there is a stretch of about two miles. This is reckoned one of the largest fairs in Scotland, and great numbers of all sorts of roundabouts, shows, and circus entertainments visit. Occasionally portable theatres visit the town, and difficulty is not experienced in gaining a license for same. Drama does not appeal much to Kirkcaldy audiences.

There are plenty of sites that would suit alfresco shows; these have been tried on several occasions, but do not as a rule do well.

The town has been visited by some of the largest travelling circuses, such as Barnum and Bailey's and Buffalo Bill's. Most of the sites suitable for building have been taken.

The population is chiefly industrial; the principal industries are linen, pottery, and linoleum manufacture. There is also a large surrounding mining district, connected by rail and electric car.

Early closing day, Wednesday; market day, Saturday.

Agency.—M.H.A.R.A.: W. C. Ritchie, Commercial Hotel. V.A.F.: The same.

KIRKCUDBRIGHT.

Population, 2,386. Miles from London, 362.

TOWN HALL.—Proprietors, Provost, Magistrates, and Town Council; Manager, Burgh Chamberlain. Dramatic, music, and dancing licenses. Seated for 400. Amount, £15 to £30. Stage measures 16½ ft. by 26 ft. Gas. Terms for hiring: Concerts, hall £1 1s., keeper 5s.; dramatic entertainments, hall £2 2s., keeper 5s. Gas extra. Amount of deposit required on booking, 10s. 6d. Best night Friday.

There are no local fairs. Sites available for portables, alfresco concerts, and circuses, ground near harbour, circuses in Victoria Park.

Early closing day, Saturday; market day, Friday.

KIRKINTILLOCH, Dumbarton.

Population, 10,502.

TEMPERANCE HALL.—Secretary, Mr. E. Macindoe, 93, Cowgate. Holding capacity: Number of persons, 450. Depth and width of stage, 29ft. 6in. by 11ft. 4in. Lighted by gas. Terms for hiring, £1 10s. Amount of deposit required on booking, 10s.

Fairs. May and October.

Early closing, Wednesday.

KIRKWALL, Orkney.

Population, 3,669.

TEMPERANCE HALL.—Secretary, Mr. R. Shearer, High Street. Licensed by Town Council for public entertainment. No dancing. Holding capacity: Number of persons, about 750. There is a stage, but no fixed proscenium or fittings. Lighted by gas (Incandescent). About 200 bills will bill town. Terms for hiring: 21s. per night, gas and hallkeeper extra; also special insurance of 5s. if scenery is used at performance. Amount of deposit required on booking: Half.

Lammas market, 1st Tuesday after August 11, and continues until Saturday of following week. The first two days' fair are held on ground about 1½ miles from the town, and the following days on site in centre of town. The population of the town is doubled during fair.

KNIGHTON, Radnorshire.

Population, 2,139. Miles from London, 181.

ASSEMBLY ROOMS.—Manager, Mr. F. Hale. Double license. Holding capacity: Number of persons, 300 to 400. Portable stage, about 24ft. by 12ft. Lighted by gas. Terms for hiring, 20s. per night. Amount of deposit required on booking, 25 per cent.

Small field in town available for portables, alfresco concerts, and circuses.

Early closing day, Friday; market day, Thursday.

KNOTTINGLEY, Yorks.

Population, 5,809. Miles from London, 175.

TOWN HALL.—Manager, Mr. Walter Swaine (Clerk to the Council); No dramatic license. Proper stage. Gas. Terms for Hiring: 1 night, £1 5s.; 2 nights, £2 5s.; 3 nights, £3 10s.; 4 nights, £4; 5 nights, £4 15s.; 6 nights, £5 10s. Amount of deposit required on booking, 50 per cent.

Fairs: Last Saturday in July and following Monday and Tuesday.

Early closing day, Thursday.

LAMPETER, Card.

Population, 1,722. Miles from London, 266.

QUEEN VICTORIA MEMORIAL HALL.—Manager, Mr. D. F. Lloyd, Solicitor. No dramatic license. Holding capacity: Number of persons, 600; amount, £30. Stage and scenery. Stage 24ft. wide by 13ft. deep; proscenium 18ft. opening by 13ft. deep. Lighted by gas. Amount of printing required: 50 posters sufficient for town only. Terms for hiring; £2 10s. for one night, £1 5s. for second, and 10s. for each subsequent night. Sharing terms can be arranged. Amount of deposit required on booking, £1 1s.

Fairs held every month. Site for out of door shows, the Common; for circuses, Black Lion Field. School and college in the town.

Early closing, Wednesday. Market, last Monday in month.

LANARK.

Population, 5,084. Miles from London, 377.

GOOD TEMPLAR HALL.—Proprietors, Lanark Good Templar Hall Co., Limited; Manager, Mrs. Wilson, 21, High Street. Dramatic and music and dancing licenses. Holds 600. Stage 22ft. 6ins. wide, 13ft. 4ins. deep; can be extended in depth. Gas. Terms for hiring: 25s. first night, 20s. each night after, exclusive of gas. Amount of deposit required on booking, 10s.

Site available for portables, alfresco concerts and circuses, the Horse Market, Lanark, belonging to the Town Council. Applications should be made to the Chamberlain.

Early closing day, Thursday; market day, Monday.

LANCASTER, Lancs.

Population, 46,000. Miles from London, 230.

GRAND (late ATHENÆUM).—Lessee and Manager, Mr. Stanley Rogers; Acting-Manager, Mr. E. C. Howitt; Musical Director, Mr. J. Parker. License restricted. Holds 1,000. Stage measurements, 22ft. by 20ft. opening; width, fly-rail to rail, 32ft.; fly, 24ft. cloths, use 18ft. flats. Gas and electric light, 230 volts. Printing required, 400 walls, 400 windows. Usual matinée day, Saturday. Time of band rehearsal, 2 p.m.

HIPPODROME.—Proprietors, Mr. John Porter and Mr. W. J. Ferguson; Manager, Mr. John Porter; Musical Director, Mr. Frank L. Bell. Double license. Holding capacity: Number of persons, 1,000. Stage measurements: Opening, 23ft.; depth, 24ft.; to battens, 18ft.; 6ft. in wing; to grid, 40 ft. Electric current voltage 230. Band rehearsal, 12 noon. Matinée day, Monday, 2.30. Bars Lancaster and Morecambe.

CROMWELL HALL.—Lessee and Manager, Mr. James Atroy. Music and dancing license. Holding capacity: Number of per-

Population, 5,000. Miles from London, 100.

HALING HALL.—Victoria Hall, Church Street, Lancaster.

GOLF HALL.—At present under construction, off Highgate Road, Lancaster, 100 ft. long.

CO-OPERATIVE HALL.—Secretary, Mr. A. C. G. Smith, 10, Newgate Street, Lancaster.

Population largely industrial. Lancaster is a military depot, with a fair number of residents.

Fairs are held in Lancaster on May 2, 3, and 4, October 10, 11, and 12. The town is visited by shows, circuses, etc., limited pitches being obtainable. Portable theatres very rarely visit Lancaster. Licenses have rarely been granted. Managers of portables do very little.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: J. Bamber, Royal Hotel, V.A.F.: The author.

RECOMMENDED APARTMENTS.

Mrs. Holmes, 6, St. Leonard's Terrace, Bed 21 ft. wide, one room, 10 ft. 6 in. deep.

Mrs. M. Gandy, 5, St. Leonard's Terrace, Bed 14 ft. long, 1 bed, 1 combined; piano.

LANCHESTER, Co. Durham.

Population, 7,000. Miles from London, 263.

ASSEMBLY ROOMS.—Manager, Mr. J. J. Sinton. No dramatic license. Holding capacity: Number of persons, 400. Temporary stage. Lighted by gas. Terms for hiring: £5. per night. Amount of deposit required on booking, 10s.

Early closing, Wednesday.

LANGHOLM, Dumfries.

Population, 3,142. Miles from London, 312. Miles from Carlisle, 20.

BUCLEUCH HALL.—Manager, Mr. Thomas Milligan. No license required. Holding capacity: Number of persons, 1,000; amount, £30. Stage measurements: 20ft. opening, 16ft. deep; can be extended to 20ft. deep. Height of proscenium, 15ft. Lighted by gas. Amount of printing required, 150 day bills, six 18-sheet posters, six 8-sheet posters, lithos, etc. Terms for hiring: £10. per night; also skating terms. Amount of deposit required on booking, 10s. where companies are not known.

Early closing day, Thursday; market day, Wednesday.

LARGS, Ayrshire.

Population, 5,501. Miles from London, 410.

PUBLIC HALL.—Secretary and Treasurer, Mr. David Harper, solicitor. Double license. Holding capacity: Number of persons, 800 to 1,000. Hall 40ft. 6ins. long, 46ft. 5ins. wide. Stage: Length, 35ft.; breadth, 20ft.; balcony of 10ft. Lighted by gas. Terms for hiring: £10. per night. Amount of deposit required on booking, 10s.

Fair, 1910, June 14, the only one in the year. Sites available for portables, alfresco concerts, etc. License, but can only put up such things as are necessary for circus, etc., by applying to the magistrates for a license.

Market day, Thursday.

LARNE, Co. Antrim.

Population, 7,421. Miles from Dublin, 136. Miles from Belfast, 26.

McGAREL TOWN HALL.—Manager, the Town Clerk. Holding capacity: Number of persons, 350. Platform, 25ft. wide, 8ft. at each side. Lighted by gas. Terms for hiring: One night, 20s.; two, 32s.; three, 44s.; and 10s. each after. Full rent required on booking.

Dates of local fairs: Second Thursday each month. The Fair Green is available for portables, al fresco concerts, and circuses. Market, Wednesday.

LEAMINGTON, Warwickshire.

Population, 26,889. Miles from London, 97.

THEATRE ROYAL.—Proprietors, Messrs. David Allen and Sons, Limited; Business Manager, Mr. Chas. H. Longden; Musical Director, Mr. Isaac Hudson. Full license. Holding capacity: Number of persons, 1,500. Gas and electric light. Usual matinée day, Saturday.

WINTER HALLS.—Manager, Mr. Charles Ravnhill. Music and dancing license. Holding capacity: Number of persons, 1,000. Stage capable of seating 250 additional persons (on tiers) or for oratorios. Gas and electric, 230 volts continuous. Terms: 1st week, £20; 2nd week, £15; daily, £6 10s., including light. Whole fee required on booking. Available only from October to May.

ROYAL ASSEMBLY ROOMS.—Lessee and Manager, Mr. A. White. Double license. Holding capacity: Number of persons, 600. Depth and width of stage, 22ft. by 38ft.; proscenium, 22ft. wide and 18ft. high. Gas and electric, 230 volts continuous. Printing required: 400 sheets. Terms for hiring vary according to class of entertainment. Amount of deposit required on booking, £2.

No local fairs, and no sites available for portables, al fresco concerts, and circuses.

Early closing day, Thursday.

Agent.—V.A.F.: A. E. Lennon, Golden Lion Hotel.

LEATHERHEAD, Surrey.

Population, 4,694. Miles from London, 17.

VICTORIA HALL.—Manager, Mr. C. E. Grantham. Double license. Holding capacity: Number of persons, 500; amount, £30. Stage: Depth, 20ft.; width, 38ft.; proscenium, 23ft. wide, 18ft. high. Electric, 220 and 440 volts. Terms: One night dramatic, £3; two nights, £5 10s.; three nights, £7 10s. Amount of deposit required on booking, £1 1s.

No local fairs.

Early closing day, Wednesday.

LEDBURY, Hereford.

Population, 3,259. Miles from London, 130.

ROYAL HALL.—Lessee and Manager, Mr. E. H. Hopkins. Fully licensed. Holding capacity: Number of persons, 500; amount, £40. Stage, 20ft. deep, 32ft. wide; proscenium opening, 20ft. Gas. Head and footlights. Limes. Printing, 180 sheets. Terms for hiring on application.

Early closing, Thursday; market, Tuesday.

LEEDS, Yorks.

Population, 428,968. Miles from London, 186.

GRAND THEATRE AND OPERA HOUSE.—Proprietor, the Theatre and Opera House, Leeds, Limited; Managing Director, Mr. John

Hart; General Manager, Mr. Wynn Miller Musical Director, Mr. Henrie Jaxon; Scenic Artist, Mr. R. C. Oldham. Full dramatic license. Holding capacity: Number of persons, 3,500; amount, £350. Stage measurements: Proscenium opening, 32ft 6in.; depth to arch, 48ft; under arch, 56ft.; width, 72ft.; out of sight, 32ft.; cellar, 30ft. Electric light. Amount of printing required: 2,000 for walls, 1,000 d.c. windows. Usual matinée day, Saturday, at 2. Time of band rehearsal, 11 a.m.

ROYAL. — Proprietor and manager, Mr. Francis Laidler; Acting-Manager, Mr. N. Hepworth; Musical Director, Harry Rushworth. Full dramatic license. Holding capacity: Number of persons, 4,000; amount, £200. Stage measurements: Depth 30ft, width 68ft.; proscenium opening, width 32ft., height 24ft. Gas and electric light. Amount of printing required, 2,500. Usual matinée day, Tuesday. Time of band rehearsals, 12 noon.

QUEEN'S THEATRE. — Proprietor, Mr. Frederick Wm. Wood; General Manager, Mr. J. C. Whiteman; Acting-Manager, Mr. Charles Bush; Musical Director, Mr. George Jackson. Full license, with smoking. Electric light. Time of band rehearsal, 12 noon.

EMPIRE PALACE. — Proprietary, Moss's Empires, Limited; Chairman, Sir H. E. Moss; Managing Director, Mr. Oswald Stoll; Assisting Director, Mr. Frank Allen; District Manager, Mr. T. Gerald Morton; Acting Manager, Mr. Alex. Galley. Band rehearsal, 2 p.m. Electric current, alternating, 200 volts. Bars City Varieties, Barrasford, Hippodrome, and Queen's.

Bars all other Managements' Halls in Leeds and the following towns: Atherton, Stalybridge, Middleton, and Hyde.

HIPPODROME. — Proprietors, Barrasfords, Limited; Managing Director, Mr. Thos. Barrasford; Acting-Manager, Mr. T. H. Dunford; Barrasford Tour; Musical Director, Mr. Arthur Workman. Music and dancing license. Holding capacity: Number of persons, 1,500. Stage measurements: Footlights to back wall 34ft., width of stage 71ft.; proscenium opening 31ft., height of opening 24ft. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinée day, Wednesday. Two houses nightly. (Telephone, 438.)

COLISEUM. — Manager, Mr. J. A. Winn. Music and dancing license. Holding capacity: Number of persons, 3,500. Stage, 40ft. by 16ft. Gas and electric light. Terms for hiring, £60 per week.

CITY VARIETIES. — Proprietor, Mr. Fredk. Wm. Wood; Acting-Manager, Mr. Sam Jones; Musical Director, Mr. Herbert Holgate. Music and dancing license. Electric light. Time of band rehearsal, 1.30 p.m. Usual matinée day, Wednesday, 2.30.

ALBERT HALL (Leeds Institute). — Secretary, Mr. A. Tait. Music and dancing license. Holding capacity: Number of persons, 1,200. Stage, 38ft. by 15ft. Electric light. Terms for hiring, £5 per night, 25 per cent. discount if taken for three or more consecutive nights.

PEOPLE'S HALL, Albion Street. — Secretary, Mr. John W. Fawcett. Music license only. Holding capacity: Number of persons, 800 to 1,000. Electric light. Terms for hiring: One night, £2 10s.

SKATING—AMERICAN ROLLER SKATING RINK, St. Michael's Lane, Headingley. — Manager, Mr. Grant.

OLYMPIA SKATING RINK, Roundhay Road, Leeds. — Manager, Mr. Wells.

YORKSHIRE COUNTY RINK, Chapeitown, Leeds. — Manager, Mr. C. M. Stead.

PAVILION SKATING RINK, Hunslet. Leeds. — Manager, Mr. Griffiths.

THE COSY SKATING RINK, Milford Place, Kirkstall Road, Leeds. — Manager, Mr. J. H. Lloyd.

THE PALACE SKATING RINK, Ayres Avenue, Armley, Leeds. — Manager, Mr. E. Hoyle.

GOLF.—LEEDS GOLF CLUB, Cobble Hall, situate at Roundhay. — 2s. 6d. per day; 1s. per day for three times yearly if introduced by member. Roundhay cars available for Cobble Hall.

MOORTOWN GOLF CLUB, viâ Street Lane, Roundhay. — 2s. 6d. per day; 1s. per day three times yearly if introduced by member. Chapelton and Street Lane Cars are available.

SOUTH LEEDS, situate at Stourton. — Is. per day; open entrance; 3s. 6d. per week without any introduction. 1d. fare from Leeds on Hunslet, Rothwell, or Wakefield Cars is nearest point to destination.

Population, residential and industrial. Chief industries are manufacture of iron goods, machinery, leather, woollen, cotton, wholesale clothing, and boots.

Local fair commences on January 8 and is usually held in the Engineers' Drill Ground, Camp Road. Position central, good roads to and from, and easy of access. The township of Armley, adjoining and in the Borough of Leeds, has a large feast the first Monday after September 1. A portable always attends. No difficulty is presented by Council in regard to license. Holbeck, another township in the borough, has also a very popular feast a week later than Armley. A portable usually visits here. Alfresco concerts are given at Roundhay Park (belonging to the Corporation).

Early closing day, Wednesday; market days, Tuesday and Saturday.

Medical Officer.—Dr. Ernest White, 27, Blundell Street. Phone, 1652. Hours, 9-10, 2-3, and 6-7.

Agents. — M.H.A.R.A.: Sam Jones, City Palace; V.A.F.: Mr. Dent, Wheatsheaf Hotel, Upperhead Road.

RECOMMENDED APARTMENTS.

Mrs. Naylor, 17, Grove Terrace.—2 sitting, 3 bed, 1 combined; piano.

LEEK, Staffs.

Population, 15,484. Miles from London, 156.

TOWN HALL. — Manager, Mr. Geo. Keates. Double license. Holding capacity: Number of persons, 700; amount, according to prices of admission; 2s., 1s., 6d., would be from £25 to £30. Stage: Depth, 16ft.; width, 30ft.; height, 14ft. Electric light. Amount of printing required, 400 sheets, 500 daybills approximately. Terms for hiring: One evening, £1 10s.; two, £2 12s. 6d.; three, £3 10s.; four, £4 7s. 6d.; five, £5 5s.; six, £6; matinées 5s. extra. Amount of deposit required on booking, 10s. to £1. Electric current for kinematographs to be paid for extra; 230 volts, 25 amps.

Dates of principal local fairs, May 18, October 16, November 13. Sites available for portables, Cattle Market.

Early closing day, Thursday; market days, Wednesday and Saturday.

LEICESTER.

Population, 211,579. Miles from London, 99.

ROYAL OPERA HOUSE. — Manager, Mr. Trueman Towers; Musical Director, Herr Theo. Klee. Full dramatic license. Holding

THEATRE ROYAL.—Number of Performances, about 100; Price of admission, 1/- to 10/-; Seats, 1,000; Stage, 30ft. by 40ft.; Proscenium opening, 24ft.; Proscenium depth, 8ft.; height, 10ft.; Electric light; Assured sum of printing required, £1,000 per annum; Band rehearsal, 11 a.m. to 3 p.m.

THEATRE ROYAL.—Acting-Manager, Mr. A. E. Fisher; Musical Director, Mr. A. E. Fisher; Proscenium Holds 1,800; Stage, 30ft. by 40ft.; Proscenium opening, 24ft.; Proscenium depth, 8ft.; height, 10ft.; Electric light; Assured sum of printing required, £1,000 per annum; Band rehearsal, 11 a.m. to 3 p.m.

THE PALACE.—Proprietors, the Leicester Palace Co., Limited; Managing Director, Mr. G. J. Studd; Acting Manager, Mr. G. F. Finch; Assistant Acting Manager, Mr. W. S. Bissett; Musical Director, Mr. John W. Lunn; Director, Misses Holden; Capacity of Stage, 1,000; Proscenium, 27ft.; Stage height, 10ft.; Proscenium depth, 10ft.; seats, 1,000; Electric light; Band rehearsal, 11 a.m. to 3 p.m.; Electric light and Band rehearsal, 11 a.m. to 3 p.m.; No matinee day; Bars at the Pavilion, Leicester, under Management of Mr. J. B. Bass; all other bars in town.

PAVILION MUSIC HALL.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Joseph Lawrence; Booking Circuit, Macnaghten Circuit; Musical Director, Mr. Fred Britcher; Double license. Electric light. Band rehearsal, 12 noon. Matinée day, Thursday, at 3. Extra turn trial shows, etc., in addition to full company. Two houses nightly. Electric current alternating, 100 volts.

THE TEMPERANCE HALL, Granby Street, will seat about 1,500 persons in the large hall, which is 100ft. by 58ft.; there is also a lecture room which will seat 350 persons. The large hall is visited by Gipsy Choirs, Bioscopes shows, Dioramas, and is also used for concerts.

ASSOCIATION HALL (Young Men's Christian Association), capacity of seating 750 persons, with reading rooms on same. This can be let for meetings, concerts, etc.

EMPIRE WHARF STREET.—Lessons, The New Biology, 1,400; Lecture Room, 1,000; Reading Room, 1,000. The above buildings have been recently closed for some time, but it has been opened now, and is available with a Bioscope, a pianoforte and very cheap prices for admission.

SKATING.—**EMPEROR SKATING RINK**, Aylestone Road. Proprietor, Mr. John Butters; General Manager, Mr. J. H. A. Barratt. **BOULEVARD SKATING RINK**, Western End, 1,300; Manager and Secretary, Mr. Ernest A. Holdsworth. The latter is much the larger rink of the two.

GOLF.—**THE BURSTALL GOLF CLUB**; allow 18 holes, 6,000 ft. 100/- as temporary members.

The principal industries are the manufacture of boots and shoes, hosiery and cigars, and wholesale clothiers.

There is a piece of ground on the Aylestone Road which is used for a circuses pitch, and also for concerts occasionally.

The town is not visited by portables. There are fairs on the second Thursdays in April and October, and on a few days around Ross's Walk, Belgrave Road, Leicester. Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. J. M. Lithgow, 1,000; H.M.A.: Dr. J. S. Stephenson, 1,000; M.H.A.R.A.: The same.

Police.—M.H.A.R.A.: The same.

Quart Hotel; V.A.F.: Mr. Wilkinson, Cricket Players' Hotel.

RECOMMENDED APARTMENTS.

Mrs. Watson, 14, Ann Street, Humberstone Regt. Sitting, 2 bed, bath (h. and c.); piano.

LEIGH, Lancs.

Population, 45,000. Miles from London, 194.

THEATRE ROYAL AND OPERA HOUSE.—Proprietor, Mr. J. W. Cragg; Resident Manager, Mr. William Heath. Dramatic license. Seats about 2,000. Electric voltage, 120.

GRAND THEATRE AND HIPPODROME.—Proprietors, Leigh Grand Theatre and Hippodrome, Limited; Manager, Mr. W. Woolstington; Musical Director, Mr. W. Foster. Double license. Holds 2,600. Stage, 30ft. by 45ft. Proscenium, 32ft. Electric light. Band rehearsal, 11 a.m. Matinee, Monday. Bars no surrounding halls.

ASSEMBLY ROOMS.—Proprietors, the Conservative Club Buildings Co. Secretary, Mr. A. H. Hayward, Solicitor. Dramatic license. Holds 1,500. Electric current, 220 volts direct.

CO-OPERATIVE HALL.—Proprietors, the Leigh Friendly Co-operative Society, Limited; Secretary, Mr. T. Boydell. Double license. Holds 1,000. Electric light, 230 volts.

PUBLIC HALL.—Liberal Club. Holds 500. **PUBLIC HALL.**—St. JOSEPH'S CATHOLIC LECTURE HALL. DRILL HALL.

NEW CENTRAL HALL.—Proprietor, Mr. T. Whitley; Manager, Mr. T. Edlowes. Music license. Run as a Picture House. Holds 500. Small stage. Electric light, 230 volts. Hall is not available for hire. Below the hall there is a skating rink.

CHURCH INSTITUTE.—Secretaries, Mr. W. B. Callender and Mr. F. Eastwood. Holds 700. Gas.

PENNINGTON CHURCH INSTITUTE.—Secretary, Mr. Harry Green. Holds 400. Gas.

LEIGH GOLF CLUB.—The course is situated near Kenyon Junction Station. Members of the profession are allowed to use the course on the following terms:—Is. 6d. per day, 2s. 6d. per week. Application should be made to the Secretary, Mr. H. Scoffin, Manchester and County Bank, Leigh.

The population is composed chiefly of working classes engaged in coal mining, cotton manufacturing, and agricultural implement making.

The Parliamentary division of Leigh, which includes Tyldesley, Atherton, and several villages, has a population of 80,000.

Leigh is situated 12 miles from Manchester, 7 from Wigan, and 7 from Bolton, and has an electric car service to all these places.

The chief station and near the centre of the town is Leigh and Bedford (L. and N.W. Railway), which deals with both goods and passenger traffic. Other stations, Westleigh (L. & N.W.), on the Bolton line, St. Mary's, Lowton (Mid.).

The local fairs are held twice in each year, and portables, roundabouts, etc., visit the town on the first Friday after April 24 and December 7, and stay until the following Tuesday. They occupy a large plot of land in Twist Lane, which is suitable for a large circus. No objections to the fairs have been made during recent years.

Early closing day, Tuesday; market days, Friday and Saturday.

Agents.—V.A.F.: A. Smith, Boar's Head Hotel. Market Place.

LEIGHTON BUZZARD.

Leighton Buzzard and Linsdale joint population, 9,000. Miles from London, 40.

CORN EXCHANGE.—Secretary, Mr. R. J. Platten, Bridge Street, Leighton Buzzard. Full dramatic, singing, and dancing license. Large Hall will seat 800; small hall 300. Platform, 24ft. by 16ft. Lighted by gas. Terms for hiring: One night, £3; subsequently, £1 10s. Deposit, £1.

TOWN HALL.—Hallkeeper, Mr. H. G. Saunders. A suitable hall for small entertainments such as concerts, kinematograph performances, lectures, etc. It will seat 400.

TEMPERANCE HALL.—Hallkeeper, Mrs. Bierton. A small hall situate in Lake Street. It will seat 300.

The town is in a purely agricultural district. There is a large residential population. There are basket and carriage works employing several hundred men.

Sites for portable theatres, circuses, kinematograph, and other travelling exhibitions. Bell Close, Leighton, is well situated in the centre of the town, and can be used for these purposes. Communications to Mr. Geo. Willis, Dudley Street, Leighton Buzzard. No objection has ever been raised to the granting of licenses for portables. At Linsdale sites are also obtainable nearer to the station, but the town is under a different licensing authority. Licenses have always been granted to owners of portable theatres.

The annual "Statute" Fair is held on the first Tuesday after October 11, and is well patronised. Pitches for roundabouts, booths, and travelling exhibitions in the Bell Close.

Early closing day, Thursday; market day, Tuesday.

LEITH, Edinburgh.

Population, 76,667. Miles from London, 405.

NEW GAIETY THEATRE.—Proprietors, New Gaiety Theatre, Leith; Director, Mr. R. C. Buchanan; Resident Manager, Mr. John Darlington; Musical Director, Mr. John Crossley; Scenic Artist, Mr. A. Middlemass. Full dramatic license; smoking allowed. Holding capacity: Number of persons, 2,000. Stage measurements: 30ft. deep, 53ft. wide; proscenium opening, 27ft. 6in. Electric light. Amount of printing required: 750 wall, 1,000 window. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m. Electric current, 230 volts continuous.

Early closing and market day, Wednesday.

Medical Officer.—A.A.: Dr. F. K. Kerr, 57, Easter Road.

LEOMINSTER, Hereford.

Population, 5,826. Miles from London, 137.

CORN EXCHANGE.—Manager, Mr. J. B. Dowling. Has dramatic license. Holding capacity: Number of persons, 500. Depth and width of stage and proscenium measurements, 24ft. by 45ft. Gas. Terms for hiring: £1 8s. per night, including gas and attendant. Amount of deposit required on booking, 10s.

Pleasure fair, May 3. For sites for circuses apply Mr. J. J. Biddle, Leominster.

Early closing day, Thursday; market day, Friday.

LEVEN, Fife.

Population, immediate district, 15,000.

TOWN HALL.—Manager, Mr. Wm. Axworthy. Dramatic license. Holding capacity: Number of persons, 1,200-1,400; amount, £50-60,

according to charges. Stage measurements: 18ft. deep, 33ft. front width, tapering to 25ft. No proscenium. Lighted by gas. Terms for hiring: £3 3s. first night, £2 2s. each succeeding night. Amount of deposit required on booking, half charges.

LEVENSHULME, Lancs.

Population, 19,000. Miles from London, 185.

TOWN HALL.—Proprietors, Manchester Corporation; Manager, the Caretaker, Town Hall. Holding capacity: Number of persons, seat 520. Stage 32ft. by 12ft. Electric light. Terms for hiring: Concert, £3 3s. Full charges to be paid on booking.

Early closing day, Wednesday; no market day.

LEWES, Sussex.

Population, 11,249. Miles from London, 50.

CORN EXCHANGE (Town Hall).—Proprietors, The Corporation; Manager, the Town Clerk. Has dramatic license. Holding capacity: Number of persons, 800. Movable stage. Electric 220 volts. Terms for hiring: One night, £3 5s.; three nights, £6 10s.

ASSEMBLY ROOM — TOWN HALL.—Proprietors, Corporation of Lewes. Dramatic license. Holding capacity: Number of persons, 700. Movable stage, 26ft. by 18ft. Electric, 220 volts. Terms: One night, £4 14s. 6d.; three nights, theatricals, £9 9s.

Early closing day, Wednesday; market day, Tuesday.

LEYLAND, Lancashire.

Population, 6,865.

PUBLIC HALL.—Address the Managing Director. Double license. Holding capacity: Number of persons, 800. Stage measurements, 30ft. by 20ft. Proscenium, with drop scene. Lighted by gas. Amount of printing required: Usual for size. 5,000 handbills recommended for works. Terms for hiring: Public meetings, concerts, and exhibitions, one night (piano, 7s. 6d. extra), £2 2s.; two nights (inclusive), £4; three nights (inclusive), £5 10s. Operatic and dramatic entertainments, bazaars, balls, etc., one night (piano, 7s. 6d. extra), £2 10s.; two nights (inclusive), £4; three nights (inclusive), £5 10s.; six nights (inclusive), £9 9s. Amount of deposit required on booking, £1 per night.

LICHFIELD, Staffs.

Population, 9,244. Miles from London, 116.

ST. JAMES'S HALL.—Manager, Mr. H. Larkin. Dramatic license. Holding capacity: Number of persons, 700. Stage measurements, 36ft. by 28ft. Proscenium, 21ft. 5in. by 19ft. 3in. Lighted by gas. Amount of printing required, 300 daybills and usual number of lithos. Terms for hiring, one night, £2 12s. 6d. Amount of deposit required on booking, £1. Four dressing-rooms.

Fairs: Shrove Tuesday and Whit Monday.

Early closing day, Wednesday; market day, Friday.

LIMERICK.

Population, 38,000. Miles from Dublin, 129.

THEATRE ROYAL.—Manager, Mr. George V. Fogerty, Henry Street, Limerick; Musical Director, Mr. J. Child. Holding capacity: Number of persons, 1,100; amount, £70, ordinary. Depth of stage, 33ft.; width, 61ft.; width of proscenium opening, 28ft.; height of grooves, 18ft. 6in. Twelve dressing-rooms, property-room,

eter. Green room: Electric light; 1 mes. Printing, 100 sheets. Usual matinée day, Wednesday and Saturday. Time of band rehearsal, 1 p.m. Best months, October to March. Gas, 1 during Lent, as a rule.

NATIONAL THEATRE.—Lessee, Mrs. S. Hawley. Holding capacity: Number of persons, 500. Stage, 12ft. wide by 18ft. Lighted by gas. Amount of printing required, 200 d.c.'s and 100 day bills.

ATHENEUM HALL, Cecil Street.—Secretary, Mr. James Cartwright, B.A. Accommodation: Main floor, 1 ft. by 30 ft. 6 in., accommodating 500; gallery, 13ft. deep, seating 120; raised stage, 10ft. 6 in. by 30 ft.; height of stage, 14 ft. 6 in. An alcove at the back of the stage, and dressing-room, 17ft. by 15ft. A running curtain is provided in order that the alcove may be used, if necessary, as a dressing-room. An incandescent electric light installation including foot-lights. Terms: From £2 10s. per night to £15 per week. The prices are generally 3s., 2s., 1s., and 6d.

SKATING RINK at Wellesley Place, opened on November 30 by the Countess of Limerick.

GOLF LINKS at Ballyleagh, about 1½ miles out. Actors may play at any time; 1s. per day.

There is no difficulty in getting sites for croquet patches, the usual and best position being in the Markets Fields.

Market days, Wednesday and Saturday.

LINCOLN, Lincs.

Population, 48,784. Miles from London, 130.

THEATRE ROYAL.—Lessees, Messrs. W. Payne Seddon and Ernest Pope; Manager, Mr. Ernest Pope; Musical Director, Mr. R. Lumb. Restricted license. Holding capacity: Number of persons, 1,000; amount, £70. Stage measurements, 35ft. 6in. wide, 25ft. 6in. deep. Gas and electric light, 230 volts. Printing required, 600 sheets, 600 d.c. Usual matinée day, Wednesday or Saturday. Time of band rehearsal, 1 p.m. Bars Gainborough.

PALACE.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. A. E. Dobney; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. Joseph Morris. Double license. Holding capacity: Number of persons, 1,500. Stage measurements: Depth, 30ft.; width, 28ft.; proscenium, width, 24ft.; height, 15ft. 6in. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day. Bars no surrounding halls. Two houses, 7 and 9.

NEW CENTRAL HALL.—Manager, Mr. W. Morris. Double. Holding capacity: 1,400. Stage measurements: Proscenium opening, 25ft.; width, 36ft.; depth ranges from 18ft. to 21ft. Electric light: gas can be fixed for special shows. Terms for hiring vary according to accommodation required. Electric current direct, 230 volts.

Great pleasure and cattle fair during last full week in April. For sites for portables and circuses apply to the Lincoln Corporation.

Early closing day, Wednesday; market days, Friday and Saturday.

Medical Officer.—Dr. Chas. Harrison, 30, Newland (near Lincs.), M.H.A.P.A. The same. Address: V.A.T. C. Room, George Hotel; M.H.A.P.A.: J. H. Newton, Central Hotel.

LINLITHGOW, Linlithgow.

Population, 4,279.

VICTORIA HALL.—Proprietors, Linlithgow Town Council; Manager, Mr. James Bamberry, burgh officer. Dramatic and music and dancing licenses. Holding capacity: Number of

persons, 800. Amount £50. Platform depth, 23ft.; width, 41ft. by 21ft. Gas. Terms: First night, £2 2s.; each subsequent night, £1 1s. (gas, cleaning, and insurance extra).

Dates of local fairs, March, middle of June. Several sites available for portables, alfresco concerts, and circuses.

Early closing day, Wednesday; market day, Friday.

LISTOWEL, Co. Kerry.

Population, 3,566. Miles from Dublin, 180.

GYMNASIUM HALL (70 ft. by 30 ft.).—Manager, Mr. T. F. Leahy. Holding capacity: Number of persons, 500 to 600. Stage, 12ft. by 24ft.; no proscenium. Lighted by oil lamps. Terms for hiring: One night, 30s.; two nights, £2 10s.; three nights, £3 10s.; six nights, £6 7s. Half deposit on booking. First-class companies can rely on getting good houses.

Market, Friday.

LITTLEBOROUGH, Lancs.

Population, 11,168. Miles from London, 200.

PUBLIC HALL.—Proprietors, The Independent Labour Party. Manager, Mr. W. Mawdsley. Holding capacity, 700. Stage, 27ft. by 12ft. by 20ft. Lighted by gas. Terms of hiring, 15s. per night, £3 per week.

CO-OPERATIVE HALL.—Proprietors, the Littleborough Co-operative Society of Industry, Ltd. Manager, Mr. R. Diggle. Platform. Gas. Seats 400.

Local Fairs: Easter Friday and Whit Friday. Wake 2nd Saturday in August.

Early closing, Tuesday.

LITTLEHAMPTON, Sussex.

Population, 8,573. Miles from London, 62.

TERMINUS HALL.—Lessee and Manager, Mr. W. Rice. Dramatic license. Holding capacity: Number of persons, 400 to 500. Proper stage. Stage measurements: 30ft. wide, 17ft. 6in. deep; proscenium opening, 20ft. wide, 18ft. high, and 18ft. deep. Gas. Amount of printing required: 250 sheets, 250 circulars, 200 day bills, 100 lithos. Terms for hiring: One night, £3 10s.; two nights, £5 10s.; three nights, £7 7s. Amount of deposit required on booking, one-third. Renting terms include gas and scenery.

CASTLE PAVILION.—Proprietor, Mr. Dan Randall. Used during summer months only by Dan Randall's vaudeville company.

PAGODA PAVILION.—Proprietor, Mr. Harry Joseph. Used summer months only by the proprietor's Vaudeville Company.

Early closing day, Wednesday.

LITTLE HULTON, near Bolton, Lancs.

CO-OPERATIVE HALL.—Proprietors, the Little Hulton Industrial Co-operative Society, Limited; Manager, Mr. Edward Gorton. Plans have been approved for this building, but it may be a year or so before it is ready for occupation.

LITTLEPORT, Cambs.

Population, 4,181. Miles from London, 78.

CONSTITUTIONAL HALL.—Manager, Mr. Edwin Taylor. Has dramatic license. Holding capacity: Number of persons, 500. Platform, 24ft. by 15ft. Lighted by gas. Terms for hiring: One night, 15s.; two, 25s. Special terms for longer periods.

Date of local fair July 24.

Early closing day, Wednesday.

LIVERPOOL, Lancs.

Population, 750,203. Miles from London, 201.

ROYAL COURT THEATRE.—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Arthur Lawrence; Musical Director, Mr. J. O. Shepherd; Scenic Artist, Mr. Stafford Hall. Full theatrical license. Holding capacity: Number of persons, 2,000; amount, £250. Stage measurements: 52ft. deep, 62ft. wide; proscenium, 28ft. 6in. by 28ft. 6in. Electric light. Amount of printing required, 2,500 sheets, 1,500 windows. Usual matinée day, Saturday, at 2. Time of band rehearsals, 11 a.m.

SHAKESPEARE THEATRE.—Lessees, The Shakespeare Theatre, Liverpool, Limited; Managing Director, Mr. Wentworth Croke; Manager and Secretary, Mr. John Gaffney; Musical Director, Mr. Robert J. McDermott; Scenic Artist, Mr. Thomas Holmes. Full dramatic license. Holding capacity: Number of persons, about 3,200; amount, £300. Stage measurements: From curtain line to back wall, 40ft.; from wall to wall, 60ft.; proscenium opening, 30ft. 6in.; height, 28ft. Gas and electric light (own plant of electric installation). Usual amount of printing required, 2,500 walls, 1,200 lithos, 600 d.c.'s, 200 booking office cards, Usual matinée day, Saturday. Time of band rehearsals, usually 11 a.m. Best seasons, early spring and from September onwards.

PRINCE OF WALES'S THEATRE.—Closed.

ROTUNDA THEATRE.—Proprietor and Manager, Mr. Matthew Montgomery; Musical Director, Mr. J. Thompson; Scenic Artist, Mr. Chas. Townsend. Full license. Holding capacity: Number of persons, 2,800; amount, £100. Stage measurements: Depth from footlights to back, 32ft.; width, wall to wall, 45ft.; between fly rails, 32ft.; pros. opening, 24ft. Gas and electric light. Amount of printing required, 1,800 sheets wall printing 800 lithos, 1,000 d.c. letterpress. Time of band rehearsal, 11 a.m.

STAR THEATRE.—Proprietor and Manager, Mr. Harris Fineberg.

KELLY'S THEATRE (late Queen's).—Lessee and Manager, Mr. W. W. Kelly; Acting-Manager, Mr. Reginald Grant. Fully licensed. Holding capacity: Number of persons, 2,500. Stage measurements: 40ft. deep by 65ft. wide. Electric light.

THEATRE ROYAL.—Manager, Mr. M. Montgomery; Acting-Manager, Mr. Frank O. Toole; Musical Director, Mr. G. Wibbert; Scenic Artist, Mr. C. Townsend. Dramatic license. Electric light. No usual matinée day. Time of band rehearsal, 1 p.m. Best bookings of the year, two houses nightly stock companies.

ROSCOMMON THEATRE.—Lessee and Manager, Mr. A. Wilson. Dramatic license. Holding capacity: Number of persons, 1,100; amount, £12. Gas and electric light.

PADDINGTON PALACE THEATRE.

ROYAL MUNCASTER (BOOTLE).—Proprietors, Messrs. Pennington; Director of Entertainments, Mr. Fred Wilmot; Acting-Manager, Mr. Harry Young.

HAYMARKET THEATRE.—Closed.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Chairman, Sir H. Edward Moss; Managing Director, Mr. Oswald Stoll; Assisting Director and Chief of Staff, Mr. Frank Allen; District Manager, Mr. Horace Cole; Manager, Mr. George Manners. Booking Circuit, Stoll's Tours; Musical Director, Mr.

George Saker. Music and dancing license; no excise. Holding capacity: Number of persons, 2,500. Stage measurements: 48ft. deep, 56ft. wide, 30ft. opening. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Wednesday, 2.30. This is the old Alexandra Theatre, converted into a hall some eleven years ago.

NEW OLYMPIA.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Manager, Mr. Ernest Wighton. Booking circuit, Moss and Stoll. Musical Director, Mr. T. Wrathmell. Holding capacity: Number of persons, 4,200. Stage measurements: Width of opening, 49ft.; depth of opening, 28ft. Depth of stage, 49ft. Gas and electric direct 230 and 400 volts. Band rehearsal, 2 p.m. Usual matinée day, Saturday.

Bars all other Halls in Liverpool and the following towns; Birkenhead, Bootle, Wallasey, and Seacombe.

ROYAL HIPPODROME.—Managing Director, Mr. Thomas Barrasford; Acting-Manager, Mr. Walter Hassan; Musical Director, Mr. Frank Stokes. Time of band rehearsal, 12 noon. Current 230 volts.

LYRIC THEATRE.—Lessee and Manager, Mr. H. C. Arnold; Acting-Manager, Mr. Mex Dooley. Booking circuit, Wilmot. Music and dancing license. Time of band rehearsal, 12 noon.

TIVOLI PALACE.—Proprietors, Liverpool Theatres of Varieties, Limited. Double license. Gas and electric light. Time of band rehearsal, Mondays, 1 o'clock. At present run as a picture theatre under the title of *PALAIS DE LUXE CINEMA*.

PAVILION THEATRE.—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; District Manager, Mr. H. Winstanley; Resident Acting-Manager, Mr. G. F. Slatter. Booking circuit, Broadhead and Sons. Musical Director, Mr. H. O'Callaghan; Scenic Artist, Mr. Edward Leigh. Stage measurements: 40ft. deep by 90ft. wide, 36ft. opening. Gas and electric light, 110 volts. Usual matinée day, Monday. Time of band rehearsal, 11 a.m.

WESTMINSTER MUSIC HALL.—Proprietor, Mr. F. E. Weisker; Manager, Mr. Gerald Montgomery; Acting-Manager, Mr. Joseph Bramble; Musical Director, Mr. E. Turner. Music and dancing license. Gas and electric light. Time of band rehearsal, 1.30 p.m. Usual matinée day, Tuesday.

PARK PALACE, Mill Street.—Manager, Mr. J. L. Weisker. Double license (smoking allowed). Holding capacity: Number of persons, 1,600. Electric light. Stock drama has been running here some months, and smoking is allowed in all parts.

PICTON LECTURE HALL.—No dramatic license. Holding capacity: Number of persons, 1,200. Terms for hiring, £3 18s. 6d. per night, with piano. Deposit required on booking, £1.

HOPE HALL, Hope Street.—Managers, Messrs. J. A. Thompson and Co. Music license. (A dramatic license can always be had on application.) Holding capacity: Number of persons, 1,500. A platform, 30ft. by 16ft. Gas and electric light; for kinematograph, 25 amperes, and may go to 50. Terms for hiring: £5 5s. per evening; £3 8s. per afternoon. Long dates per arrangement. Amount of deposit required on booking, 20 per cent.

PHILHARMONIC HALL.—Proprietors, Philharmonic Society, Ltd.; Secretary, Mr. W. J. Riley. Music and dancing license. Holding capacity: Number of persons, 2,433. Orchestra. Electric light. Terms for hiring on application.

TOWN HALL. Waterco. Manager, Theatrical Properties. Double license. All day. House capacity: Number of persons, 1,000. Stage: 30ft. by 17ft. Terms for hiring: £10. Deposit on booking: 10s. per night, including piano hire.

Medical Officers.—A.A.: Drs. J. C. Baxter, 110, Robson Street, Everton; A. Ellenbogen, 4, Elizabeth Street, Pembroke Place (tel., 217 X 842); G. H. Smart, 911, 68; David Smart, 74, Hartley's Head, Sefton Park (phone, 126 Haystall Lane, 91030, 67301); W. T. Addie, Thomson, 54, Catherine Street, and 15, St. Peter's Square; R. L. G. Worsley, 17, Whittle Park; Mr. H. Finestone, dental surgeon, 35, Liverpool Street; M.H.A.R.A.: Dr. Smart, a doctor, and Dr. John Owen, 30, Rodney Street. A.A.: M.H.A.R.A. and V.A.F.: Branch office, Tregg McKey, 21, Houghton Street.

RECOMMENDED APARTMENTS.

W. McNeilly, 18, Seymour Street. 3 front sitting-rooms and 4 bedrooms; piano; bath. Mrs. Bishop, 99, Great Mersey Street.—1 front sitting-room and 1 front bedroom.

LLANBERIS, Carn.

Population, 3,015. Miles from London, 257.

CONCERT HALL.—Manager, Mr. Robt. M. Jones. Has dramatic license. Holding capacity: Number of persons, 800; amount, £25. Stage: 30ft. by 17ft.; two ante-rooms. Lighted by gas. Terms for hiring: 25s. first night; 20s. each following night. Amount of deposit required on booking: 10s. per night.

Good quarry centre; monthly pays, first, Jan. 4.

Early closing and market day, Wednesday

LLANDILOES, Mont.

Population, 2,770. Miles from London, 208.

PUBLIC ROOMS.—Proprietors and Managers, Messrs. Cooke and Son, High Street, Newtown. Dramatic and music and dancing licenses. No proper stage. Gas. Terms for hiring: £1 per day and gas. Deposit on booking, 25 per cent. Early closing day, Wednesday. Market day, Saturday.

LLANDRINDOD WELLS, Rad.

Population, 3,000 (in summer 8,000). Miles from London, 201.

VICTORIA HALL. Middleton Street.—Manager, Mr. B. Davies. Double license. Holding capacity: Number of persons, about 700; amount, £40. Small stage; width, 22ft. 6in.; depth, 16ft.; proscenium opening, 16ft.; extension of 3ft. in depth if required. Electric light. Amount of printing required: 10—12-sheet, 15—6-sheet, 300 window bills, 3,000 (each) circulars and handbills. Terms for hiring: £2 2s. per night, including piano hire. Amount of deposit required on booking, 20 per cent.

This is a season health resort, and best dates are April, May, June, July, August, and September.

No local fairs. Circus grounds can be obtained.

Early closing, Wednesday.

LLANDUDNO, Carn.

Population, 9,279. Miles from London, 227.

CITY THEATRE.—Lesser and Manager, Mr. J. Ritson. Double license. Holding capacity: Number of persons, 641; amount: season, £70;

winter, £40. Stage measurements: Depth, 27 ft.; width, 45 ft.; proscenium opening, 27 ft. Electric light. Amount of printing required, 300 sheets walls, 200 d.c.s. No matinée required. Price of band rehearsal, 12 noon. Best dates of the year, last week in July until end of September. Bank Holiday weeks are also good.

GRAND THEATRE.—Manager, Mr. A. G. Pugh. Dramatic license. Electric light. Holds 1,200.

PIER PAVILION.—Proprietors, Llandudno Pier Co., Limited; Secretary, Mr. Samuel Hughes. Dramatic license. Holds 3,000. Electric light. Reserved for Pier Company's concerts, which are supplemented by artists. Pavilion is not let.

PIER HEAD PAVILION.—Lessees, Messrs. Adeler and Sutton.

HIPPODROME.—Roller Skating Rink. Manager, Mr. C. P. Crawford.

No local fairs. Alfresco concerts held daily in the Happy Valley during summer.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. Lockhart-Mure, 10, Craig-y-don Parade.

Agent.—M.H.A.R.A.: C. Felix, Tudno Hotel.

V.A.F.: The same.

LLANDYSSUL, Card.

Population, 2,801. Miles from London, 252.

PORTH HOTEL ASSEMBLY ROOMS.—Managers, Messrs. Evans and Co. Holding capacity: Number of persons, about 600. No proper stage. Lighted by acetylene gas. Terms for hiring: 15s. a night for first night, and 10s. afterwards.

Dates of local fairs: Jan. 2, Feb. 11, Sept. 21.

Early closing day, Wednesday; market day, Tuesday.

LLANELLY, Carm.

Population, 27,000. Miles from London, 221.

ROYALTY THEATRE.—Proprietor and Manager, Mr. Z. Andrews; Acting-Manageress, Miss Alice Rochefort.

ATHENÆUM HALL.—Manager, Mr. J. Boulton. Double license. Holding capacity: Number of persons, 500. Proper stage. No scenery. Lighted by gas. Amount of printing required, from 350 to 500 sheets. Terms for hiring: One night, £1 5s.; two nights, £2 5s.; three nights, £3 3s.; four nights, £4; five nights, £4 15s.; six nights, £5 5s.; 1s. per hour extra for gas. Amount of deposit required on booking, £1 1s. Fit-up can be hired in the town. Animated pictures, variety companies, and good dramatic companies take well.

Dates of local fairs: September 30, October 1, 2, May 27, 28, 29.

Early closing day, Tuesday; market day, Thursday.

LLANFAIRFECHAN, Carn.

Population, 2,769. Miles from London, 232.

PUBLIC HALL.—Manager, Mr. Jno. M. Baker. Licensed. Holding capacity: Number of persons, 600, seated comfortably. Depth and width of stage, 24ft. by 50ft.; two dressing-rooms. Footlights. Headlights. Gas. Terms: During summer season, 50s. one meeting; two meetings, £3 15s. (period six weeks); for rest of the year, 30s. one meeting; £2 10s. two meetings. Amount of deposit required on booking, 10s.

Population double for about six weeks in the summer.

Early closing day, Wednesday.

LLANGOLLEN, Denbigh.

Population, 3,304. Miles from London, 201.

TOWN HALL.—Manager, Mr. J. Gray-Owen. Has dramatic license. Holding capacity: Number of persons, 800. Stage, 17ft. 6in. by 26ft.; proscenium opening, 20ft. by 14ft. high. Electric light. Terms for hiring: £2 2s. first night; £1 1s. each subsequent night. Fees payable in advance.

PAVILION.—Proprietor and Manager, T. W. Rowlands. Seating capacity, 900-1,000. Stage 26ft. by 27ft. Proscenium 21ft. by 14ft. Electric light and gas. Ample dressing-room accommodation.

The Smithfield is used for circuses and fairs. Early closing, Thursday; market, Saturday.

LLANRWST, Denbigh.

Population, 2,645. Miles from London, 239.

CONCERT HALL.—Manager and Lessee, Mr. F. G. Parry, Dinorwic Cottage. Has dramatic license. Holding capacity: Number of persons, 400. Act-drop and some scenery. Stage: Depth, 12ft.; width, 26ft. Proscenium, opening 15ft. wide by 18ft. high. Lighted by gas and electric light. Voltage 220, alternating; amount of printing required: 300 daybills; pictorial, 50 sheets. Terms for hiring, shares.

Population mostly engaged in mining and agriculture. Large aluminium works have recently been started. There are several good circus pitches in the neighbourhood. A fair is held every month on the first Wednesday.

GOLF.—A nine-hole golf course is close to the town. Daily tickets issued to non-members at 1s. 6d. each.

Early closing day, Thursday; market day, Tuesday.

LOCKERBIE, Dumfries.

Population, 2,358. Miles from London, 324.

TOWN HALL.—Manager, Mr. David McFerrow. Large hall, 75ft. by 42ft. by 30ft. Has dramatic license. Holding capacity: Number of persons, 700. Platform: 24ft. by 20ft. 6in. In the same building there are also a Lesser Hall, measuring 30ft. by 20ft., with accommodation for 100, and a Market Hall, measuring 75ft. by 43ft.

Dates of local hiring fairs: April 30, 1908; October 29, 1908. Ground for fairs may be had on application to M. Mackenzie and Sons, Townhead.

Early closing day, alternate Tuesdays; market day, Thursday.

LOFTUS-IN-CLEVELAND, Yorks.

Population, 6,508. Miles from London, 259.

ODDFELLOWS' HALL.—Manager, Mr. John Knaggs, 24, Zetland Road. No dramatic license. Holding capacity: Number of persons, 500. Stage 30ft. long, 10ft. wide. If footlights are fixed, extra charges are made. Lighted by gas. Terms for hiring, according to time and quantity of gas used. Amount of deposit required on booking, 10s.

CO-OPERATIVE HALL.—Manager, Mr. Fred Leeks, 5, Newcommon Terrace. No dramatic license. Holding capacity: Number of persons, 700. Good platform, 30ft. by 9ft., and 2½ft. high. Lighted by gas. Terms of hiring on application to manager.

LONDONDERRY, Londonderry.

Population, 40,000. Miles from Dublin, 176.

OPERA HOUSE.—Proprietor, Mr. W. Payne Seddon. Double license. Holding capacity: Number of persons, 1,500; amount, £100. Stage measurements, 30ft. deep, 40ft. wide; opening, 24ft. by 24ft. Gas and electricity: 220 and 440 volts. Printing required, 400 sheets.

Market days, Wednesday and Saturday. Medical Officer.—A.A.: Dr. J. Byrne, 24, Pump Street.

Agent.—M.H.A.R.A.: M. Sweeney, The Hong.

LONG EATON, Derbyshire.

Population, 20,000. Miles from London, 120.

ST. JAMES'S THEATRE.—Lessee, Miss Cecil Clayton; Manager, Mr. W. W. Minto. Seats £80. Proscenium opening, 24ft.; depth of stage, 35ft.; width of stage, 48ft.; height to fly floor, 20ft. Electric light and gas. Heated throughout (hot water).

PALACE THEATRE (late Lyceum).—Lessee, Professor C. Garton; Manager, Mr. W. Cross. Kinematograph and Variety Company. Seats 750. Electric light. Two performances nightly.

PEOPLE'S HALL.—Seats 700. Apply Secretary, Co-operative Society. Suitable for Concerts and Kinematograph entertainments.

Population of district (within two miles), 32,000.

Early closing, Tuesday; market, Saturday.

LONGRIDGE, Lancs.

Population, 4,304. Miles from London, 217.

CO-OPERATIVE HALL.—Manager, Mr. William Ryding. Holding capacity: Number of persons, 600; amount, various. No proper stage. Lighted by gas. Amount of printing required, 1,000. Amount of deposit required on booking, 5s. per night.

Early closing day, Thursday.

LONGTON, Staffs.

Population, 38,742. Miles from London, 141.

QUEEN'S THEATRE.—Proprietors, The Longton Theatre, Limited; General Manager and Licensee, Mr. H. Sheriff Howard; Musical Director, Mr. F. W. Hughes; Scenic Artist, Mr. J. Cunningham. Full license. Holding capacity: Number of persons, 2,800; amount, £110. Stage: 64 ft. wide, 49 ft. deep; proscenium, 31ft. 6in. Gas and electric, voltage 230. Printing required, 750 sheets for walls, 600 lithos. Usual matinee days, Thursdays and Saturdays. Time of band rehearsals, 1 p.m. Bars Stoke and Hanley.

TOWN HALL.—Proprietors, the Corporation. No dramatic license. Holding capacity: Number of persons, 700 seated. Stage, 24ft. by 13ft. Gas and electric light, 230 and 400 volts. Terms: £1 10s. per night; six successive nights, £6. Amount of deposit, one-third. All applications to be addressed to W. R. Hawkins, hall-keeper.

Shrove Fair on Show Ground.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. Alfred Parkes, Mayfield, Trentham Road.

LOUGHBOROUGH, Leicester.

Population, 21,382; within four miles, 40,000. Miles from London, 110.

NEW THEATRE ROYAL AND HIPPODROME.—Proprietors, Messrs. Payne Seddon and George Robertson; Lessee, Mr. W. Payne

SALISBURY BRASSERS. Manager, Mr. Lindsay Ed
wards. Double license. Miles A. Cross,
and A. M. Green, Collier, jun., Full
charge. Capacity: Number
of persons, 1,000. Stage measurements:
depth, 10ft.; width, 10ft.; height, 10ft.
Gas, 100 lbs. per hr.; proscenium, 20
ft. Gas and electric light. Amount of printing
required. 600 sheets walls, 600 lithos, 1,000
circulars.

OPEN EXCHANGE, TOWN HALL.—Apply
Mr. C. H. Adams. Fully licensed. Holding
capacity: Number of persons, 800;
stage, 10ft. by 18ft. Stage measurements:
45 ft. wide by 22 ft. deep; proscenium, 24 ft.
wide, 19 ft. high. Gas and electric, 22 veins
district. Terms, £2 15s. one night; for two
or more nights discount allowed. Amount of deposit
required on booking, one-fourth.

TEMPERANCE HALL.—Picture Palace.
Lessee, Messrs. Weiske Brothers; Resident
Manager, Mr. A. Evanson; Operator, Mr. J. M.
Robinson. Holding capacity, 500; picture
screen, 18ft. by 14ft. Electric light, 220 and
440.

SKYLING RINK. Proprietors, The Premier
Rock Companies, Limited; Resident Manager,
Mr. Victor Mearns. Length, 120ft.; width, 40ft.
Three sessions daily. Music license. Electric
light.

Early closing day, Wednesday; market day,
Thursday.

Fri., 1910: November 10, 11, 12.

PROFESSIONAL HOUSE OF CALL.

Mrs. Simmonds (nee "Little Samony"),
Eagle Inn, Church Gate. Still the professional
house of call. "The Stage" and "Stage Year Book"
also.

LOUGHTON, Essex.

Population, 4,730. Miles from London, 12.

PUBLIC HALL.—Manager, Mr. J. H. Hay-
ward. Double license. Holding capacity:
Number of persons, 400. Proper stage with
22ft. depth and 22ft. dressing rooms, and a pros-
cenium. Stage, 24ft. width; average depth,
12ft. Lighted by gas. Terms for hiring: 35s.,
inclusive of piano, etc. Amount of deposit
required on booking, 10s.

No local fairs. No sites for portables, etc.
Early closing, Thursday.

LOUTH, Lincs.

Population, 9,518. Miles from London 140.

THE TOWN HALL.—Proprietors, the Cor-
poration; T. F. Allison, Town Clerk. Has dramatic
license.

RIFLE DRILL HALL, NORTHGATE.—Man-
ager, Colour-Sergt. Stebbing, 47, Queen Street.
Holds 350 at 1s. 6d., 1s., and 6d. Temporary
stage, 50ft. wide, 8ft. deep, or as required.
Gas. Printing, 1,000 bills. Terms, 10s. per day.

GOLF. The Louth Golf Club's links are at
Aethorp (Stations, Louth 2½ miles, Fotherby
Holt, 1½ miles), nine-hole course. Terms,
1s. 6d. per day, 5s. per week. Secretary, Mr.
A. Bellamy.

Louth has a population both residential and
industrial. Wall paper printing, maltings, etc.,
are carried on. Three pleasure fairs are held
during the year, viz., Candlemas Market,
Wednesday nearest Feb. 14; May Day, on
Wednesday nearest May 15 and Martinmas.
Nov. 23. Portables visit the town occa-
sionally. The Woodman Inn Yard, Eastgate,
and the Quarry Field in Newmarket are suit-
able pitches. All the circus people pitch in
the Quarry Field, of which the Corpora-
tion are the proprietors. No difficulty is

encountered in obtaining a license from the
Council.

Early closing day, Thursday; market days,
Wednesday and Friday.

LOWESTOFT, Suffolk.

Population, 36,000. Miles from London, 119.

MARINA THEATRE.—Proprietors, Lowe-
stoft Marina Theatre Co., Limited; Managing
Director, Ernest A. Smith; Musical Director,
Mr. R. C. Luxton. Full license; smoking
allowed. Holding capacity: Number of persons,
1,300; amount, £100. Stage: Height, 44ft.; width,
55ft.; depth, 28ft.; proscenium opening, 28ft.; be-
tween fly rails, 34ft.; height of flies from
stage, 10ft.; stage to grid, 88ft. Electric
light (own plant). Amount of printing re-
quired, 600. Usual matinée day, Saturday. Time
of band rehearsals, 11 a.m.

HIPPODROME.—Proprietor, Mr. George
Gilbert; Manager, Mr. W. Alvar. Holds about
3,000. Electric light. Saturday matinées.

PUBLIC HALL.—Proprietor, Mr. W. T.
Balls; Manager, Mr. W. Catchpole. Dramatic
license. Seats 500. Stage, 17ft. deep by 20ft.
width; proscenium, 18½ft. wide by 18ft. high. Gas.
Printing, 400 sheets. Terms: £2 per day, £10
per week.

KIRKLEY HALL.—No dramatic license.
Holds 500. Apply the Secretary.

Lowestoft, England's eastern look-out, as
it is commonly called, is a rising seaside re-
sort with extensive fisheries. As a fishing
centre Lowestoft is only eclipsed by Grimsby,
and is therefore the second fishing port in the
kingdom. The summer season lasts from June
to the end of September, when there are
thousands of visitors. From September to
December, during which time the home fish-
ing is carried on, there is a huge Scotch in-
vasion, in addition to an extra fleet of Scotch
fishing craft and continental steamers.
There are numerous convenient sites
suitable for alfresco concerts, circuses, fairs,
and amusements and exhibitions of all kinds.
In the summer there is a very comprehen-
sive programme of amusements, fetes, regat-
tas, and aquatic carnivals carried out by the
local Amusements Committee. The annual
marine regatta and swimming festival—one of
the most popular events along the East Coast—
is held in the last week in August. Fêtes,
galas, confetti carnivals are held about every ten
days during the season, when the yacht basin
is crowded with yachts of every description
from the adjacent rivers and broads and other
yachting centres. Both the G.E.R.
and M.R. and G.N.R. run direct into Lowestoft,
which is less than ten miles from Yarmouth
and thirty from Norwich. Alfresco concerts
are also held on the Sparrow's Nest Park (bands
and concert parties). This park has a large stage
fully fitted with covered seating accommodation
for 700. OLYMPIAN GARDENS (Paul Mill),
SOUTH BEACH PAVILION (Will Edwards),
and CLAREMONT PIER (band and concert
parties). This is the only local pier where
concerts and music are given on Sundays.

GOLF.—There is a new golf course at South
Lowestoft, and there are golf links on Gunton
Dunes.

Lowestoft as a sea angling place has few
equals, and the adjacent rivers and broads are
well stocked with fresh-water fish.

Early closing day, Thursday; market days,
Wednesday and Saturday.

Medical Officer.—A.A.: Dr. Wilson Tyson,
The Beeches.

Agent.—M.H.A.R.A.; Mr. J. N. Smith, Great
Eastern Hotel, Denmark Road. V.A.F.: The
same.

LUDLOW, Salop.

Population, 6,873 (with a large outlying district). Miles from London, 161.

TOWN HALL.—Owned by the Corporation. Dramatic license. Full house would mean about £40 at ordinary prices. As a general rule, plays are well patronised, especially good comedies and musical pieces. Saturday nights are useless. House lighted by gas and electric light (direct current, 230 volts). Head and foot lights at 5s. a night.

ASSEMBLY ROOMS.—No dramatic license. Holding capacity: Number of persons, 400 to 500. Platform. Lighted by gas and electric light. Terms for hiring on application. Amount of deposit required on booking, 25 per cent. Also smaller room and two retiring rooms.

Large pleasure fair, May 1, held in streets, ground let by tender. Apply to Clerk of Markets. Portables, if good, do well, and are patronised by all classes. One was here in the summer of 1908 for three months and did excellently. No difficulty about license as a rule. Circus pitches are also obtainable.

Early closing day, Thursday; market day, Monday.

LURGAN, Co. Armagh.

Population, 11,777. Miles from Dublin, 92. From Belfast, 20.

TOWN HALL.—Manager, the Town Clerk. Holding capacity: Number of persons, 800. Good stage, about 30ft. by 15ft. Lighted by gas. Terms for hiring, £1 10s. first day, and 25s. each succeeding.

Early closing day, Wednesday; market day Thursday.

LUTON, Beds.

Population, 36,404. Miles from London, 30.

GRAND THEATRE.—Proprietor and Manager, Mr. Edward Graham-Falcon; Acting-Manager, Mr. Louis J. Beard; Musical Director, Mr. Otto V. Egerer; Scenic Artist, Mr. J. Tamlin. Double license. Holding capacity: Number of persons, 1,500; amount, £110. Stage measurements: Depth, 32ft.; width, 46ft.; proscenium width, 26ft.; height, 25ft. Gas and electric light. Current continuous, 250 volts. 600 sheets posting, 600 window bills. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

Early closing day, Wednesday; market day, Monday.

LYE, Worcs.

Population, 11,500. Miles from London, 132.

TEMPERANCE HALL.—Manager, Mr. William Pritchard, 32, Chapel Street. Double license. Holding capacity: Number of persons, 600. Good stage or platform, 36ft. by 13ft. Lighted by gas. Terms of hiring on application. Amount of deposit required on booking, 25 per cent.

Early closing, Thursday: market, Friday.

LYNTON, Devon.

Population, 1,641. Miles from London, 215.

TOWN HALL.—Manager, Mr. W. Yeo. Holding capacity: Number of persons, 400. Stage, 24ft. wide, 18ft. deep. Electric light. Terms for hiring: One night, £2 2s.; two, £3 12s. (July, August, September), 30s. per night (October to June). Amount of deposit required on booking, 10s. 6d.

LYTHAM, Lancs.

Population, 10,000. Miles from London, 223.

PAVILION THEATRE.—Proprietors, Lytham Pier and Pavilion Co. (1895), Limited; Manager, Mr. J. H. Harrison. Double license. Holding capacity: Number of persons, 1,000. Stage measurements: Opening, 25ft.; width, 40ft.; back to front, 28ft. Lighted by gas. Amount of printing required, one 24-sheet, two 12-sheets, six 8-sheets, 50 d.c., 100 lithos, 2,000 circulars. No matinée day. Best season, from July to end of September.

BATHS AND ASSEMBLY ROOMS.—Manager, Mr. J. W. Aspden. Double license. Holding capacity: Number of persons, 400. Width of stage, 30ft.; front to back, 16ft.: proscenium width, 19ft. Lighted by gas. Terms for hiring: £2 2s. one night; £6 6s. per week. Amount of deposit required on booking, 50 per cent. Hall situated on beach.

First-class residential population.

No early closing. Markets Saturday and Tuesday.

MACCLESFIELD, Cheshire.

Population, 34,624. Miles from London, 166.

THEATRE ROYAL.—Proprietor and Manager, Mr. William Kusal Gately; Musical Director, Mr. Arthur Lovatt. Dramatic license; restricted for excise. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements: 29ft. by 42ft.; proscenium opening, 22ft. 6ins. Electric light. Amount of printing required, 230 sheets, 400 lithos. Time of band rehearsal, 1.30 p.m.

TOWN HALL.—Proprietors, the Corporation. Apply to the Borough Accountant. Music and dancing license. Holds 300. No proper stage. Gas. Terms, £2 2s. per day.

CENTRAL HALL, CHESTERGATE.—Manager, Mr. F. R. Oldfield. Holds 400. Music and dancing license. No proper stage.

DRILL HALL.—Apply, caretaker. Holds 2,000. Gas and electric light.

CHESTERGATE ASSEMBLY ROOMS.—Manageress, Mrs. M. Thackeray. Music and dancing license. Holding capacity: Number of persons, 300. No proper stage. Lighted by incandescent gas. Upper and lower rooms, dressing-rooms, lavatories, etc.

SKATING.—PAVILION RINK, Prestbury Road.—Manager, Mr. W. Moore.

GOLF.—MACCLESFIELD GOLF CLUB.—9-hole course, situated on the Hollins. Terms on application to Secretary.

Local fairs, nearest Mondays to June 22 and September 29.

Early closing day, Wednesday; market day, Saturday.

MADELEY, Salop.

Population, 8,442. Miles from London, 159.

ANSTICE MEMORIAL INSTITUTE.—Proprietors: Hall was built by public subscription and is governed by trustees and committee of subscribers. Manager, Mr. H. R. Shaw. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 750. Excellent platform. Gas. Terms for hiring: £2 for first night and £1 10s. per night after. Amount of deposit required on booking, 10s.

Early closing day, Wednesday. Market day, Saturday.

MAIDENHEAD, Berks.

Population, 44,722. Miles from London, 21.
TOWN HALL. Proprietors, The Corporation of Maidenhead; Town Clerk, Mr. H. L. Davies; Holding capacity: Number of persons, 300. Electric light, 230 volt direct, £1 11s. 6d. per night, £2 2s. second. £1 11s. 6d. to hire, £1 11s. 6d.

LIBRARY. Closing, Thursday. Market, Wednesday.

MAIDSTONE, Kent.

Population, 33,516. Miles from London, 39.

THE PALACE, Gabriel's Hill. Proprietors, the Palace Theatre, Limited; Manager, Mr. S. Bassett; Double license. A accommodation about 1,000. Electric voltage 230. Stage, 17 ft. deep; proscenium opening, 26 ft. Band rehearsal, 1 p.m. Matinee, Wednesday or Saturday. Bars no surrounding halls.

PAVILION.—Secretary, Mr. C. J. Betts. Holds 3,500. Electric light, 230 volts.

THE CORN EXCHANGE.—Manager, Mr. Besley. Seats about 1,000. Electric voltage 230. Printing, 500 sheets, window, 1,000. Terms, £4 10s. per day, £7 10s. for two, and £10 for three.

THE HOLLINGWORTH HALL.—Also licensed for stage plays. Seats about 300. Secretary, Mr. E. Lattmer. Gas.

Good circus pitches are obtainable in Lock Meadows. Manager, Mr. C. Avery. No license is required for portables. Athletic ground is available for alfresco entertainments. Secretary, Mr. J. S. Welch.

GOLF.—**MAIDSTONE GOLF CLUB**.—Links at Beeston, 2½ miles by rail.

Early closing day, Wednesday; Market day, Thursday.

Agent.—M.H.A.R.A. and V.A.F.: Mr. Appleton, Fountain Hotel.

MALPAS, Cheshire.

Population, 1,500. Miles from London, 177.

VICTORIA JUBILEE HALL.—Manager, Mr. A. Callcott. Has dramatic license. Holding capacity: Number of persons, 300. Stage, 24 ft. by 13 ft.; proscenium opening, 12 ft. Lighted by gas. Terms for hiring: One guinea per night. Amount of deposit required on booking, one half. Gas included. Piano extra.

MALTON, Yorks.

Population, 4,758. Miles from London, 212.

THEATRE ROYAL.—Manager, Miss C. Banks. Dramatic license. Holding capacity: Number of persons, 230. Amount, £15. Proper stage. Measurements: 20ft. front opening; 15ft. back; 15ft. deep; 12ft. high. Lighted by gas. Amount of printing required: 250 day bills, 6-6 sheet panels, 200 litho. Terms for hiring: 37s. 6d. per night. Amount of deposit required on booking, 10s.

Dates of local fairs, October 11 and 12. Sites available for portables, alfresco concerts, and circuses, Bark Nott Field, Norton, Malton.

Early closing day, Thursday. Market day, Saturday.

MALVERN, Worc.

Population, 24,814. Miles from London, 125.

ASSEMBLY ROOMS THEATRE.—Lessee and Manager, Mr. M. T. Stevens. Fully licensed. Stage, 20 ft. wide, 10 ft. high, 15 ft. deep; 50 ft. by 24 ft. Gas and electric light. Amount of printing required, 600 sheets. Terms for hiring, £1 11s. 6d. per night. Early closing day, Thursday.

MANCHESTER, Lancs.

Population, 649,251. Miles from London, 183.

THEATRE ROYAL.—Licensee and Manager, Mr. John Hart; Acting-Manager, Mr. Edmondstone Shirra. Electric light, volts 100.

PRINCE'S THEATRE.—Licensee and Manager, Mr. John Hart; Acting-Manager, Mr. Geo. Lee.

GAIETY THEATRE.—Proprietor and Licensee, A. E. F. Horniman; Art Director, Mr. B. Iden Payne; Acting-Manager, Mr. Edwin T. Heys. Restricted license. All seats numbered and reserved. Holding, £200. Stage; width, opening 25 ft.; 63 ft. from wall to wall; floats to back wall, 27 ft. Electric light, 2,340 sheets for posting. Matinées, Wednesdays and Saturdays. Band rehearsal 5 p.m. Theatre rebuilt and modernised throughout, summer, 1908.

QUEEN'S THEATRE.—Licensee and Manager, Mr. R. Flanagan; Acting-Manager, Mr. Albert Jones.

ROYAL OSBORNE THEATRE.—Proprietors, Messrs. W. H. Broadhead and Sons; Manager, Mr. H. Winstanley; Acting-Manager, Mr. J. Mason.

JUNCTION THEATRE.—Proprietors, Messrs. W. H. Broadhead and Sons; Acting-Manager, Mr. G. Hewitt.

METROPOLIS THEATRE.—Proprietors, Messrs. W. H. Broadhead and Son; Acting-Manager, R. Andrew; Musical Director, Mr. Chas. Bayley; Scenic Artist, Mr. T. C. Daly. Restricted license. Holding capacity: Number of persons, 4,000. Stage measurements: Depth, 40 ft.; width, 65 ft.; proscenium, 34 ft. Gas and electric light. Usual matinée day, Monday. Time of band rehearsal, 11 a.m.

KING'S OPERA HOUSE, LONGSIGHT.—Proprietors, Messrs. W. H. Broadhead and Sons; Acting-Manager, Mr. J. R. Trappett.

GRAND THEATRE.—Proprietors, Jasper Redfern, and Co., Limited; Managing Director, Mr. Jasper Redfern; Manager, Mr. B. Bown. Double license. Holding capacity: Number of persons, 3,000. Full stage, etc., for any production. Gas and electric light. Time of band rehearsals, 12 noon. Bars local halls.

MIDLAND HOTEL THEATRE.

VICTORIA THEATRE, BROUGHTON.—Proprietors, Broughton Theatre Syndicate, Ltd.; Manager and Licensee, Mr. J. Fred Watson. Full license. Holding capacity: Number of persons, 3,000; amount, £170. Electric light, voltage, 220. Smoking permitted. Amount of printing required, 1,800 sheets. Usual matinée day, Wednesday. Time of band rehearsal, 11 a.m.

ST. JAMES'S HALL.—Manager, Mr. W. Cawood. Music and dancing license. Large hall, 30,000 sq ft. Small hall holds 600 people. Proper stage. Electric light. Terms for hiring, £120 per week. Amount of deposit required on booking, half.

THE HIPPODROME (Oxford Street).—Proprietors, the Manchester Hippodrome and Ardwick Empire, Limited; Managing Director, Mr. Oswald Stoll; Resident Manager, Mr. Nelson Barry; Musical Director, Mr. Alfred Haines. Full license. Gas and electric light. Time of band rehearsals, 12 noon. Usual matinée days, Tuesday and Saturday at 2. Electric current, alternating, 200 volts.

Bars all other Halls in Manchester and the following towns: Ardwick, Salford, Hulme, Longsight, Ashton-under-Lyne, Stockport, Oldham, Eccles, and Bury.

PALACE.—Proprietor, Palace of Varieties, Limited; Managing Director, Mr. Walter de

Freece; Resident Manager, Mr. A. J. Carter; Musical Director, Mr. T. H. Gaggs. Electric light, 100 volts. Band rehearsal, 12 noon. Usual matinée days, Monday, Wednesday. Seats 3,000.

ARDWICK EMPIRE. — Proprietors, Manchester Hippodrome and Ardwick Empire, Limited; Chairman and Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. H. Hall. Booking circuit in conjunction with Moss's Empires, Limited. Musical Director, Mr. R. Hardwick. Music and dancing license. Gas and electric light. Time of band rehearsal, 2 p.m.

TIVOLI THEATRE OF VARIETIES. — Proprietors and Freeholders, The Tivoli, Manchester, Limited; Managing Director, Mr. Charles A. Wilkes; Manager, Mr. Arthur B. Wilkes. Booking at London Offices, 150. Strand. Musical Director, Mr. Frank Smith. Holding capacity: Number of persons, 1,500. Electric light. Time of band rehearsal, 12 noon. Matinée days, Monday, Thursday, and Friday.

HIPPODROME, HULME. — Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Musical Director, Mr. H. O'Callaghan; Scenic Artists, Messrs. T. C. Daly and E. Leigh. Stage measurements: 90ft. by 45ft. by 36ft. Gas and electric light. Usual matinée day, Wednesday, at 2.30. Time of band rehearsal, 12 noon.

QUEEN'S PARK HIPPODROME. — Proprietors, Messrs. W. H. Broadhead and Sons; Manager, Mr. Percy B. Broadhead.

ALHAMBRA, Openshaw. — Proprietors, Lyric Theatre Co., Limited, Manchester; Managing Director and Secretary, Mr. H. D. Moorhouse; Manager, Mr. Arthur Preston.

The following halls are the property of the Corporation. Application should be made to the City Treasurer.

The use of the kinematograph is prohibited except in the Hulme Town Hall, the Cheetham Public Hall, and the New Islington Public Hall, and will only be permitted in such halls subject to special terms and conditions.

TOWN HALL, Albert Square. — Size, 100ft. by 50ft. Terms for hiring, £30 per night. Seat 1,000.

TOWN HALL, Chorlton-on-Medlock. — Size of room, 66ft. by 35ft. Holding capacity: Number of persons, 400. Terms for hiring: £3 3s. and £5 ss.; Concerts, £2 2s.

TOWN HALL, Ardwick. — Size, 48ft. by 28ft. Holding capacity: Number of persons, 300. Terms for hiring: £3 3s., £2 2s., and £1 10s., according to entertainment.

NEW ISLINGTON PUBLIC HALLS, Ancoats. — Size of each hall, 72ft. by 36ft. Upper hall, with gallery, will seat 700 persons; lower hall, 600 persons. Terms for hiring: £3 10s., £2 5s., and £1 5s., according to entertainment.

In addition, 5s. will be charged for services of fireman when the hall is used for dramatic performances.

HULME TOWN HALL, Stretford Road. — Size of large room, 90ft. by 45ft. Will seat 850 persons. Terms for hiring: £7 10s., £4, and £2 10s. 6d., according to entertainment.

In addition, 5s. will be charged for services of fireman when the hall is used for dramatic performances.

CHURNETT STREET PUBLIC HALL, Collyhurst. — Size, 72ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 3s. and £2, according to entertainment.

NEWTON HEATH PUBLIC HALL. — Size of hall, 79ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 13s. 6d. and £2 2s., according to entertainment.

WHITWORTH HALL, Openshaw. — Size of hall, 79ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 13s. 6d. and £2 2s., according to entertainment.

CHEETHAM HILL PUBLIC HALL. — Size of hall, 64ft. by 42ft. Will seat 550 persons. Terms for hiring: £3 13s. and £2 2s., according to entertainment.

LONGSIGHT PUBLIC HALL. — Size of hall, 63ft. by 36ft. Will seat, with gallery, 650 persons. Terms for hiring: Large room for concerts, £1; Saturdays, £2.

RUSHOLME PUBLIC HALL. — Size, 55ft. by 43ft. Holding capacity: Number of persons, 500. Permanent platform. Lighted by gas. Terms for hiring: 21s. to 30s.

BLACKLEY INSTITUTE. — Size, 60ft. by 32ft. Holding capacity: Number of persons, 400. Terms for hiring: £2 12s. 6d., £1 10s., and £1 1s., according to entertainment.

In addition there are the following halls:—
ART GALLERY, Mosley Street. — Apply to the Curator.

ASSOCIATION HALL. — General Secretary, Y.M.C.A. Hall now being re-built; will be ready in 1910.

FREE TRADE HALLS. — Manager, Mr. C. J. Stewart. Double license. Holding capacity: Number of persons, large 4,000, small 800. Portable stage. Stage measurements: Large, 42ft. by 16ft.; small, 15ft. by 15ft. Gas and electric light. Terms for hiring: Rental or share.

CHORLTON-CUM-HARDY PAVILION. — Proprietor and Manager, Mr. W. James Wright. Adjoining Chorlton Station. Lighted by electricity. Illuminated by 200 coloured electric lights. Large stock of scenery. Holding capacity: Number of persons, 1,200; seats 800. Usual matinée day, Saturday, 3 p.m.

PUBLIC HALL, Patricroft. — Managers, Messrs. Samuel Hooley and Sons. Music and dancing license. Holding capacity: Number of persons, 500. Platform, 29ft. by 15ft. Electric transformer for bioscope installed. Terms for hiring on application. Picture shows are run here.

Medical Officers. — A.A.: Drs. W. H. B. Crockett, 2, Upper Chorlton Road (hours, 2-3 and 6-8); Geo. Ellis, Pitt House, Fallsworth (hours, 9-10, 2-3, 6-7); H. H. P. Johnson, 70, Ayres Road, Brook's Bar (hours, 12-3 and 8.30-9); and Broadleas, Trafford Park (hours, 9-10 and 6-8).

M.H.A.R.A. and V.A.F. Branch office, Fred Slingsby, 46, Sidney Street.

MANSFIELD, Notts.

Population, 30,000. Miles from London, 142.

NEW GRAND THEATRE. — Proprietors, Mansfield, Sutton, and District Theatres, Limited; Managing Director, Capt. Clayton; Assistant Manager, Mr. L. Clayton; Musical Director, Mr. T. Renshaw; Scenic Artist, Mr. Alec Toole. Full license. Holds 1,200. Amount £90. Stage measurements, 40ft. deep, 60ft. wide; 40ft. to grid. Proscenium opening, 28ft. Electric light, 240 volts. Printing required: 850 wall sheets, 800 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

HIPPODROME. — Lessee, Capt. Clayton.

VICTORIA HALL. — Manager, Mr. George Fox. Double license. Holding capacity: Num-

ter of persons, 200; depth and width of stage, 17ft. by 30ft.; proscenium, 24ft. Electric light. Has permanent gas fitted with meter generator for lighting. Stage height, 10 ft. 6 in., and about 12 ft. deep. The main supply is 3 wires, 180 and 240 volts each.

Early closing day, Wednesday; market days, Thursday and Saturday.

A.A.: V.A.F.: Mr. Shacklock, Greyhound Hotel.

MARCH, Cambs.

Population, 8,000. Miles from London, 80.

PUBLIC HALL THEATRE—Manager, Mr. Joseph Collingwood, J.P. Dramatic license. Holding capacity: Number of persons, 700. Amount, £32. ordinary prices. Fully equipped. Stage measurements, 21ft. deep, 36ft. wide. Proscenium opening, 20ft. by 18ft. 6in., and 18ft. clear height under fly rails. Lighted by gas. Amount of printing required, 200 sheets for walls, 100 window lithos. Terms for hiring: One night, 45s.; two, 75s.; three, 100s.; six, 160s. Payment in advance, 50% share.

March is 14 miles from Peterboro', 7½ from Wisbech, 14 from Spalding, and 30 from Cambridge on G.E. main line.

Early closing day, Tuesday; market day, Wednesday.

No local fairs.

MARGATE, Kent.

Population, 23,118. Miles from London, 74.

THEATRE ROYAL—General Manager, Mr. Frank Weathersby; Musical Director, Mr. W. H. Wood. Patent license. Holding capacity: Number of persons, 1,038. Amount, £92. Proscenium opening, 24ft.; back stage to act drop, 21ft.; wall to wall, 44ft.; under fly-rail, 18ft. Lighted by gas. Amount of printing required: 600 d.c.; 800 sheets (upright) for walls; 1,000 circulars; ?? throwaways. Time of band rehearsal, 1.30 p.m.

HIPPODROME (late Grand Theatre)—Proprietors, South of England Hippodromes, Ltd. Joint Managing Directors, Mr. F. Moniliot and W. De Freece; General Manager, Mr. J. de Freece; Book-keeping Circuit, Mr. James Maxwell, Book-keeping Circuit, the De Freece Circuit. Treble license. Holding capacity: Number of persons, 1,500. Stage measurements, 31ft. opening, 80ft. deep, and 47ft. wide. Gas and electric light. Time of band rehearsal, 2.30.

GRAND-HALL-BY-THE-SEA. — Proprietor, Lord George Sanger; Manager, Mr. Chas. Evans; Musical Director, Mr. Wilfrid Harvey. Music and dancing license. Stage measurements, 40ft. deep, 50ft. wide, 30ft. odd. Proscenium. Lighted chiefly by gas; little electric on stage. Time of band rehearsal, Mondays, 12 o'clock, July, August, and September. Usual matinée day, every day at 3 o'clock, July, August, and September. Bars Margate and Ramsgate three months. Includes ballroom, variety theatre, and gardens.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. C. Webb, Westbourne House, Naviland Rock. M.H.A.R.A.

Agents.—M.H.A.R.A.: Chas. Evans, Hall-by-the-Sea; V.A.F.: R. A. Wilson, King's Head Hotel.

MARKEY DRAYTON, Salop.

Population, 9,997. Miles from London, 163.

TOWN HALL.—Manager, Mr. D. G. Hancock. Double license. Holding capacity: Number of persons, 600. Amount, £50. Per-

manent stage. Frontage, 31ft. deep; depth to back, 16ft.; height from ceiling to stage, 10ft. Lighted by gas. Terms for hiring, £2 2s. first day; £1 1s. all days after. Gas extra. Amount of deposit required on booking, £1. Plan of hall: Bennion, Horne, and Co.

Early closing day, Thursday; market day, Wednesday.

MARKEST HARBOROUGH, Leicester.

Population, 8,000. Miles from London 81.

ASSEMBLY ROOMS.—Manager, Mr. H. G. Hall. Size of hall, 87ft. by 43ft. Has dramatic license. Holding capacity: Number of persons: 900 to 1,000. Stage fixed, 36ft. 6ins. by 12ft.; extension to 22ft. 6in. deep if required. Lighted by gas. Terms for hiring: £2 12s. first night; £2 for each succeeding night, inclusive of fire and light. Piano 5s. if required.

NEW HALL.—Manager, Mr. George Eames. Dramatic license. Holding capacity: Number of persons, 500. Permanent platform, 12ft. 3in. deep; 40ft. wide. Proscenium opening, 16ft. 6in. x 12ft. high. Gas. Amount of printing required: 250 d.c. for posting, 150 window bills. Terms for hiring: £1 3s. 6d. first night and 18s. 6d. per night after. Amount of deposit required on booking: £1.

The population of Market Harborough is mostly industrial, but there are also many wealthy residents. Generally speaking, they are a theatre-going public, and are glad of the opportunity to support good dramatic entertainments. Pitches can always be obtained for circuses or menageries, which are well patronised. There would be no difficulty in obtaining sites for al fresco or concert parties. The local fairs are held on April 29 and October 19, when there are many visitors in the town. Drama of the heavy type is almost the sole attraction in the theatrical line to be found in the town. This draws well among a certain class, but for plays of a lighter kind and good concert parties Market Harborough presents a field well worth exploiting.

Local pleasure fairs for 1910, April 29 and 30 and October 19 and succeeding days.

Early closing day, Thursday; market day, Tuesday.

MARLBOROUGH, Wilts.

Population, 3,887. Miles from London, 75.

TOWN HALL.—Proprietors, The Corporation; Manager, Town Clerk. Double license. Holding capacity: Number of persons, 500. Proper stage (moderate accommodation only). Lighted by gas. Terms for hiring: £2 12s. 3d. first night; second and subsequent, £1 1ls. 3d. Amount of deposit required on booking, £1. Two dressing-rooms on same floor.

CORN EXCHANGE.—Holds 700. Apply caretaker.

Early closing, Wednesday; market, Saturday.

MARLOW, Bucks.

Population, 4,526. Miles from London, 31.

PUBLIC HALL.—Manager, Mr. Horace Lacey. No dramatic license, but one can be obtained. Holding capacity: Number of persons, 300. Stage, 30ft. by 17ft. Lighted by gas. Terms for hiring: 3ls. 6d. per night; less terms for more. Amount of deposit required on booking, 10s. 6d.

Early closing, Wednesday; no market.

Fair, 1910: October 29.

MARSDEN, Yorks.

Population, 4,370. Miles from London, 196.

MECHANICS' HALL.—Secretary, Mr. Wm. Griffiths. Music and dancing license. Occasional license for dramas granted for 14 days when required. Holding capacity: Number of persons, 600. Depth and width of stage, 11ft. and 38ft. Lighted by gas. Terms for hiring: £1 first night; 15s. second; 10s. third; and succeeding nights. Amount of deposit required on booking, 10s.

Date of local fair, first week in September. Site available for portables, alfresco concerts, and circuses. Public recreation ground under District Council.

MARYPORT, Cumb.

Population, 11,897. Miles from London, 316.

ATHENÆUM.—Secretary, Mr. T. Skelton. Has dramatic license. Holding capacity: Number of persons, 800 to 1,000; amount, £25. Depth and width of stage, 25ft. by 16ft. Lighted by gas. Amount of printing required, 400 to 500 d.c. sheets. Terms for hiring: 30s. first day, 25s. each day after; gas extra. Amount of deposit required on booking, 20s.

SKATING.—**MARATHON RINK**, in the old Masonic Hall, Eaglesfield Street.

Fairs.—Whitsuntide and Martinmas, Thursday, Friday and Saturday. Held in the Market Square.

Early closing, Wednesday; market, Friday.

MATLOCK, Derbyshire.

Population, 8,000. Miles from London, 143.

VICTORIA HALL AND PLEASURE GARDENS.—Proprietor, Mr. C. Everett; Resident Manager, Mr. Chas. Seymour. Holding capacity: Number of persons, 600; amount, £50. Stage measurements: 21ft. deep by 40ft. wide; height, 22ft. Gaslight. Dramatic license. There is a skating rink here.

The population is residential and visiting. Matlock fair is on May 8, and the Wakes are held in the second week in September. There are no alfresco concerts. Bateman's field is generally taken for visits of circuses. The best time for stage performances is August and September.

GOLF.—Matlock has an 18-hole course on Matlock Moor, open to visitors. Secretary for links and Matlock Golf Club, Mr. Loveday; Secretary for Matlock Artisans' Golf Club, Mr. Fréd Turner. There is also a 9-hole course at Matlock Bath; Secretary, Mr. F. C. Lynn.

Early closing day, Thursday; market day, Saturday.

MAYBOLE, Ayr.

Population, 5,892. Miles from London, 392½.

TOWN HALL.—Manager Janitor, Mr. Arthur Parker. Double license. Holding capacity: Number of persons, 800. Stage: Deep, 13ft.; wide, 40ft. Lighted by gas. Terms for hiring: Dramatic, 35s., gas extra; Concert, 22s. 6d.; Lecture, 20s. Amount of deposit required on booking, 10s. or 20s.

Early closing, Wednesday. No market.

MELBOURNE, Derbyshire.

Population, 3,580. Miles from London, 128½.

PUBLIC HALL.—Manager and Secretary, Mr. W. H. Perry. Has dramatic license. Holding capacity: Number of persons, 400. Movable

platform, 28ft. by 9ft.; can be extended 3ft. Gas and electric light. Twelve posting stations. Terms for hiring: 25s. per night. Amount of deposit required on booking, 10s. per night.

Date of local fair, first Monday after October 11

Early closing, Thursday; no market.

MELROSE, Roxburgh.

Population, 2,195. Miles from London, 380.

CORN EXCHANGE.—Apply Secretary, Corn Exchange Company. Has dramatic license. Holding capacity: Number of persons, 400. Platform, 31ft. by 82ft. Lighted by gas. Terms for hiring: £1 10s. per day; stove, if wished, 2s. 6d. extra. Amount of deposit required on booking, 5s.

No local fairs. Sites available for portables, alfresco concerts, and circuses. Greenyards, Melrose.

Early closing, Thursday; no market.

MELTHAM, Yorks.

Population, 5,000. Miles from London, 187.

ODDFELLOWS' HALL.—Secretary, Mr. Wm. Reginald Carter. Dramatic license (short date). Holding capacity: Number of persons, 50. Platform, 30ft. by 10ft. Terms for hiring on application.

Date of local fair, first week in September. Fair ground available for portables, alfresco concerts, and circuses.

Early closing Wednesday; no market.

MELTON MOWBRAY, Leicester.

Population, 7,454. Miles from London, 102.

CORN EXCHANGE.—Manager, Mr. G. Andrews. Double license. Holding capacity: Number of persons, 1,000. Stage, 32ft. by 16ft. Lighted by gas and electricity throughout. Floor for rinking. New dressing-rooms. Scale of charges on application. Amount of deposit required on booking: One night, 10s.; two nights, £1.

KING'S HALL.—Proprietors, the Co-operative Society; Secretary, Mr. J. W. Wood. Seats about 850. For alfresco concerts, etc., and animated picture shows, apply to the Secretary for details. Electric light, 240 volts.

YOUNG MEN'S INSTITUTE.—Market Place. Large room. Licensed for music and dancing. Seats about 200. Apply Secretary.

THE NEW PARK.—For circus pitches. Good accommodation. Apply to the Town Wardens.

Dates of local fairs: Monday and Tuesday following January 17; second Tuesday in April; Whit Tuesday (Pleasure Fair); August 21; New Ram Fair—fourth Tuesday in September; September 28th; October 24th; first Tuesday after December 8th. Melton Mowbray Cheese Fairs: Third Thursday in March, March 16th; fourth Thursday in September, September 23rd; third Thursday in November, November 18th.

The town is visited by portables, and there is no difficulty encountered in obtaining a license from the local authorities.

Population, both residential and industrial, and from November to March greatly augmented in consequence of the fox-hunting season.

Early closing day, Thursday; market day, Tuesday.

MERTHYR TYDFIL, Glam.

Population, 30,000. Miles from London, 176.

THEATRE ROYAL.—Lessee, The South Wales Entertainments, Limited; Acting-Manager, Mr. Albert Jackson.

EMPIRE TEMPERANCE HALL.—Manager, Mr. Lyle J. Price.

No firms or portables visit the town. Circuses at Pandyddion; lessee, Mr. William Thomas, contractor, Park Place, Merthyr. The population is industrial (collieries and steel works).

Early closing day, Thursday, market day, Saturday.

AGENTS, V.A.F.: Warren Jones, Nelson Hotel; M.H.A.R.A.: Tom Davies, Vulcan Inn.

RECOMMENDED APARTMENTS.

Mrs. Reeve, 22, Park Place.—3 bedrooms, 2 sitting rooms, gas and phone.

METHIL, Fife.

Population, 3,200. Miles from London, 415.

GAIETY THEATRE.—Proprietors, Methil Theatre Company, Limited. Manager, Mr. Sidney Arnold. Holds 1,200. Electric light. Large stage and good stock of scenery. Now in course of erection. Will be completed shortly.

TOWN HALL.—Manager, Mr. R. Sutler. Holding capacity: Number of persons, 600. Stage measurements: 34ft. by 18ft. lighted by gas.

Early closing day, Thursday.

MEXBOROUGH, Yorks.

Population, 13,000. Miles from London, 181.

PRINCE OF WALES THEATRE.—Proprietors, the Mexborough Theatre Co., Ltd. Managing Director, Mr. G. H. Smith; Licensee and General Manager, Mr. W. H. Melton. Pros. opening, 26ft.; depth, 30ft.; width, 44ft. Electric light, 220 volts direct. Printing: 400 sheets, 600 lithos, 250 d.c.

NEW PUBLIC HALL.—Proprietor and Manager, Mr. Will Hunter. Acting Manager, Mr. E. H. Jones. Performances twice nightly.

PUBLIC HALL.—Open for cinematograph exhibitions.

Mar. 21. Large recreation grounds available for circus or fit-ups. Sanger's and Bostock's visit here. Rapidly growing district. Large mining population in the district.

Early closing day, Tuesday; market days Monday and Saturday.

MIDDLESBROUGH, Yorks.

Population, 102,783. Miles from London, 239.

THEATRE ROYAL.—Proprietor, Mr. J. Chas. Innes, M.A., F.R.C.S., Mr. George Inneson; Musical Director, Mr. T. A. Parroch; Scenic Artist, Mr. C. Kinnaird. Double license. Holding capacity: Number of persons, 2,500; amount, £1,000. Depth of stage, 44ft.; wall to wall, 22ft. Proscenium opening, 29ft. Gas and electric light. Amount of printing required, 1,100 sheets. Usual matinée day, Saturday. Time of band rehearsal, 11 a.m.

GRAND OPERA HOUSE.—Lessee, Mr. J. C. Inneson; Acting-Manager, Mr. W. Ket Chatto. Full license. Musical Director, Mr. P. Handforth, L.R.A.M.; Scenic Artist, Mr. W. Barrow. Seating capacity, 3,500. Amount, £1,500. Stage, wall to wall, 70ft.; stage to flies, 21ft.; stage to grid, 68ft.; between flyrails, 14ft. Proscenium opening, 32ft. 14 dressing rooms, hot and cold water. Electric light, 220

volts, and gas. Amount of printing required, 1,400 sheets. Matinée day, Saturday. Time of band rehearsal, 11 a.m.

THE EMPIRE.—Proprietors, the Empire Palace of Varieties, Middlebrough, Limited; Booking Manager, Mr. Charles G. Rembiges; Musical Director, Mr. G. W. Greenfeld. Music and dancing license. Electric light. Time of band rehearsal, 2 o'clock.

OXFORD PALACE OF VARIETIES.—Proprietor, Mr. Alfred Graham. Closed.

NEW HIPPODROME.—Proprietors, The Hippodrome, Middlebrough, Limited; Director, Mr. Fred Willmott; Acting-Manager, Mr. Frank D. Todd; Musical Director, Mr. A. E. Breakwell. Band rehearsal, 2 p.m.

TOWN HALL.—Manager, Mr. Charles Booth, Municipal Buildings. No dramatic license. Holding capacity: Number of persons, 2,200. Platform with orchestra (raised at back). Gas and electric light. Terms for hiring: From £10 10s. per day (excluding lighting and cleaning) downward, according to nature of entertainment and period of booking. Deposit of 25 per cent. required on booking.

TEMPERANCE HALL.—Manager, Mr. Geo. H. Blackburn. Music and dancing license. Holding capacity: Number of persons, 1,600. Stage: 28ft. by 12ft. Electric light. Terms for hiring: £3 15s. per night; reduction for series. Amount of deposit required on booking: 10 per cent.

Medical Officer.—A.A.: Dr. J. Emmerson Proud. 94-96, Corporation Road. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Mr. J. Barker, Central Hotel. V.A.F.: The same.

Early closing day, Wednesday; market day, Saturday.

MIDDLETON, Lancs.

Population, 25,178. Miles from London, 189.

PARDOE'S THEATRE.—Proprietors, Messrs. Pardoe; Manager, Mr. William Pardoe; Acting-Manager, Mr. Geo. Singleton; Musical Director, Mr. Geo. Encliffe; Scenic Artist, Mr. Singleton. Restricted license. Holding capacity: Number of persons, 1,200; amount, between £40 and £50. Stage measurements: Depth, 30ft.; width, 46 ft.; from wall to wall, open, 24ft. by 16ft. Gas and electric light. Amount of printing required, 350 wall, 350 lithos. Usual matinée day, Saturday.

CO-OPERATIVE HALL.—Managers, The Co-operative Society. Double license. Holding capacity: Number of persons, 900. Concert platform, 24ft. by 16ft. Gas and electric light. Terms for hiring: £2 3s., including use of piano; special fee for week's engagement. Amount of deposit required on booking: 10s. for one evening.

NEW CENTRAL HALL.—Proprietor, Mr. T. Whiteley; Manager, Mr. T. Whiteley, jun. Holds 500. Small stage. Electric light, 230.

Middleton Wakes, third week in August. Early closing day, Tuesday; market day, Friday.

MIDDLEWICH, Ches.

Population, 5,000. Miles from London, 168.

TOWN HALL.—Secretary, Mr. C. F. Lawrence. Double license. Holding capacity: Number of persons, 400 to 500. Semi-circular platform, with square extension in sections for stage. Lighted by gas. Terms for hiring: One night, £1; two consecutive nights, £1 15s.; three ditto, 50s.; four ditto, 65s.; five ditto, £4; six ditto, £4 12s. 6d.; each consecutive

night beyond, 12s. 6d. Full fee required on booking.

No local fairs. Wakes, first Sunday after October 11.

Early closing, Wednesday; market, Tuesday.

MIDHURST, Sussex.

Population, 1,630. Miles from London, 64.

PUBLIC HALL.—Manager, Mr. C. H. Bowyer. Has dramatic license. Holding capacity: Number of persons, 500 or 600. Stage, 20 ft. depth; width, 34 ft. 6 in. Lighted by gas. Terms for hiring: One night, £4; two nights, £6 10s.; variety entertainments, £2 10s. and £4.

Early closing, Wednesday; market, Thursday.

MIDSOMER NORTON, Somerset.

Population, 5,900. Miles from London, 117.

TOWN HALL.—Seats 300. Has dramatic license. Available for Kinematograph entertainments. No electric light. For terms, apply Surveyor.

DRILL HALL.—Manager, Mr. W. Biggin. Double license. Holding capacity: Number of persons, 1,000. Stage, 28 ft. by 28 ft. by 15 ft. 9 in. Lighted by gas. Terms for hiring: £1 7s. 6d. per night. Amount of deposit required on booking, 10s.

Date of local fair, April 24.

Early closing, Thursday.

MILLOM, Cumb.

Population, 10,426. Miles from London, 274.

CO-OPERATIVE HALL.—Manager, Mr. Jas. J. Cain. Double license. Holding capacity: Number of persons, 600; amount, £30. Depth and width of stage, 18 ft. 8 in. by 35 ft. No proscenium. Lighted by gas. Terms for hiring: 25s. one night, 45s. two nights, 60s. three nights, 75s. four nights, and 90s. for six nights. Amount of deposit required on booking: 10s. to 20s.

COUNTY HALL.—Manager, Mr. G. Mudge. Holding capacity: Number of persons, 800. Portable stage. Lighted by gas. Terms for hiring: £1 1s. per day, £3 10s. per week (gas extra, at 3s. per 1,000 ft.). Amount of deposit required on booking, £1.

Dates of local fairs: Whitsuntide Hiring Fair Tuesday in Whit-week; Martinmas Hiring Fair, November 11. Sites available for portables, al-fresco concerts, and circuses: On the Green.

Early closing, Wednesday; market, Saturday.

MINEHEAD, Somerset.

Population, 2,511. Miles from London, 183.

PUBLIC HALL.—Manager, Mr. Ralph E. Sticklan. Has dramatic license. Holding capacity: Number of persons, 600; amount, £35. Stage, 33 ft. 6 in. by 16 ft. 3 in. No proscenium. Headlights and footlights. Electric light. Terms for hiring: £2 12s. 6d. one night, £4 4s. two nights (inclusive of lighting and cleaning). Amount of deposit required on booking: 10s. Season, June to September. Electric current continuous, volts 220.

Sites available for portables al-fresco concerts, and circuses, Recreation Ground. Secretary, Mr. E. Sticklan.

Early closing, Wednesday; market, third Monday.

MOLD, Flint.

Population, 4,263. Miles from London, 192.

MOLD TOWN HALL.—Manager, Mr. W. B. Rowdon, Surveyor Mold Urban District Council. Dramatic license. Holding capacity: Number of persons, about 600. Dimensions: 52ft. by 44ft., clear of the platform; platform, 12ft. deep, 26ft. wide (can be extended); lavatories, etc. Scale of charges (with gas up to midnight): Concerts (non-ratepayers)—One night, £1 15s.; two nights, £3 15s.; three nights, £4 4s.; and £1 1s. each succeeding night. Theatricals and Ghost Entertainments: One night, £2 2s.; two nights, £3 15s.; three nights, £5; £1 1s. each succeeding night. Amount of deposit required on booking: 10s. on each day.

Horse and cattle fairs, first Wednesday in each month. Recreation Ground, New Street.

Early closing, Thursday; markets, Wednesday and Saturday.

MONMOUTH, Mon.

Population, 5,095. Miles from London, 141.

ROLLS HALL.—Manager, Mr. Charles Morgan. Fully licensed. Holding capacity: Number of persons, about 600. Stage, 50ft. by 18ft.; width of proscenium, 17ft. 10 $\frac{1}{2}$ in.; height 13ft. 6in. Gas and electric, 100 volts, alternating. Terms: First night, £2 5s. (lights extra); second night, £1 15s. (lights extra); every succeeding day, £1 10s. (lights extra). Amount of deposit required on booking: 10s. each night of booking.

Sites for circuses. Apply to surveyor of corporation, Little Chippenham; or W. Watkins, Nag's Head, Old Dixton Road.

Early closing, Thursday; markets, Monday and Friday.

MONTROSE, Forfar.

Population, 12,401. Miles from London, 488.

BURGH HALL.—Manager, Mr. John Oiphant. Fully licensed. Holding capacity: Number of persons, 1,500. Stage, 36ft. by 25ft. Foot and top lights. Double-sided scenery. Side rooms, etc. Electric light. Amount of printing required, enough for 40 large hoardings. Terms for hiring: Concerts, £2 10s.; subsequent nights, 22s.; dramatic entertainments, £3; subsequent nights, £2 10s.; one week, £12; use of piano, per night, 5s. Amount of deposit on booking, £1.

GUILD HALL.—Manager, Mr. John Oiphant. Music and dancing license. Holding capacity: Number of persons, 300. Stage, 12ft. by 6ft. No scenery. Lighted by gas. Terms for hiring on application. Amount of deposit on booking, £1.

Dates of local fairs.—The first Friday after May 28 and November; if Friday falls on 28th, it is held on 28th.

Early closing, Wednesday; Market, Friday.

MORECAMBE, Lancs.

Population, 11,798. Miles from London, 235.

ROYALTY THEATRE.—Proprietors, Morecambe Theatre Company, Limited. Dramatic license. Holds about 1,200.

WINTER GARDENS.—KING'S PAVILION and EMPRESS HALL.—Proprietors, W. H. Broadhead and Son; General Manager, Mr. Percy B. Broadhead. Bathroom and skating rink. Electric light, own plant, 110 direct. Town current, 220 direct.

ALHAMBRA.—Manager, Mr. John Gardner. Holds about 2,000.

WEST END PIER. Proprietors, West End Pier Company, Limited. Holds about 2,000. Stage, 20ft. by 28ft. Proscenium, 21ft.

CENTRAL PIER. Proprietor, Morecombe Pier and Pavilion Co., Limited; Manager, Mr. E. Hill; Musical Director, Mr. H. Sainsbury. Full license. Stage measurements: Width 57ft., depth 22ft.; proscenium, 30ft. wide, 26ft. high. Gas and electric light. Time of band rehearsal 12 noon.

ALBERT HALL.—Manager, Mr. Harry Har-greaves. Music and dancing license. Seating capacity: Number of persons, 500. Permanent stage (with scenery), 40ft. by 15ft.; proscenium 20ft. by 14ft. Lighted by gas. Electric cable for cinematograph, 220 volts. Terms on application.

DEVONSHIRE HALL.—Proprietor, Mr. James H. Walker. Music and dancing license. Holding capacity: Number of persons, 600. Proscenium measurements, about 15ft. by 10ft. Depth and width of stage, about 30ft. by 10ft. Electric light. Terms for hiring, as per agreement. Deposit: one night, 10s.; one week, £2.

Early closing day, Wednesday, (during winter months only).

Agents.—M.H.A.R.A.: Alfred Pyrah, Imperial Hotel; V.A.F.: R. Nelson, Park Hotel, Regent's Road.

RECOMMENDED APARTMENTS.

Mrs. Wilkinson.—1 sitting, 2 bed, 1 combined; piano.

MORLEY, Yorks.

Population, 25,000. Miles from London, 186.

TOWN HALL.—Apply, the Town Clerk, Mr. Fred Thackray, Town Hall. Full dramatic license. Alexandra Hall: Accommodation, 1,146—area, 700; balcony, 246; and orchestra, 200. Terms for stage plays: First night, £3 3s.; second night, £2 12s. 6d.; each successive night, £2 2s.; if booked for a week, £10 10s. For matinee performances, one-half the charge for evening booking. For concerts, etc., for the first night £2 12s. 6d., for two consecutive nights £4 4s., for each succeeding night £1 11s. 6d.

There is also the King's Hall in the Town Hall, accommodating 600 persons, for which the charge is one-half the above, except for electricity, which in the larger hall is charged for at the rate of 7s. 6d. per hour, and in the smaller hall at 2s. 6d. Capacity of electricity-generating plant: Engines, 600-h.p.; alternators, 225 volts.

ALEXANDRA PALACE.—Lessees, Messrs. Robinson and Diaconoff; Manager, Mr. Arthur Iron. Picture and Variety hall. Accommodation, about 600. Electric light, 100 volts alternating. 225 volts.

Population, residential and industrial. Chief industries, woollen, cloth manufacture, coal mining, and stone quarrying.

Local feast, third Monday in August.

Early closing day, Tuesday. Market day, Friday.

MORPETH, Northumberland.

Population, 6,158. Miles from London, 288.

DRILL HALL (late Masonic Hall).—Manager, Mr. J. J. James. Has dramatic license. Holding capacity: Number of persons, 500. Amount, £30. Stage, 26ft. back to front; 29ft. wide; height, 18ft. Footlights. Gas and electric light, 230 volts. Terms: One night, £2 15s.; two, £4 5s.;

three, £5 5s. Amount of deposit required on booking, £1.

Dates of local fairs.—First Wednesday in March, May, and November. Sites available for circuses.

Early closing, Thursday; market, Wednesday.

MORTLAKE, Surrey.

Population, 7,774. Miles from London, 8.

FREDERIC WIGAN INSTITUTE.—Proprietors, the Trustees; Manager, Mr. E. C. Wigan. Dramatic and music and dancing license. Holds 260. Small stage. Gas. Terms on application.

No market day. Early closing day, Wednesday.

MOTHERWELL, Lanark.

Population, 40,000. Miles from London, 380.

NEW CENTURY THEATRE.—Proprietors, New Century Theatre, Limited; Managing Director, Mr. R. C. Buchanan; Resident Manager, Mr. Chisholm Taylor. Full license. Holding capacity: Number of persons, 2,000; Amount, £150. Stage measurements: Working depth, 30ft.; width, 50ft.; proscenium opening, 23ft. 6ins.; 30ft. between fly rails. Gas and electric light. Amount of printing required, 1,000 sheets d.c. posting, 1,000 lithos, 10,000 throwaways, 500 circulars. No regular matinée day. Time of band rehearsal, 1 p.m. All towns barred within a radius of seven miles, for piece or company, six months previous to and after date of visit. This particularly bears upon Hamilton, a town about 2½ miles distant.

TOWN HALL.—Proprietors, The Burgh. Holds about 1,200. Apply to the Janitor.

Shops close one whole day per month, with the exception of November, December, January and February.

Medical Officer.—A.A.: Dr. W. Wyper, Ivy House.

MOUNTAIN ASH, Glam.

Population, 31,093. Miles from London, 200.

WORKMAN'S INSTITUTE, LIBRARY, AND PUBLIC HALL.—Secretary, Mr. Jno. Powell; Caretaker, Mr. Jno. Curnow. Has dramatic license. Holding capacity: Number of persons, 1,000. Depth, 21ft.; opening, 22ft.; height proscenium, 21ft. Gas and electric light. Amount of printing required, 400 wall. Sharing terms.

Early closing, Thursday; market, Saturday.

NAILSWORTH, Glos.

Population, 3,028. Miles from London, 115.

SUBSCRIPTION ROOMS.—Manager, Mr. H. Hopkins, Watledge, Nailsworth. Double license. Holding capacity: Number of persons about 350. Proper stage. Lighted by gas. Terms for hiring, 25s. per night. Full payment at time of booking.

Early closing, Thursday; market, last Tuesday in month.

NAIRN, Nairn.

Population, 4,327. Miles from London, 578.

NAIRN PUBLIC HALL.—Manager, Mr. A. Storm, solicitor. Double license. Holding capacity: Number of persons, 500; amount, £40. Only platform, but stage can be quickly supplied and erected by hallkeeper; 10ft. (the platform is of use only as a background).

Lighted by gas. Terms for hiring: £2 first night; £1 10s. after. Amount of deposit required on booking: Half rent. Best nights, Tuesdays and Thursdays.

Early closing, Wednesday.

NANTWICH, Ches.

Population, 7,722. Miles from London, 161.

TOWN HALL.—Hallkeeper, Mr. Charles Williamson. Double license. Holding capacity: Number of persons licensed for, 800. Stage, 29ft. by 18ft. Lighted by gas. Terms for hiring: £1 10s. first night; £1 5s. others; hall-keeper, 2s. 6d.; to be paid in advance.

Early closing day, Wednesday; market day, Saturday.

NAVAN, Co. Meath.

Population, 3,963. Miles from Dublin, 30.

CATHOLIC YOUNG MEN'S SOCIETY'S HALL.—Apply, the Hon. Secretary. Holding capacity: Number of persons, about 400. Stage, 20ft. by 14ft. Lighted by gas. Terms for hiring, £5 for whole week, £1 5s. for first night, and £1 each night for remainder, if less than a week. Amount of deposit required on booking, £1 5s. Prices generally 2s., 1s., and 6d.

Market day, Wednesday.

NEATH, Glam.

Population, 13,720. Miles from London, 204.

Gwyn Hall.—Proprietors, the Corporation; Lessee, Mr. J. W. Robinson. The local house for fit-ups, etc. Height to flyrail, 16ft. Gas. Printing, 350 sheets. Sharing terms only.

TOWN HALL.—Has dramatic license. Holds 600. Application should be made to the Chief Constable.

ELECTRIC PALACE.—Proprietor, Mr. Leon Vin; General Manager, Mr. Arthur Brogden; Resident Manager, Mr. Arthur Noice. Music license. Seats 700.

CROWN SKATING RINK.—Managing Director, Mr. Fred Court; Assistant Manager, Mr. R. Lloyd.

GNOLL SKATING RINK.—General Manager, Mr. J. Lloyd; Assistant Manager, Mr. B. P. Roës; Secretary, Mr. R. Alle. Music and dancing license.

Date of fairs are Easter Monday and September 8. The Corporation are the lessees of the ground, where all circuses, etc., put up. Portable theatres are also allowed on the fair ground. Population industrial (coal, tin and steel works).

Early closing day, Thursday; market days, Wednesday and Saturday.

NELSON, Lancs.

Population, 41,500. Miles from London, 217.

GRAND THEATRE.—Lessee, Mr. W. C. Horner; Manager, Mr. Barker. Full double license. Holding capacity: Amount, £29. Stage measurements: Depth, 63ft.; width, 50ft.; proscenium opening, 26ft. Electric light, 230 volts. Printing required, 600 sheets wall, 600 d.c. lithos. No regular matinée day. Time of band rehearsals, 1.30 p.m.

PALACE HIPPODROME.—Proprietors, Nelson Hippodrome, Limited; Managing Director, Mr. Wm. Benson. Licensed for stage plays and music and dancing.

ROYAL PICTURE HALL.—Proprietors, Messrs. Green and Company. Seating capacity: about 300. Pictures only.

ALHAMBRA PICTURE HALL, North Street. Proprietor, Mr. Joseph Brown.

SKATING RINKS.—SPRING BANK, Manchester Road.—Proprietor, Mr. W. Lambert.

PAVILION, Railway Street.—Proprietor, Mr. T. Procter.

CARR ROAD.—Proprietors, Carr Road Skating Rink Co., Limited.

GOLF.—The Links of the Nelson Golf Club are situated at Kibble Bank, about a mile from the town. They are freely used by actors. The temporary membership fee is 1s. per day, or 2s. 6d. per week.

Kinemagraph Exhibitions are given in the Salem School, Scotland Road (Secretary, H. Barrett). Seats 1,250.

The local pleasure fair is held in the last week in July, although the annual holidays commence on the last Friday in June and extend over the following week. The second Monday, Tuesday, and Wednesday in September are also holidays.

No portable theatre has visited the town recently.

Circus pitches available are the Corporation Recreation Ground, Carr Road (apply, C. Greenwood, market superintendent), and square ground in Brook Street (Jas. Roberts, Phoenix Foundry). Alfresco concerts are held in the Victoria Park during the summer months.

The majority of the population are of the industrial class, being almost entirely engaged in the cotton industry.

Early closing day, Tuesday; market day, Friday.

NENAGH, Co. Tipperary.

Population, 4,722. Miles from Dublin, 96.

TOWN HALL.—Town Clerk, Mr. Frank R. Maloney. Holding capacity: Number of persons, 500. Stage depth, 24ft.; width, 39ft. Lighted by acetylene gas. Amount of printing required, 500 bills. Terms for hiring, 30s. first night, 17s. 6d. every other night. Amount of deposit required on booking, £1 10s.

Market days, Thursday and Saturday.

Site for circuses, Court House Paddock.

NEWARK, Notts.

Population, 14,492. Miles from London, 120.

Population of district, upwards of 25,000.

CORN EXCHANGE.—Manager and Director, Mr. Richard P. Almond. Music and dancing license. Holding capacity: Number of persons, 1,000. Portable stage. Lighted by gas (charged as meter); about 5s. per night). Terms for hiring: One night, £2 2s.; two nights, £2 17s. 6d.; three nights, £3 17s. 6d.; six nights, £5 7s. 6d. Day performances, 5s. extra per time. Amount of deposit required on booking, £1.

Newark is the most important corn market in the Midlands, and the largest malting centre in the country.

Fairs.—Pleasure, May 14 and 15; hiring, November 23; horse, November 1.

Industries.—Extensive maltings, breweries, engineering, plaster and cement, foundries, chemical, clothing, corset, basket, and other factories.

Early closing day, Thursday; market days: Wednesday, corn and cattle; Saturday, general produce.

NEW BARNET, Herts

Population, 14,300 Miles from London, 19.

ASSEMBLY ROOMS.—Proprietor, Mr. E. Fergusson Taylor, New Barnet Auction and Estate Offices. Music and dancing license. Holding capacity: Number of persons, 300. Small stage. Lighted by gas. Terms for hiring: Two guineas per night. Amount of deposit required on booking: 25 per cent.

Barnet Fair, Sept. 2, 3, and 4.

Early closing, Thursday; market, Wednesday.

NEW BRIGHTON, Ches.

Population, 10,000. Miles from London, 199.

TOWER GRAND THEATRE.—Proprietors, The New Brighton Tower and Recreation Co., Limited; General Manager and Secretary, Mr. R. H. Davy. License: Restricted dramatic and music, singing, and dancing. Holding capacity: Number of persons, 3,500; amount varies. Stage measurements: Width, 65ft. (60ft. workable); depth, 59ft. 6in. Proscenium: Width of opening, 34ft. 7in.; height, stage to top of opening, 27ft.; stage to grid, 54ft. 6in.; stage to flies, 28ft. Electric light, 230 volts direct. Daily matinées. Time of band rehearsal, 12 noon.

WINTER GARDENS.—Proprietors, Messrs. H. E. Jones and Albert Douglass. Double license. Holds 1,250. Stage, 20ft. deep by 35ft. wide. Pros. opening, 22ft. Electric, 100 volts. Large amount of printing not required.

PALACE THEATRE.—Proprietor, Messrs. Leaver and Bennett; Manager, Mr. Percy E. Penney. Music and dancing license. Holding capacity: Number of persons, 1,500; amount, £30. Stage measurements: Width, 30ft.; depth, 30ft. Proscenium, 18ft. Electric light. Band rehearsal, 12 noon. Usual matinée day, Saturday.

ASSEMBLY ROOMS.—Lessees and Managers, Messrs. H. F. Jones and A. Douglas. Large stage. Double license. Apply Secretary.

PIER PAVILION.—Proprietors, The New Brighton Pier Co.: Lessees, Messrs. Adeler Sutton, and Allendale. Dramatic license. Holds 1,700. Proscenium opening, 24ft. by 14ft. Stage width, 50ft.; depth, 11½ft. Electric light. Printing, 50 6-sheet, 300 day bills, and 300 window cards. Rehearsal, 12 noon. Matinee daily.

Early closing day, Monday.

Agent.—V.A.F.: Mrs. Roberts, New Brighton Hotel, Victoria Road.

RECOMMENDED APARTMENTS.

Mrs. M. Hardy, 9, Virginia Road.—2 sitting, 3 bed, combined.

NEW BROMPTON (Gillingham), Kent.

Population, 41,441. Miles from London, 31.

PUBLIC HALL.—Manager, Mr. George West, 107, Jeffery Street. Double license. Holding capacity: Number of persons, main hall 445, gallery 60. Stage, 28ft. by 10ft. 9in.; can be extended 5ft.; by opening revolving shutters, the Minor Hall becomes the stage also. Electric light alternating, 100 volts. Terms for hiring: Concert, 30s.; theatrical, £1 5s. one night; if more than one night, £1 per night. Special terms for six nights or more. Amount of deposit required on booking, £1.

Early closing, Wednesday; no market.

NEWBURY, Berks.

Population, 11,061. Miles from London, 53.

CORN EXCHANGE.—Secretary and Manager Mr. Henry Pratt. Has dramatic license. Holding capacity: Number of persons, 1,500. Stage, 38ft. by 26ft.; no proscenium. Lighted by gas. Terms for hiring: £3 10s. first night; £1 15s. subsequent nights; other purposes, £2 10s. first night, 25s. subsequent nights; gas extra. Amount of deposit required on booking: Half. Has electric current for projecting pictures; direct current, 480 volts.

ODDFELLOWS' HALL.—Secretary, Mr. Henry Pratt. No dramatic license. Holding capacity: Number of persons, 300. Stage, 24ft. by 16ft.; no proscenium. Lighted by gas. Terms for hiring: 20s. first night, 12s. 6d. subsequent nights; gas extra. Amount of deposit required on booking: 20s.

Dates of local fairs: Sept. 4 and 5, first Thursday after Oct. 11.

Early closing, Wednesday; market, Thursday.

NEWCASTLE-ON-TYNE, Northd.

Population, 215,328. Miles from London, 275.

THEATRE ROYAL.—Proprietors, the Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. F. Teale Lingham. Full license. Holding capacity: Number of persons, about 3,000. Stage measurements: Depth, 38ft.; proscenium opening, 30ft.; stage to grid, 58ft.; fly rail to fly rail, 33ft.; width, 53ft. Electric light. Usual matinée day, Saturday. Time of band rehearsal, 10.30 a.m.

TYNE THEATRE.—Lessee, Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham; Acting-Manager, Mr. Fred C. Sutcliffe. Full license. Musical Director, Mr. E. J. Rogers.

GRAND THEATRE.—Lessee, Mr. F. W. Bolam; General Manager, Mr. R. G. Elder; Acting Manager, Mr. H. Chadwick; Musical Director, Mr. Wm. Denham. Full license. Holding capacity: Number of persons, 3,000; amount, £150. Stage measurements: Depth, 50ft.; width, 50ft.; proscenium opening, 28ft. Usual matinée day, Saturday. Time of band rehearsals, 1 p.m.

EMPIRE PALACE THEATRE.—Proprietors, Moss's Empires, Limited; Manager, Mr. Oswald Stoll; Acting-Manager, Mr. Walter P. Wells. Booking circuit, Moss and Stoll. Musical Director, Mr. J. W. Dawson. Electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday.

Bars all other Managements' Halls in Newcastle and the following towns: Monkseaton, Whitley Bay, Cullercoats, Tynemouth, North Shields, Chester-le-Street, Gateshead, Wallsend, Hebburn, Jarrow, Walker and Heaton.

PAVILION MUSIC HALL.—Proprietors, Pavilion (Newcastle-upon-Tyne), Limited; Manager, Mr. W. H. Boardman; Booking Circuit, Barrasford Tour; Musical Director, Mr. H. Elliott Smith; Stage Manager, Mr. Albert Pilimmer. Double license. Electric light. Time of band rehearsal, 12 noon. Usual matinée day, Tuesday. Bars the Empire, Newcastle, and King's, Gateshead.

CONCERT HALL, TOWN HALL.—Manager, Mr. F. H. Holford, City Property Surveyor to Newcastle-upon-Tyne Corporation. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform only, with orchestra. Hall, 124ft. long, 68ft. wide; platform, 29ft. by 15ft. Electric light. Terms for hiring:

From £8 8s. to £11 11s. per day. Amount of deposit required on booking: 20 per cent.

LOVAINE HALL.—Secretary, Mr. Herbert Shaw. Music and dancing license; dramatic easily obtained. Holding capacity: Number of persons, about 800. Electric light. Terms for hiring: Two guineas to three guineas.

CORDWAINERS' HALL (Nelson Street).—Manager, Mr. Frank Keegan. Music and dancing license. Holding capacity: Number of persons, 250. No proper stage. Gas and electric light. Terms for hiring on application. Amount of deposit required on booking: £1.

STAR PICTURE PALACE.—Proprietress, Miss Audrey Appleby, U.S.A. Animated Picture Co. Music and dancing license. Holds 1,000. Electric light.

ROYAL PICTURE HALL, Groat Market.—Proprietors, Messrs. Ismay; Manager, Mr. Hall-Jones. License, music and singing (no excise). Holds 1,200. Lighting, electricity. Two shows a night and Saturday matinée. Music by Mr. Ernest P. Grahame.

SKATING.—**EXHIBITION HALL**, St. Mary's Place.—Proprietors, Newcastle Skating Co., Limited; Manager, Mr. Fred B. Crow. Music license. Capacity, 3,000. Dimensions of skating area, 217ft. by 75ft. Band, Mr. H. G. Amer's string orchestra. Lighting, gas and electricity. Three sessions daily.

THE GRAND STAND SKATING RINK, Town Moor, Newcastle-on-Tyne.—Proprietors, The Grand Stand Roller Rink Co., Limited; Manager, Mr. Joseph Coggans. License, music and dancing (no excise). Dimensions of skating area, 260ft. by 75ft. American maple floor. Three sessions daily.

WHITE CITY SKATING RINK (in course of construction), Northumberland Road.—Proprietors, The White City Co., Limited. Dimensions of skating area, 240ft. by 112ft. American maple floor. Fine balcony for spectators runs right round hall.

HIGH BRIDGE SKATING RINK, off Grey Street, Newcastle.—Lessee, Mr. T. E. Smith; Manageress, Mrs. J. Boyle. Area of rink, which is composed of a parquet floor, is 2,000 ft. Lighted by gas and electricity.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. W. E. Alderson, 5, Eldon Square; Dr. J. Stanley Manford, 1, Osborne Terrace; Dr. Geo. Robinson, 21, Northumberland Court, Blackett Street. M.H.A.R.A.: Dr. Manford.

Agents.—M.H.A.R.A.: Miss Sharp, Tyne Theatre Buffet; Bridge Hotel Buffet, Castle Square.

NEWCASTLE-UNDER-LYME, Staffs.

Population, 19,914. Miles from London, 147.

PALACE THEATRE.

Early closing day, Thursday; market days, Monday and Saturday.

NEWHAVEN, Sussex.

Population, 6,772. Miles from London, 55.

DRILL HALL.—Apply, the Company Sergeant-Major of the 1st Sussex R.V. Has dramatic license and holds about 500.

The town is visited by portables, and there appears to be no difficulty in obtaining the necessary license. Sites are easily obtainable for alfresco concerts, circus pitches, etc. There is no local fair. The population is entirely industrial, a large proportion consisting of men in the employ of the London,

Brighton, and South Coast Railway, in connection with their cross-Channel service to Dieppe. About 200 soldiers of the R.G.A. No. 1 Depot are stationed in the fort. There is a late train back from Brighton Wednesday nights to enable the inhabitants to visit places of amusement there.

Early closing day, Wednesday.

NEW HUNSTANTON, Norfolk.

Population, 3,006. Miles from London, 112.

TOWN HALL.—Proprietors, Urban District Council. Manager, Mr. Jas. C. Walker. Double license. Holding capacity: Number of persons, 540. Stage measurements: Footlights to back, 23ft. 6in.; behind curtain, 18ft. by 26ft. 9in. wide; ceiling, 16ft. high; proscenium, 20ft. 3in. wide. Lighted by gas; 3s. 9d. per 1,000ft. extra. Terms for hiring: Dramatic, 60s. first night, 50s. second, 40s. third; concerts, 40s., 30s., 20s. Amount of deposit required on booking: 20s.

No local fairs, no early closing.

Field for portables and circuses on main road. Messrs. R. G. Callaby and Sons.

NEWMARKET, Cambs.

Population, 10,688. Miles from London, 72.

VICTORIA HALL.—Apply the Manager. Dramatic license.

TOWN HALL.—Proprietors, the Urban District Council. Apply the Town Clerk. Gas. Terms, £1 5s. per day, and 5s. for fireman. Full amount on booking. Electric light, 210 volts continuous.

Sites for portables, alfresco concerts, apply the Council.

Early closing, Thursday; market, Tuesday.

NEWPORT, Isle of Wight.

Population, 10,911. Miles from London, 88.

MEDINA HALL.—Manager, Mr. A. J. Salter. Double license. Holding capacity: Number of persons, 500 seats. Stage, 17ft. 6in. high by 30ft. by 20ft.; opening, 18ft. Lighted by gas; electric laid on for picture shows. Amount of printing required: 20 6-sheet, 6 12-sheet, 50 lithos, 50 d.c., 300 d. bills, etc. Terms by arrangement. Electric current, 240 volts continuous.

Early closing, Thursday; markets, Tuesday and Saturday.

NEWPORT, Mon.

Population, 77,000. Miles from London, 151.

LYCEUM THEATRE.—Proprietor, Mr. Clarence Sounes; Lessee and Manager, Mr. Sidney Cooper; Musical Director, Mr. Harry Bull; Scenic Artist, Mr. William D. Hobbs. Full license. Holding capacity: Number of persons, 2,000; amount, ordinary prices, £150; star prices, £200. Depth of stage, 40ft.; proscenium measurements, 30ft. by 26ft. Gas and electric light, 100 volts alternating. Printing: 1,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; District Manager, Mr. Albert Mitchell; Manager, Major J. Gallagher, Assistant Manager, Mr. Percy A. Wildy. Music and dancing license. Time of band rehearsal, 2 p.m. Electric current, 100 volts direct and alternating. Bars all other Managements' Halls in Newport and the following towns: Usk, Pontypool, Caerleon, Risca, and Llanwern.

TREDEGAR HALL.—Secretary, Mr. E. Maples Linton, Westgate Chambers, Lessee, Mr. Walter C. Davis Music and dancing license. Holding capacity: Number of persons, 1,200.

GREAT CENTRAL HALL. Available for concerts only on occasional dates. Lighted by electricity, 230 volts and 460 volts d.c. Seats, 1,700.

TEMPERANCE HALL.—Available for concerts and entertainments. Lighted by electricity, 100 volts alternating. Seats 1,000. Secretary, Mr. F. J. Heybyne, Friars Chambers.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical officers.—A.A.: Dr. Crinks, Stow Hill; Dr. O. W. Morgan, Ventnor House, Clytha Park. M.H.A.R.A.: Dr. J. Neville, 179, Commercial Road, and Dr. Crinks.

Agent.—M.H.A.R.A.: W. H. Beer, Hare and Greyhound Hotel, Commercial Street. V.A.F.: Mr. Bevan, Red Lion Hotel.

NEWPORT PAGNELL.

Population, 4,628. Miles from London, 56.

TOWN HALL.—Apply to the Secretary. Double license. Seats 350. Stage, 18ft. by 18ft. Gas. Terms: £1 5s. for first night, £1 1s. the second.

MASONIC HALL.—Has no dramatic license. Apply, the Secretary, Mr. Arthur J. Simpson. Local fair June 21.

NEWPORT, Salop.

Population, 3,241. Miles from London, 127.

TOWN HALL.—Manager, Mr. W. D. Keight. Has dramatic license. Holding capacity: Number of persons about 400. Stage, 14ft. by 24ft. Lighted by gas. Terms for hiring: £1 per night; £2 10s. for three; £5 per week. Amount of deposit required on booking, half booking.

Early closing, Thursday; market, Friday.

NEWQUAY, Cornwall.

Population, 4,000. Miles from London, 297.

VICTORIA HALL.—Proprietors, William Huxtable, Limited. License. Full holding capacity: Number of persons, 700. Stage measurements, 17ft. by 17ft. Electric light, 230 volts continuous. This current cannot be used for kinematograph entertainments. Terms for hiring: One night, £2 2s.; special terms for longer hiring. Amount of deposit required on booking, £1.

NEWRY, Co. Down.

Population, 12,587. Miles from Dublin, 75.

TOWN HALL.—Caretaker, Mr. John Hamilton. Platform measurements, 48ft. by 16ft. with portable extensions 3ft. wide. Two dressing rooms. Gas only. Terms for hiring: Body of hall, one night, £1 10s., with balcony, £1 1s. extra. Caretakers' fees, 5s. per night; gas extra. Applications should be addressed to the Town Clerk, Newry.

The old Town Hall is not let for hire. It is now used as a technical school and free public library.

Early closing day, Wednesday; market days, Tuesday, Thursday, and Saturday.

NEW SHOREHAM (Shoreham), Sussex.

Population, 3,837. Miles from London, 55.

TOWN HALL.—Proprietors, Urban District Council; Manager, the Clerk. No license. Holding capacity: Number of persons, 200. Ordinary platform. Gas. Terms of hiring, £1 1s. per evening, paid in advance. No local fairs.

NEWTON ABBOT, Devon.

Population, 13,000. Miles from London, 109.

ALEXANDRA HALL.—Manager, Mr. P. J. Major. Full license. Holding capacity: Number of persons, about 500; amount, £30 to £40. Proper stage. Height to flies, 16ft.; stage, 36ft. by 22ft., including proscenium. Electric light on stage, gas in hall. Terms for hiring: One night, £2 10s.; two nights, £4 10s.; three nights, £6 6s.; six nights, £10. Amount of deposit required on booking, 25 per cent.

SKATING.—MID-DEVON SKATING RINK. Recreation Ground.—Proprietor, Mr. W. Reed; Instructor, Mr. Voloska. Three sessions daily.

Market day, Wednesday; early closing, Thursday. Industries, G.W.R. locomotive works, potteries, tanneries, and agriculture. Fair day, first Wednesday after Sept. 11.

NEWTOWN, Mont.

Population, 6,500. Miles from London, 175.

PUBLIC HALL.—Manager, Mr. John Bennett. Has dramatic license. Holds 1,000. Stage, 24ft. deep, 39ft. wide, 22ft. proscenium opening. Lighted by gas. Amount of printing required: 150 sheets. Terms for hiring: Share with known managers; rental on application.

VICTORIA HALL.—Manager, Mr. Ernest C. Morgan. Dramatic license. Holding capacity: Number of persons, 1,000. Stage, with fit-up and stock scenery. Permanent platform, 36ft. 6in. by 17ft. Lighted by gas. Sharing, or rental (one night), including gas and hall-keeper's fee, 42s.; a reduction made for longer period. Amount of deposit required on booking, 10s. Convenient dressing-rooms, good gallery.

GOLF.—Links, course of nine holes, close by the town. Terms, 1s. per day; 3s. 6d. per week.

The town is seldom visited by portables. Good sites for alfresco concerts, and circus pitches are easily obtainable.

Early closing day, Thursday; market day, Tuesday.

Fairs: Last Monday and Tuesday in each month.

NORMANTON, Yorks.

Population, 12,352. Miles from London, 170.

ASSEMBLY ROOMS.—Mr. H. Gooder. Double license. Holding capacity: Number of persons, 600. Proper stage. Stage: 22ft. by 30ft. and fly, 14ft. cloth. Lighted by gas. Amount of deposit required on booking: £1 and £2 for three days and week respectively. Stock scenery.

Early closing day, Wednesday; market day, Saturday.

NORTHAMPTON, Northants.

Population, 95,000. Miles from London, 67.

OPERA HOUSE.—Resident Manager, Mr. W. E. Barnett.

PALACE THEATRE.—Proprietors, Samson and McNeil, Limited; Managing Director, Mr. Fred H. Anderson; Manager, Mr. P. H. Gould; Musical Director, Mr. Walter Ashton. Electric light. Time of band rehearsal, 12 noon.

GUILDHALL.—Proprietors, the Corporation. Apply, the Town Clerk, Guildhall, Northampton. Music and dancing license. Holding capacity: Number of persons, 560. Stage, 36ft. 5in. at front and 23ft. 10in. at back, and depth 19ft. 7in. Electric light direct, 210 volts. Terms from £2 2s. Also Lower Assembly Room, 56ft. by 29ft., seats 240; Upper Assembly Room, 56ft. by 29ft., seats 240.

CORN EXCHANGE, The Parade.—Proprietors, The Corn Exchange Co.; Secretary, Mr. C. A. Markham; Solicitor, Guildhall Road. Apply to Captain Goacher, 83, Sheep Street, Holds 2,000. Electric light.

TEMPERANCE HALL, Newland.—Proprietors, The Temperance Hall Co.; Secretary, Mr. G. Skempton, 7, Holly Road. Holds 800. Electric light.

SKATING RINKS.—**THE CASTLE RINK**, West Bridge, St. James's.—Managing Director, Mr. Byng Hall; Manager, Mr. Thos. A. Evans. Three sessions daily.

THE GEORGE RINK, adjoining the George Hotel.—Proprietor, Mr. W. O. Carr; Manager, Mr. W. C. Gascoyne. Three sessions daily.

AMERICAN RINK, Abington Park.—Manager, Mr. F. T. Nichols. Three sessions daily.

NORTHAMPTON GOLF CLUB.—The green fees for this club are as follow:—2s. 6d. per day, 10s. per week, £1 per month. The course is a nine-hole one, and is situated near the Kettering Road, at a distance of about a mile and a half from the centre of the town. Trams run to within one-third of a mile of the club house.

KINGSTHORPE GOLF CLUB.—Links about five minutes' walk from Kingthorpe tram terminus. A nine-hole course, 2,250 yards, 36 bogey. Usual visitor's fee, 1s. per day and 5s. per week. The professional, who is always on the ground, will be prepared to issue weekly tickets to members of the profession at 3s. on production of their cards.

Fair ground and circus pitch, cattle market. Early closing day, Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: V.A.F.: W. Warren, North-Western Hotel, Marefair.

RECOMMENDED APARTMENTS.

Mrs. Rolls, 12, King Street.—1 sitting, 2 bed, piano, etc.

NORTH WALSHAM. Norfolk.

Population, 3,981. Miles from London, 129.

PUBLIC HALL (formerly Corn Hall).—Manager, Mr. James Henry Reeve. Dramatic license, obtainable when required, 5s. Holding capacity: Number of persons, 500. Stage, 14ft. by 24ft.; ceiling, 14ft. from stage. Terms for hiring: 2ls. each night, six nights £5, and 2s. 6d. per night extra for custodian. Amount of deposit required on booking: 20s. The only public building of the kind available in the town.

Early closing, Wednesday; market, Thursday.

NORTHWICH, Ches.

Population, 19,500. Miles from London, 171.

CENTRAL THEATRE.—Proprietors, the Executors of Mrs. S. Golden; Manageress and Secretary, Miss E. Golden. Holds 1,000. Stage, 23ft. by 22ft. Electric light.

PAVILION.—Proprietors, Entertainment Halls, Limited; General Manager, Mr. Edwin W. Smith; Resident Manager, Mr. Harold G. W. Beale; Operator, Mr. James Byers. Holds 600. Stage, 32ft. by 18ft. Electric light, direct current.

DRILL HALL.—Manager, Mr. Frank A. Cowley. Has been converted into a skating rink.

The population is mainly industrial. The chief occupations of the people are salt and chemical manufactures. Messrs. Brunner, Mond, and Co.'s works rank amongst the largest chemical works in the world and 5,000 hands are employed. Some boat-building is also carried on. In the surrounding neighbourhood the people are engaged in agriculture.

There are many visitors to the town for the brine baths. Of late years portables have not visited the town, but licenses were formerly granted. Sites for alfresco concerts and pitches for circuses are easily obtainable. There is a large field adjoining the Drill Hall, and land in London Road, available for these purposes.

GOLF.—In the Castle Fields, at a distance of about half a mile from the town, the **MID-CHESHIRE GOLF CLUB** has excellent links.

Early closing day, Wednesday; market day, Friday.

NORWICH, Norfolk.

Population, 120,733. Miles from London, 114.

THEATRE ROYAL.—Proprietor and Manager, Mr. Fred Morgan; Acting-Manager, Mr. Lewis Morgan; Musical Director, Mr. Victor Storr; Scenic Artist, Mr. George Shine. Fully licenced. Holding capacity: Number of persons, 1,500; amount, £90. Stage measurements: Proscenium opening, 26ft.; depth, 40ft.; width, 48ft.; stage to grid, 28ft.; between fly floors, 30ft.; stage to fly floors, 20ft. Electric light. Amount of printing required, 800 sheets. Usual matinée day, Saturday, at 2.30. Time of band rehearsal, 12.30.

HIPPODROME.—Proprietor, Mr. E. H. Bostock; Acting-Manager, Councillor F. W. Fitt; Booking Circuit, Bostock Tour; Musical Director, Mr. Vincent White. Full theatrical license. Holding capacity: Number of persons, 2,000. Stage measurements: Opening, 30ft.; depth, 50ft. width, 70ft. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday. Bars Norwich only.

ASSEMBLY ROOM, AGRICULTURAL HALL.—Manager, Mr. F. E. Hunter. Double license. Holding capacity: Number of persons, about 1,000. Stage: 18ft. deep, 24ft. 6in. wide, 17ft. high. Gas and electric light.

Early closing day, Thursday; market day, Saturday.

Medical Officers.—M.H.A.R.A.: Dr. D. L. Thomas, 15, Willow Lane, and Dr. Bremmer, 18, St. Giles Street.

Agent.—M.H.A.R.A.: R. J. Mallett, Opera House Hotel; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. E. Lydamore, 79, Grove Road.—Three bedrooms, 2 sitting-rooms; bath; piano.

NOTTINGHAM, Notts.

Population, 239,743. Miles from London, 125.

THEATRE ROYAL.—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Howard Finey; Musical Director, Mr. John Armstrong; Scenic Artist, Mr. J. Fowler Hogg. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £250. Stage: 60ft. by 60ft.; proscenium opening

31ft. by 50ft. Gas and electric light, 200 volts. Printing: 1,600 sheets, walls, 1,250 lithos. Usual matinée day, Saturday, at 2. Band rehearsal, 11 a.m.

GRAND THEATRE. Proprietors, Grand Theatre and Estates Co., Limited; Manager, Mr. Harry Upton; Musical Director, Mr. Richard Harrington; Scenic Artist, Mr. A. H. Ross. Full license. Holding capacity: Number of persons, 3,500. Stage measurements: Depth, 55ft.; width, 62ft.; opening, 27ft. Gas and electric light. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

KING'S THEATRE. Managing Director, Mr. Frank Macnabton; Resident Manager, Edgar O. Waller. Double license. Holding capacity, about 1,500. Gas and electric light.

EMPIRE.—Proprietors, Moss's Empires; District Manager, Mr. Hatton Wharton; Resident Manager, Mr. Albert C. Duncan; Booking Circuit, Midland; Musical Director, Mr. H. Hulett. Double license. Holding capacity: Number of persons, 2,500. Stage measurements, 30 ft. deep, 50ft. 9ins. wall to wall; proscenium opening, 29ft. 3ins. Gas and electric light. Time of band rehearsal, 1 p.m. Matinée on Boxing Day only. Bars as per Arbitrator's award.

Bars all other Managements' Halls in Nottingham and the following towns: Long Eaton and Ilkeston.

ROYAL HIPPODROME.—Lessee and General Manager, Mr. T. Allan Edwards; Resident Manager, Mr. H. F. Miller; Musical Director, Mr. F. Read. Music and dancing license. Holding capacity, 3,500. Gas and electric lighting. No license to sell intoxicants. Opened in September, 1908.

CENTRAL HALL.—Manager, Mr. A. Hindley, Clumber Street. Music and dancing license. Adapted for kinematograph entertainments. Holding capacity: Number of persons, 500. No stage. Gas and electric light. Terms for hiring, 25s. to 33s. 6d., upwards. Amount of deposit required on booking, 25 per cent.

SKATING RINKS.—**EMPEROR RINK,** King Edward Street, Lit by electricity. Accommodation for 500 skaters. Good band. **PRINCESS RINK,** Castle Boulevard.—Lit by electricity. Accommodation for 300 skaters.

The local Goose Fair, one of the oldest in the country and one of the very few permitted to be held in the Great Market Place, is held the first Thursday in October and the two following days.

Portable theatres are permitted in the city on pieces of waste ground in the suburbs of the Market Place and in Bulwell Market Place, also situated in the borough, and there is no difficulty as to licenses. As a rule, they only visit the town a few days at a time, Alfresco concerts are given by pierrot troupes at Colwick Park, a favourite resort a mile down the Trent, and there is no difficulty in obtaining circus pitches within a mile of the centre of the town; in fact, Buffalo Bill and Sanger's Circus pay regular visits when touring. The local population is both residential and industrial, the latter consisting of lace-makers, hosier hands, miners, ironworkers, and railway employees.

The Great Market Place is always occupied a couple of days at Easter and Whitsuntide by kinematograph shows, swings, shooting galleries, roundabouts, etc., on a scale that almost equals the carnival week Goose Fair. The surrounding places near Nottingham, varying from 10,000 to 5,000 inhabitants, hold their local feasts or wakes in the period four or five weeks preceding and following

Goose Fair, and these are well patronised, especially at Arnold, Basford, and Sulwell, the two latter being in the borough.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers. A.A.: Dr. A. Charlton, Glendarrock, Lenton; Dr. S. E. Gill, 96, Mansfield Road. M.H.A.R.A.: Drs. C. and H. Vernon-Taylor, 11, East Circus Street.

Agents.—M.H.A.R.A.: J. Clifton, "Peach Tree," South Sherwood Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Pounder, 42, Sherwood Street.—One sitting, 3 bed; piano; bath.

NUNEATON, Warwickshire.

Population, 32,000. Miles from London, 97.

PRINCE OF WALES'S THEATRE.—Proprietors, Nuneaton Theatre Co., Limited; Managing Director, Mr. A. F. Cross; Acting-Manager, Mr. James Bain; Musical Director, Mr. Herbert Barnes. Double license. Holds 3,000. Gas and electric light, 220 volts. Band rehearsal, 2 o'clock. Usual matinée day, Saturday. Bars no surrounding halls more than five miles away.

EMPIRE (Music Hall and Skating Rink).—Proprietors, Nuneaton Theatre Company, Ltd.; Managing Director, Mr. A. F. Cross. Holds 2,000. Gas and electric, 220 volts.

ASSEMBLY ROOMS.—Has no dramatic license. Holds 600. Proprietors, The Conservative Club. Apply, the Secretary.

NEW DRILL HALL (Picture Shows, etc.).—Secretary, Sergt.-Inst. Sealey. Drill Hall charges £1 per night, £7 per week. Accommodation 500. Gas and electric light. Singing license. No stage.

GOLF.—**NUNEATON GOLF CLUB.** Grounds, Atleborough, Nuneaton.

NEWDEGATE ARMS GROUND.—Show ground suitable for circuses, fairs, etc.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. A. Joseph, The Rocklands, Church Street.

OAKENGATES, Salop.

Population, 10,906. Miles from London, 152.

TOWN HALL.—Proprietors, the Oakengates Town and Market Hall Co.; Manager, Mr. J. Stockton. Music and dancing license. Holding capacity: Number of persons, 400 to 500. Small stage. Gas. District large rural one. Sharing terms.

Date of local fair, first week in September. Owen's Field, ground at rear of Wagon Hotel, available for portables, alfresco concerts, and circuses.

Early closing day, Thursday; market day, Saturday.

OAKHAM, Rutland.

Population, 3,293. Miles from London, 94.

VICTORIA HALL.—Manager, Mr. J. E. Whitehouse. Dramatic license. Holding capacity: Number of persons, 400. Stage, 30ft. wide, 16ft. deep; no scenery. Lighted by gas. Terms for hiring: 20s. first night, gas and fire extra. Amount of deposit required on booking: 10s. Rebuilt in 1902.

Early closing day, Thursday; market day, Monday.

OLDBURY, Worcs.

Population, 25,191. Miles from London, 119.
PALACE OF VARIETIES. Church Street.—Proprietor, Mr. J. Tyrer.

Agent.—M.H.A.R.A.: T. H. Garbett, "Old Talbot," Market Place.

Early closing day, Thursday; market day, Saturday.

OLDHAM.

Population, 137,246. Miles from London, 193.

GRAND THEATRE AND OPERA HOUSE.—Proprietors, Oldham Empire Theatre of Varieties, Limited; Manager, Mr. E. Dottridge; Acting Manager, Mr. S. Smiley; Musical Director, Mr. J. H. Halkyard. Holding capacity, 1,850 seated. Prices of seats, 3s. to 4d. (gallery). Depth of stage, 45 ft.; width, 73 ft.; proscenium, 32 ft. 6 in. wide. Dressing rooms, 16. Band rehearsal, 11 a.m.

COLOSSEUM.—Proprietors, the Colosseum Co., Limited; Manager, Mr. Wm. Eastwood; Musical Director, Mr. H. Sedgwick. Full license. Holding capacity: Number of persons, 3,000; amount, £120. Stage measurements: 30ft. deep, 75ft. wide, 30ft. opening. Electric light. Time of band rehearsal, 12.30 p.m.

EMPIRE THEATRE.—Proprietors, the Empire Theatre of Varieties Co., Limited; Manager, Mr. Ernest Dottridge; Acting-Manager, Mr. J. Hulme; Musical Director, Mr. Fred Eppett. Dramatic and musical license. Holding capacity: Number of persons, 4,000; amount, £200. Electric light. Time of band rehearsal, 12 noon. No regular matinée day. Bars no surrounding towns.

HIPPODROME PICTUREDROME.—Proprietors, Oldham Empire Theatre of Varieties Co., Limited; General Manager, Mr. Ernest Dottridge; Acting-Manager, Mr. Nuttall.

ROYAL THEATRE.—Proprietors, the Empire Theatre of Varieties Co., Limited; Manager, Mr. Ernest Dottridge; Acting-Manager, Mr. Harry Kilrow; Musical Director, Mr. W. McMillan; Scenic Artist, Mr. H. O. Richardson. Full license. Holding capacity: Number of persons, 3,000. Gas and electric light. Usual matinée day, Tuesday. Time of band rehearsal 1 p.m. Performance twice nightly.

PALACE. Proprietors, Palace, Oldham, Limited; Licensee and Manager, Mr. Fred Thorne; Assistant Manager, Mr. Edmund Sharrocks. Dramatic license. Holds 4,000. Gas and electric light. Band rehearsal, 1 p.m.

UNITY HALL.—Secretary, Mr. E. Lionel Blakes. Music and dancing license. Holding capacity: Number of persons, 1,200. Proper stage. Gas and electric light. Terms for hiring, £19 weekly. Amount of deposit required on booking, £5.

TEMPERANCE HALL. Horsedge Street.—Manager, Mr. Harry H. Hall. Music and dancing license. Holding capacity: Number of persons, 600. Platform, 39ft. by 11ft. Lighted by gas (incandescent). Terms for hiring: Kinematograph entertainments, one night, £1 6s., including piano; six nights, £6 6s. Electric current, 25 amps., 210 volts, extra. Lectures, 12s.; other entertainments, 16s. per performance. Amount of deposit required on booking, half.

OLDHAM INDUSTRIAL CO-OPERATIVE HALL, King Street.—Apply, the Secretary. Size of hall, 74ft. by 54ft. Holding capacity: Number of persons, 1,000. Terms for hiring, £2 10s. per night.

CENTRAL HALL, Henshaw Street.—Proprietors, Central Treatures Company and the

Franco-British Animated Picture Company; Managing Director, Mr. W. Turner; Manager, Mr. F. Field. Electric light. Holds 700. Picture and variety. Twice nightly.

OLDHAM, EQUITABLE CO-OPERATIVE HALL, Huddersfield Road: Proprietors, Equitable Co-operative Society; Manager, Mr. Jas. Jagger. Music and dancing license. Holds 1,300. Platform. Electric light, 210 volts. Terms, £2 10s. per night. Half this price for small hall. Deposit, half the amount.

Oldham is $\frac{1}{2}$ miles from Manchester. The local population is purely industrial, principally iron workers and cotton operatives. The operatives distribute amongst themselves about £200,000 every annual holiday. The principal local fair is Oldham Wake, which is held on the last Saturday in August. A monster fair is held, which is visited by all the principal shows in the kingdom. No difficulty is experienced in getting space, which is the property of the Corporation, although there is great demand for same. The town itself is not generally visited by portables, and probably a difficulty would be experienced in getting a license. Some of the outskirts of the town might, however, be visited with advantage, such as Shaw, Royton, and Uppermill.

Dates of local fairs: Easter, Whit Friday, Saturday, and Trinity Monday; also last Saturday in August and seven days following.

Early closing day, Tuesday; market days, Monday and Saturday.

Medical Officers.—A.A.: Dr. T. J. Carson, 117, Union Street. M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: A. C. Gardner, Shakespeare Hotel; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Wormald.—2 sitting, 3 bed; piano; bath.

Mrs. Newton, 114, Egerton Street.—Sitting-room, bedroom; piano.

OMAGH, Co. Tyrone.

Population, 4,039. Miles from Dublin, 142.

ROYAL ASSEMBLY HALL.—Owner, Mr. John B. R. Porter. Holding capacity: Number of persons, 600. Platform, 17ft. by 25ft. Lighted by gas. Terms for hiring: £1 10s. first night, subject to nightly reduction for longer term. Amount of deposit required on booking: Half.

Local fairs: First Tuesday in the month.

For circus sites apply to Recreation Grounds Committee.

OSSETT, Yorks.

Population, 12,903. Miles from London, 178.

TOWN HALL.—Proprietors, Ossett Corporation; Manager, Mr. L. Willett. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 1,200. Large platform, 46ft. by 24ft. Gas. Terms of hiring, three guineas per night, with reduction for two or more nights. Amount of deposit required on booking, half fees. New building, with beautiful balcony, plush seats, numbered.

Local fair, Trinity Monday.

Early closing day, Tuesday; market day, Friday.

OSWALDTWISTLE, Lancs.

Population, 15,000. Miles from London, 207.

TOWN HALL.—Manager, Mr. C. H. Ogden. music and dancing licensee. Holding capacity: Number of persons, over 1,000. Large ordinary platform. Lighted by gas. Terms for hiring:

According to class of entertainment. Amount of deposit required on booking: £1. Electric current for pictures.

Oswaldtwistle is close to Accrington.

OSWESTRY, Salop.

Population, 10,000. District, 16,000. Miles from London, 183.

PUBLIC HALL.—Proprietors, Public Hall Co. Manager, W. A. Andrews. Dramatic license. Holds 600 to 700. Platform, 25ft. wide by 16ft. deep; 16ft. 6in. from ceiling. Can be extended.

Double license. Electric light, 220 volts direct. Terms: Share or rental.

VICTORIA ROOMS.—Manager, Mr. Wallace Ollerhead. Double license. Holding capacity: 600 to 700. Bare stage: depth 18ft.; width, 26ft. 7in.; no fit-up or proscenium. Lighted by gas. Amount of printing required: 170 d.c.; 50 d.c. for windows, and about 60 d.b. Terms for hiring: One night, £2 7s. 6d.; two nights, £4; three nights, £5 5s. Amount of deposit required on booking: £1, or £2 if taken for a week.

SKATING.—A rink is shortly to be opened.

GOLF.—Nearest links at Llanymynech, on the Cambrian Rhys, six miles by rail.

There are two annual local pleasure fairs, one held on the first Wednesday in March and the other on the first Wednesday in May; both are well patronised by the townspeople and the country districts around. These would be fatal nights for a company to come here, as the fairs are kept up to a late hour. The town is visited by portables, but at long intervals. There is no difficulty in obtaining a license from the local authorities if the company are respectable. There are three sites for circus pitches, the one most used being the Public Recreation Ground. The local population is partly residential and partly industrial and agricultural. The chief industry is the Cambrian Railway Works, the line and head offices and the Great Western Railway employing together about 800 men. There are also a fairly big brewery, two tanneries, and several builders' yards.

Early closing, Thursday; markets, Wednesday and Saturday.

OUNDLE, Northants.

Population, 2,404. Miles from London, 73.

QUEEN VICTORIA HALL.—Secretary, Mr. Robert Knight. Dramatic license. Holding capacity: Number of persons, 500. Stage, 18ft. 6in. by 31ft. 6in.; no proscenium. Lighted by gas. Terms for hiring: £2 2s. first night, £1 1ls. 6d. second and subsequent. Amount of deposit required on booking: One guinea.

Early closing, Wednesday; market, Thursday.

OXFORD, Oxon.

Population, 53,000; Term, 56,000; with outer suburbs, 60,000. Miles from Paddington, 63½.

Stations, G.W.R. & G. Central, L. & N.W.R. Week-end Tickets, Paddington to Oxford, 8s.; Oxford to Paddington, 6s. 8d."

M.P., Viscount Valentia, C.B., M.V.O., J.P., Bletchington Park, Oxon, and Carlton Club. Vice-Chancellor, The President of Magdalen College.

Fast Train Service.—These trains rarely vary more than a few minutes, and have run for years without any alteration whatever.

Mayor, Councillor, J. E. Salter, Isis House, Folly Bridge.

Town Clerk, R. Bacon, Esq., Town Hall.

Chief Constable, Oswald Cole, Esq.

Chief Post Office, St. Aldates (opposite Town Hall).

THE NEW THEATRE, George Street.—Proprietors, The Oxford Theatre Company, Limited: Managing Director, Mr. C. C. Dorrill; Assistant Manager, Mr. G. T. Lucas; Box Office Official, Mr. R. C. Miller; Musical Director, Mr. J. T. Long; Scenic Artist, Vacant; Stage Carpenter, C. Day: Advertising Department, Robert Wilkins, Holding capacity: In persons, 1,250; In money, £176. Admission prices, Stalls, 5s.; Dress Circle, 5s., 4s., 3s.; Pit, 2s.; Balcony, 1s.; Gallery, 6d.; Early doors, 6d. extra. Full license. Stage measurements: 33ft. by 57ft.; proscenium opening, 24ft. Electric light (continuous, 100) and gas. Thoroughly warmed. Band rehearsals, 1 o'clock. Matinée days, Wednesday and Saturday. Amount of printing required, 800 sheets. Cartage and baggage agents, Pickford's, George Street. This theatre was reconstructed during 1908.

EAST THEATRE.—Lessees, East Oxford Theatre Co., Ltd.; Managing Director, Mr. Frank Stuart; Acting Manager, Mr. Julian Graham. Double license. Holds 1,300 at £50. Stage, 30ft. by 40ft. Pros. opening, 26ft. Electric light, 100 volts continuous. Printing, 600 walls, 400 lithos and streamers. Sharing terms. Full license, dramatic. No intoxicants. Matinées Wednesday and Saturday.

NORTH OXFORD SKATING RINK, Osberton Road, Summertown.—Proprietors, The London and Counties Skating Co., Limited; Secretary, Mr. R. C. Viveash. London offices, 8, Queen's Road, Bayswater, W. Opened December 11, 1909.

TOWN HALL.—Hall keeper, Mr. J. Rowles. Holding capacity with gallery, 1,400. Stage, seats behind for large chorus; number of stage seats, 130. Extra extension in front when required, £1 1s. Electric light, current continuous, voltage, 100. Also gas supply to stage. Special fire insurance required for biograph entertainments, amount, £6 15s., which holds good for a month. Rent per night, £8 8s., each additional evening, £5 5s. Matinées only, £6 6s. Amount of deposit required, £10 for a week. License required for dramatic performances. Grand organ; fee for use, £1 1s. Good dressing-room accommodation.

Concert and booking agents, Messrs. Acott and Co., High Street, and Messrs. Russell and Co., 120, High Street.

ASSEMBLY ROOMS, TOWN HALL.—Holding capacity, 350. No fixed stage, but temporary ones are often erected. Used for chamber concerts, biograph, conjuring, and small entertainments. Special fire insurance required for biographs, (same as above). Electric light, same current as above. Rent per night, £3 3s.; additional nights, £2 2s.; Matinées, £2 2s.

DRILL HALL, TOWN HALL.—Measurements 41ft. 6in. by 60ft. No seats. Suitable for exhibitions, flower shows, etc. Rent, £2 12s. 6d. per day. Not let for dog and poultry shows.

CORN EXCHANGE, George Street.—Proprietors, The Corporation. Seating capacity, with gallery, 700. Hall keeper, J. Day. No fixed stage but temporary ones are often erected. Dramatic license required. Lighting and heating charged extra as used. Electric light, current continuous, voltage, 100. No special fire insurance required. Rent per night, £2 2s.; per week, £12 12s. Amount of deposit required, for a week, £5.

Concert and booking agents, Messrs. Acott and Co., High Street, and Messrs. Russell and

Co., 120, High Street. Used for concerts, Pictures, Kinematographs, and all variety shows; also dog, poultry and flower shows, exhibitions, fancy fairs, etc. Applications for any of the above four halls to be made to The Curator, Town Hall, Oxford.

ASSEMBLY ROOMS, RANDOLPH HOTEL.—Movable stage connected with the building. 1 large dressing room (can be divided). Holding capacity, 350 with gallery. Seats partly provided by the owners. Direct electric light, 82 voltage. Room can be let for concerts, Kinematograph, Magical and similar entertainments. Temporary license required for dramatic performances, if money is taken at doors. Terms vary according to entertainment. Concert and booking agents, Messrs. Acott, Harris and Co., and Messrs. Russell and Co., Music Agents, High Street. Applications to be made to the Manageress at the Hotel.

OLD MASONIC HALL, Alfred Street, High Street.—Seating capacity 200. Incandescent gas. No stage or theatrical license. Suitable for small entertainments and exhibitions. Terms on application. Apply to F. W. Ansell, 120, High Street, Oxford. Hall-keeper, Mrs. Pearce, 120, High Street.

THE MUSIC ROOM, Holywell Street.—Seating capacity with gallery, 400. Incandescent gas. Fixed stage with portable extension, and gas, and organ. No theatrical license. 2 dressing rooms. Suitable for most entertainments, but vacant in vacations only. Rent on application. Apply to F. J. Sanders, Manager.

MASONIC BUILDINGS (LARGE HALL), High Street.—Manager, George F. Gardiner; Caretaker, C. F. Lucas. Seating capacity with gallery, for theatricals, 450; for concerts, 500. Dressing-rooms. Size of stage about 20ft. by 35ft. Electric light, direct current, volts, 100. Temporary license necessary for stage plays if money is taken at doors. To let for balls, concerts, theatricals, whist drives, dinners, &c. Rent for theatricals, 1 day, £12 12s.; 2 days, £18 18s.; 3 days, 24 guineas. One week, 40 guineas. Apply to The Manager, on premises.

Fairs: Gloucester Green, May 3rd. For ground apply to Mr. John Beckwith, Town Hall. St. Giles' Great Pleasure Fair, Sept. 5th and 6th. Applications for ground should be made early in the season to the bailiff, Walter Beeson, Esq., The Bursary, St. John's College. This is now the second largest street pleasure fair in this country. It is a very ancient festival and is held under ideal conditions in the shade of large trees which stand in a very spacious and beautiful boulevard. For this reason it is the nearest approach to a continental fair we possess. The attendance is very select and excursions run from all parts. Half-day trips from Paddington both days. 3s. 6d. return.

Every form of amusement in the University city of Oxford, including shows, circuses, roundabouts, &c., requires the Mayor's license and, if in term time, also the Vice-Chancellor's written permission. The University Marshal, Henry Stephens, Clarendon Buildings, Broad Street, will obtain the Vice-Chancellor's permit if waited upon. All plays must have the Vice-Chancellor's permission, if to be performed in term time. For ground and license for a circus, show, roundabout, fête, alfresco concerts, &c. apply to the showman's agent and lessee, Mr. H. L. Benwell, Folly Bridge, Oxford. Only first-class concerns are allowed in the town.

Market Days: Wednesday and Saturday. Early closing day, Thursday. Full terms commence in 1910 as follows, and consist of 8 weeks each: Lent, January 17; Summer, Monday, April 25; Autumn, Monday, October 17. 1910: Full Lent term, January 23; Summer, April 24.

OXFORD AMATEUR DRAMATIC CLUBS.

OXFORD UNIVERSITY D.S.—Founded, 1884, by the Hon. J. S. Adderley, Mr. Arthur Bourchier, Mr. W. L. Courtney, etc. Club rooms, 2, George Street. Steward, Joseph Oliver; President, 1910, Mr. J. Howard Smith. Business Manager, Royle B. Pemberton. Plays: 1909, "Frogs" of Aristophanes; 1910, "The Tempest." Performances take place annually in February.

SUMMERTOWN AMATEUR OPERATIC SOCIETY (founded 1906).—President, E. J. Brooks, Esq.; Hon. Stage Manager, E. J. Ottley, Wolvercote; Hon. Acting-Manager, Arthur Richardson, Upton, Banbury Road; Hon. Musical Conductor, W. H. Higginson (New Coll.), Rosendale, Banbury Road; Hon. Treasurer, Gilbert Twining, 2, Lonsdale Road; Hon. Secretary, Richard Baylis, 70, Lonsdale Road. Productions, 1908, "Les Cloches de Corneville"; 1909, "La Cigale."

OXFORD DRAMA SOCIETY.—President, The Master of University College; Vice-President, Prof. Gilbert Murray; Hon. Treasurer, B. H. Blackwell, Broad Street; Hon. Sec., Miss Leigh, 22, Frenchay Road. Number of members, 608. First annual meeting, Balliol Coll. Hall, December 1, 1909, addressed by Mr. Bernard Shaw. During the year performances under the auspices of the Society have been given in the New Theatre by Miss Horniman's Co., "The Silver Box," "Every Man in His Humour," etc.

OXFORD CITY A.D.S.—Clubrooms, 13, Friars Entry. President, the Rev. Ernest F. Smith, M.A.; Secretary, Mr. Fred H. Ballard, 4, Kingston Road, N. 1907. "Hamlet," 1908. "Twelfth Night"; 1909, "The School for Scandal."

CLARENDRON PRESS D.S.—Theatre, Press Institute, Walton Street. Secretary, Mr. H. Sheppard; Stage Manager, Mr. J. C. Loney.

Cartage and Baggage Agents: Pickford's, George Street.

Medical Officers.—A.A.: Dr. R. Hitchings, 37, Holywell Street; Dr. A. R. Wilson, 42, Wellington Square.

M.H.A.R.A. Agency: New Inn, Cowley Road.

RECOMMENDED APARTMENTS.

Mrs. Sanders, 10, Paradise Square. 1 sitting, 1 bedroom, 1 combined.

Mrs. Storey, Shelley House, Gloucester Street. 1 sitting, 5 bedrooms; bath; electric light.

HOTEL.

Hotel-Restaurant Buol, 21, Cornmarket Street (see Advt.).

PROFESSIONAL HOUSES OF CALL
where THE STAGE and THE STAGE YEAR BOOK
may be consulted.

William Dowling, "The Grapes," George Street (opposite New Theatre).—High-class Ales, Wines and Spirits; Comfortable Lounge.

Mrs. Frank White, "The New Inn," Cowley Road.—Free House, Burton Ales, Professionals specially welcomed.

Frank Stuart, "The Elm Tree," Cowley Road.—Billiards and Garage (opposite East Theatre).

CONCERT DIRECTION AGENT.
Sydney Acott, Harriss and Co., Musical Instrument Warehouse, 124, High Street.

**OFFICIAL TICKET AGENT FOR
LONDON THEATRES AND
AMUSEMENTS.**

James Russell and Co., Musical Instrument Dealers and Concert Agents, 120, High Street.

ELECTRICAL AND MECHANICAL ENGINEERS.

Hill, Utton and Co., 22, George Street. Telephone 105 X. Telegrams "Uphill, Oxford." Theatre work undertaken. Showmen's electrical supplies, Adams Theatre.

PROFESSIONAL ENTERTAINERS.

C. H. de Loui, 95, Howard Street, Ifley Road.—Wizard, Humorist and Sleight of Hand.

Leonard Moon, 11, Ifley Road. Humorist and Society Entertainer.

Prof Homer Stone, 7, Abbey Road.—Kinematograph, Punch and Judy, Ventriloquist, X Rays, and Marionettes.

PROFESSORS AND TUTORS.

Music, Singing, Elocution, &c.

BILL POSTERS.

Bill Posters for Oxford, Abingdon, Witney and large district, The Oxford Bill Posting Co., George Street.

THEATRICAL AND SHOW PRINTERS.

Hall and Sons, Queen Street; Budge and Co., George Street.

CONTRACTORS FOR DECORATIONS.

R. Wilkins and Co., 44, George Street. Fancy Costumiers. Agents for G. T. Brock and Co. Contractors for Decorations, Illuminations, and Firework Displays, and Fancy Costumes.

SHOWMEN'S SUPPLIES AND FAIR-GROUND GOODS.

Eugene de-la-Mare, Wholesale General Warehouseman.—11 and 13, George Street, (opposite theatre), Spacious Showrooms, Pain's Fireworks, Coloured Fires and other stage effects.

RAILWAY CARTAGE AGENTS.

G.W.R., Messrs. Saunders and Co., Mitre Office, High Street.

L.N.W.R., The Railway Co., The Station and Clarendon Office, Cornmarket Street.

Great Central (also Ticket Office), Pickford's, George Street.

DRAMATIC, VARIETY, AND PRESS AGENT.

H. L. Benwell, 2, Isis Street, Folly Bridge.

"THE STAGE" ON SALE BY

Messrs. W. H. Smith and Son, St. Giles' Street.

Messrs. Slatter and Rose, 16, High Street (Wholesale agents for THE STAGE YEAR BOOK).

PADIHAM, Lancs.

Population, 12,205. Miles from London, 215.

CO-OPERATIVE HALL.—Proprietors, the Co-operative Society; secretary, Mr. Frank Bertwistle. Music and dancing license. No proper stage. Platform 18ft. by 9 ft. Lighted by gas. Terms for hiring, £5 weekly. Amount of deposit required on booking, half the amount.

Dates of legal fair: Commences last Friday in July. Recreation Ground available for portables, alfresco concerts, and circuses.

Early closing day, Tuesday; market day, Friday.

PAIGNTON, Devon.

Population, 11,000. Miles from London, 217.

PUBLIC HALL.—Managing Director, Mr. W. A. Axworthy. Has dramatic license. Holding capacity: Number of persons, 1,000. Stage: Width, 37ft.; depth to footlights, 27ft. Head

and footlights, proscenium and drop curtain lighted by gas. Terms for hiring: One night, £2 10s.; two nights, £4 10s.; three nights, £6 10s.; any extra nights, £1 per night. Amount of deposit required on booking, half.

PIER PAVILION.—Entertainment Manager, Mr. J. Thomson, Pelham House. Small stage. Some scenery. Dramatic license. Holds about 600.

No local fairs.

Early closing, Wednesday.

PAISLEY, Renfrew.

Population, 79,355. Miles from London, 407.

PAISLEY THEATRE.—Proprietor and Manager, Mr. J. H. Savile.

HIPPODROME.—Proprietor and Manager, Mr. E. H. Bostock; Acting-Manager, Mr. J. R. Bostock; Musical Director, Mr. Deane. Holding capacity: Number of persons, 1,800. Stage measurements: 28ft. by 30ft. Gas and electric light, 250 volts, alternating current. Time of band rehearsal, 12 noon. Variety artists playing pantomime are barred in accordance with the Award.

GOOD TEMPLAR HALL.

Early closing day, Tuesday; market days, Monday and Thursday.

A.A. Medical Officer, Dr. H. C. Donald, 5, Gauze Street.

M.H.A.R.A. Agent, S. Young, Newtown Hotel. V.A.F., Jas. Young, Old Tile House.

PEEBLES, Peeblesshire.

Population, 5,266. Miles from London, 395.

CHAMBERS' TOWN HALL.—Proprietors, Town Council; Manager, Mr. Wm. Sanderson. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Platform (no stage fittings): Depth, 9ft., can be extended to 18ft.; width, 30ft.; sufficient height for large proscenium. Gas. Amount of printing required: 5 18-sheet, 6 6-sheet, 2 12-sheet, 200 D.B., 50 D.C. Terms for hiring: £2 2s., with extras for gas, stage extension, footlight insurance, etc. Amount of deposit required on booking: 10s. No piano in hall, but one can be hired. Good stage exits and artists' rooms.

No local fairs. Eddleston Green available for portables, alfresco concerts, and circuses.

Early closing day, Wednesday; market day, Tuesday.

PEMBROKE, Pemb.

Population, 15,853. Miles from London, 274.

TEMPERANCE HALL, Pembroke Dock.—Manager, Mr. W. Hy. Thomas, 59, Bush Street. Double license. Holding capacity: Number of persons, 6,700. Platform, 27ft. by 10ft., which can be extended 9ft. Terms on application.

ASSEMBLY ROOMS.—Proprietors, Pembroke Rooms Co., Limited. Has dramatic license.

QUEEN'S THEATRE.—A permanent wooden structure, which is occasionally let. Proprietor, Mr. Tom Barger; Business Manager, Mr. Norman H. Barger.

A pleasure fair is held on October 11. It lasts a week, and is well attended. Portables are allowed in Pembroke Dock, and there is not much difficulty in getting a license.

Circuses are arranged for by Mr. Eben Griffiths and Mr. Jos. Gibby.

Population is industrial, dockyard employees, with a regiment of infantry and battery or so of artillery, and naval men aboard ships undergoing repair.

Early closing day, Wednesday; market days: Pembroke Dock, Friday; Pembroke, Saturday.

PENARTH, Glam.

Population, 14,228. Miles from London, 163.

ANDREW'S HALL.—Managers, Messrs. S. Andrews and Son. Has dramatic license. Holding capacity: Number of persons, 700. Ordinary platform; no fit-up. Lighted by gas.

PAGET ROOMS.—Lessee and Manager, Mr. Oscar Mills.

Early closing, Wednesday; no market.

PENMAENMAWR, Carn.

Population, 3,503. Miles from London, 229.

OXFORD HALL.—Proprietor, Mr. W. P. Horton; Manager, Mr. D. H. Owen, Oxford Arcade. Dramatic license. Holding capacity: Number of persons, 600. Amount, £15. Stage, 18ft. by 17ft. Gas. Small amount of printing required. Terms for hiring: 30s. per night. Amount of deposit required on booking: 20s.

Residential and working-class population.

No local fairs. Sites available for portables, alfresco concerts, and circuses; Promenade grass plots of the district council, and several fields for circuses.

Early closing day, Wednesday; no market day.

PENRITH, Cumb.

Population, 9,182. Miles from London, 281.

DRILL AND CONCERT HALL.—Manager, Colour-Sergeant Instructor. Communications to Caretaker. Double license. Holding capacity: Number of persons, 1,000. Stage, 26ft. by 13ft., with an extension of 5ft. Lighted by gas. Terms for hiring: On application. Amount of deposit required on booking: 50 per cent.

Dates of local fairs: Martinmas, half-yearly term of hiring.

Early closing, Thursday; market, Tuesday.

PENRYN, Cornwall.

Population, 3,190. Miles from London, 303.

TEMPERANCE HALL.—Proprietors, the Trustees. No license. Holding capacity: Number of persons, 300 to 400. Gas. Terms for hiring: Apply to secretary.

Pleasure Fair, July 7. The Green available for portables, alfresco concerts, and circuses.

Early closing day, Thursday; market day, Saturday.

PENTRE, Glam.

Population within a radius of three miles, about 20,000. Miles from Cardiff, 22.

TIVOLI PALACE AND HIPPODROME.—Proprietors, Messrs. Poole's Theatres, Ltd.; District Manager, Mr. Walter Bynorth; Resident Manager, Mr. James Gunn. Gas and electric light, 220 volts, direct. Time of band rehearsal, 1 p.m. Empire of Varieties and Hippodrome, Tonypandy, barred.

DRILL HALL.—Dramatic License. Apply, Sergt.-Major Newbury, Drill Hall Cottage.

WORKMEN'S HALL.—Manager, Mr. H. Solway. Pictures and variety show.

JAMES'S HALL.—Lessee, Mr. Will Stone. Pictures and varieties.

SKATING RINK.—OLYMPIA.—Proprietors, Pontypridd and Rhondda Rinks, Limited.

GOLF.—RHONDDA GOLF LINKS (9-hole course), at Tonypandy, three miles distant. Special terms to artists. Book to Ystrad, on the Taff Vale Railway.

Early closing, Thursday; market, Saturday.

Agent, M.H.A.R.A. and V.A.F.: Obi Meredith, Bailey's Arms Hotel.

PENZANCE, Cornwall.

Population, 13,146. Miles from London, 320.

There is no theatre, but a portion of the public buildings known as ST. JOHN'S HALL, which has a dramatic license, is used as a theatre. Seating accommodation, 800. Stage, 34ft. by 19ft. Proprietors, Public Buildings Ltd.; Secretary, E. C. Scobey. Large organ can be used for recitals. Usual receipts for musical piece, £100 for two nights. *The Dairy-maids* took £120 in two nights.

CENTRAL HALL, Parade Street.—Proprietors, Central Hall Co., Ltd.; Secretary, Mr. H. H. Pezzack. Used for concerts and lantern exhibitions. Seats 600. Stage about 25ft. by 15ft.

GOLF.—LELANT GOLF LINKS.—About six miles distant. Easy access by train. Penzance Club Links, $\frac{1}{2}$ miles distant. Fees, 2s. per day; 7s. 6d. per week; ladies 2s. per day; 5s. per week.

Corpus Christi Fair is the pleasure fair of the year, it is held on Thursday, Friday, and Saturday in the week following Whitsuntide; anything from ten to twenty travelling shows, half-dozen roundabouts, etc., are always in attendance, excursions by train and bus bring thousands to the town. Monday and Tuesday are the best nights for drama, Friday is the best for musical plays.

No difficulty is experienced in obtaining pitches for portables and circuses; the recreation ground is generally used by permission of and payment to Town Council. There was sufficient room and to spare in the recreation ground for Buffalo Bill's Show.

Alfresco concerts are held in the Alexandra Grounds on the sea front. Application for pitch should be made to Secretary, Entertainments Committee, Chamber of Commerce, Penzance.

Population, nearly 14,000, residential and visitors. Good companies are appreciated; second-rate plays lose money.

Early closing day, Friday; market day, Thursday.

PERTH, Perth.

Population, 32,872. Miles from London, 447.

PERTH THEATRE AND OPERA HOUSE.—Proprietors, Theatre and Opera House Co., Limited; Lessee, Mr. J. H. Savile; Manager, Mr. Frank Aldridge; Musical Director, Mr. H. R. Wallace. Double license. Holds 1,400; amount, £70 to £100. Width of stage, 56 ft.; front to back, 28 ft. Proscenium opening, 24 ft; height, 22 ft. Gas and electric light, 230 volts. Printing, 600 posters, 300 lithos, and 500 circulars. Matinée, Saturday. Band rehearsal, p.m.

SKATING RINKS.—PERTH RINK and the VICTORIA RINK.

GOLF.—At Moncrieff Island, 18 holes, and at North Inch, 13 holes (free).

Early closing, Wednesday; market, Friday

PETERBOROUGH, Northants.

Population, 30,872. Miles from London, 76.

THEATRE ROYAL.—Lessee and Manager, Mr. A. D. Vernon. Double license. Holds 1,000; amount, £70. Stage measurements, 33ft. by 20ft.; proscenium, 20ft. 6in. Gas and electric light, 200 volts, direct. Printing required, 350 sheets of posting, 350 lithos, circulars, etc. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Occasionally used as a skating rink.

HIPPODROME.—Proprietor, Mr. Fred Karno; Manager, Mr. Percy Hart; Musical Director, Mr. D. H. Booth. Music and dancing license. Holds 1,200. Stage, 21ft. deep by 44ft. wide. Proscenium, 18ft. high, 21ft. opening. Electric light, 200 volts direct. Band rehearsal, 2 p.m. Twice nightly system. Prices, 3d. to 1s. 6d.

DRILL HALL.—Music and dancing license. Small stage, 28ft. 6ins. by 12ft. or larger one, 40ft. by 15ft. Gas. Electric plug, 200 volts, direct. Apply, Sergeant-Major W. Thorpe, F.R.A. Seats 600.

GRAND ASSEMBLY ROOM.—Proprietor, Mr. F. Ballard. Available for concerts and variety entertainments. Seats 500. Electric light.

SKATING RINKS. — **PRINCESS SKATING PAVILION.**—A portable building, situate in Westgate, Peterborough. Maple floor. Skating capacity, 400. Lighted by acetylene gas and Wells incandescent lamps. Manager, Mr. Frank Smith. **PAVILION SKATING RINK,** Broadway.—Maple floor. Music license. Size of building, 170ft. by 65ft. Skating capacity, 500ft. Electric light. General Manager, Mr. F. L. Twemlow.

GOLF.—**GORDON LINKS,** Orton, about two miles from Peterborough. Temporary members, 2s. 6d. Secretary, Mr. H. B. Hartley, Cathedral Gateway, Peterborough.

Population is industrial, brick-making and engineering.

Fairs are as follows: Bridge Fair, first Tuesday, Wednesday, and Thursday in October; Cherry Fair, first Tuesday, Wednesday, and Thursday in July. No portable theatres are allowed in Peterborough by the local authorities. Bridge Fair Field always used for the purpose of circuses, owned by the Corporation.

Early closing day, Thursday; market day, Wednesday and Saturday.

Agent.—M.H.A.R.A.: G. Copley, Bull Hotel. V.A.F.: The same.

PETERHEAD, Aberdeenshire.

Population, 11,763. Miles from London, 576.

PUBLIC HALL.—Manager, Mr. J. Hall Menzie. Fully licensed. Holding capacity: Number of persons, 750; amount, £40. Depth and width of stage, 14ft. by 30ft. Lighted by gas. Amount of printing required: About 130 sheets. Terms for hiring: £2 12s. first night and £1 12s. each night after, and gas extra. Amount of deposit required on booking: 20s.

There are no fairs. Site for portables, circuses, etc., Fenars Park, Queen's Street.

Early closing, Wednesday; market, Friday.

PETERSFIELD, Hants.

Population, 4,000. Miles from London, 55.

CORN EXCHANGE.—Manager, Mr. W. C. Burley. Dramatic license. Holding capacity; Number of persons, about 500; chairs for 300. Stage: 18ft. by 18ft. Lighted by gas.

Fair, 1910, October 6.

Early closing day, Thursday; market day, alternate Wednesdays.

PICKERING, Yorks.

Population, 3,491. Miles from London, 220.

TEMPERANCE HALL.—Proprietors, the Temperance Society; Manager, Mr. Edward Dinsby. Holds 450. Gas. Terms for hiring, 12s. 6d. per night.

PINNER, Middlesex.

Population, 3,365. Miles from London, 18.

HIGH SCHOOL HALL.—Proprietress, Miss L. Conder, St. Mildred's, Avenue Road. Dramatic and musical and dancing licenses. Holding capacity: Number of persons, 165. Platform, with curtains. Gas. Terms for hiring: £1 1ls. 6d. or £1 1s.; afternoon, 1s. Piano. Amount of deposit required on booking: Half-fees.

Local fair, Whitsuntide. Field available for portables, etc., close by.

PLYMOUTH, Devon.

Population 115,000. Miles from London, 246.

THEATRE ROYAL.—Licensee and Manager, Mr. J. Langdon Lee; Musical Director, Mr. Stephen E. Blythe. Full license. Holding capacity: Number of persons, 2,000; amount, £145; ordinary prices. Stage measurements, width between fly-rails, 36ft.; depth of stage, 33ft.; wall to wall, 75ft. Gas and electric light. Amount of printing required, 1,000 litho and 1p., and 1,000 d.c.'s. Usual matinée day, Saturday, 2.30. Time of band rehearsal, 1 p.m.

GRAND THEATRE.—Proprietors, United County Theatres, Limited; Managing Director, Mr. Alfred Moul. Full license. Holding capacity: Number of persons, 2,200. Closed.

PALACE OF VARIETIES.—Proprietors, County Theatres and Hotels, Limited; Managing Director, Mr. Alfred Moul; Local Manager and Licensee, Mr. John Field.

PROMENADE PIER PAVILION.—Manager, Mr. John Higson. Music and stage dancing license. Holding capacity: Number of persons, 2,500. Concert stage. Lighted by gas (incandescent). Roller skating during autumn and winter.

ST. JAMES'S HALL, Union Street.—Proprietor, Mr. A. N. Cole; Managers, Messrs. H. and A. Andrews. Kinematograph entertainments. Holds 1,200. Electric light.

ASSEMBLY ROOMS.—Apply Manager, Royal Hotel. Music and dancing license. Holds 400. Electric light, 200 volts, direct and alternating.

DRILL HALL.—Apply Commanding Officer, 5th Devon Regiment. No dramatic license. Holds 8,000. Electricity, arc lights.

FORESTERS' HALL.—Apply Secretary, Music and dancing license. Holds 200. Gas.

SKATING RINKS.—**AMERICAN ROLLER SKATING RINK,** 27, Ebriington Street.—Proprietors, The American Roller Skating Co.; Managing Directors, Messrs. C. P. Crawford and F. A. Wikins; Resident Manager, Mr. Clemence R. Tree. Three sessions daily. **MILLBAY RINKERIES,** Millbay Road.—Resident Manager, Mr. J. Brock. Three sessions daily.

ELECTRIC THEATRE.—**THEATRE DE LUXE,** Union Street.—Conducted by the Electric Theatres (1908), Limited. Head office, 20, Bedford Street, London, W.C. Resident Manager, Mr. H. W. Knowles. Telephone No. 528, Plymouth. Open 2 to 11 p.m.

GOLF.—**UNITED SERVICES GOLF CLUB,** Mount Batten.—Secretary, Engr.-Captain Fellow, Mount View, Hill Crest, Mannamaid,

Plymouth. Links thirty minutes from Theatre Royal.

GUILDFHALL.—Manager, Borough Treasurer (Mr. J. R. Martyr). Music and dancing license. Holding capacity: Number of persons, seat 1,020 in area and 175 in balcony; stand 400 to 500 in arcades; orchestra seating for 200. Gas and electric light. Terms for hiring: According to nature of entertainment. Suitable for lectures or concerts.

Early closing day, Wednesday; market days, Tuesday, Thursday, and Saturday.

Medical Officers.—A.A., Dr. R. B. Burke, 14, Portland Square, Tel. No. 0931; Dr. H. S. Parsloe, 5, Buckingham Terrace, Tel. No. 562; M.H.A.R.A.: Dr. Parsloe.

Agent.—M.H.A.R.A. and V.A.F.: Mr. Parnell, Great Western Hotel, Union Street.

RECOMMENDED APARTMENTS.

Mrs. Metherell, 5, Crescent Place, Mulgrave Street.—Two sitting, 1 combined, 3 bed; piano; bath.

POCKLINGTON, Yorks.

Population, 2,463. Miles from London, 196.

VICTORIA HALL.—Lessees, Messrs. W. and C. Forth. Occasional dramatic license. Holding capacity: Number of persons, 550. No proper stage. Lighted by gas. Terms for hiring, on application.

Early closing, Wednesday; market, Saturday.

PONTARDULAIIS, Glam.

Population 10,000. Miles from London, 207.

PUBLIC OR MARKET HALL.—Manager, Mr. George James. Double license. Holding capacity: Number of persons, about 560. Not fixed stage, 23ft. by 14ft.; size of hall, 61ft. by 39ft. Lighted by gas. Terms for hiring: 25s. per night, including gas. Amount of deposit required on booking, 10s. per night.

No local fairs, only monthly market the last Tuesday in each month. There is no public site for portables or circuses. Alfresco concerts are not known here.

PONTEFRACT, Yorks.

Population, 18,427. Miles from London, 173.

ALEXANDRA THEATRE OF VARIETIES.—General Manager, Mr. Tom Diaoff.

ASSEMBLY HALL (Part of the Town Hall).—Proprietors, the Corporation: Manager, Mr. J. E. Pickard, Borough Surveyor. Full license. Holding capacity: Number of persons, 700; amount, £40. Stage measurements, 36ft. 6in. by 21ft. 6in.; 17ft. 6in. high under rail. Lighted by gas. Proscenium front and frame. Stock scenery. Terms for hiring theatrical purposes.—One night, £3; two nights, £5; three nights, £6 10s.; four nights, £7 10s.; five nights, £9 10s.; six nights, £11. Bazaar and local dramatic, if not for private profit: One night, £2 2s.; two nights, £3 12s.; three nights, £5 2s.; four nights, £6 10s.; five nights, £8; six nights, £9. Concerts and lectures, per night, £1 10s. 3s. per hour is charged for rehearsals and fitting up bazaars when gas is burnt. Old Town Hall, with Rotation Office, £1 per night; Old Town Hall, if used after 11 p.m., £1 5s. per night. A deposit of £1 1s. for the first night and 10s. per night for each following night for the Assembly Room, and half the fee payable for any other room, are required on such rooms being booked, and the balance and all extra charges in advance.

ALEXANDRA THEATRE OF VARIETIES (Tanshelf).—Manager, Mr. Tom Diaoff. Holds 1,800. Fully licensed. Electric light, 210 volts.

SKATING PAVILION.—King Street. Accommodation for 800 skaters. Three sessions daily.

GOLF.—PONTEFRACT GOLF CLUB (9 holes). Terms, 1s. per day, 2s. 6d. per week.

Statute Fair, first Thursday in November. Fair Ground, Castle Ground. Trustees now run galas Easter, Whitsun, and August.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: J. Hill, Queen's Hotel; V.A.F.: The same.

PONTYPOOL, Mon.

Population, 6,126. Miles from London, 164.

TOWN HALL.—Manager, Mr. H. H. Haden. No dramatic license. Holding capacity: Number of persons, 350. Open stage, 25ft. by 9ft. Electric light, 100 volts. 25s. night, exclusive of light. Amount of deposit required on booking, 10s.

THEATRE ROYAL (Hanbury Rooms).—Lessee and Manager, Mr. George H. Pett. Dramatic and music license. Holding capacity: Number of persons, 750 to 800. Stage measurements: Depth, 23ft. 6in.; width, 50ft.; drop curtain, 24ft. 6in. Gas and electric light. Terms, sharing.

Local Fairs: April 2, 22, July 5, October 10.

Early closing day, Thursday; market day, Saturday.

PONTYPRIDD, Glam.

Population, 38,694. Miles from London, 169.

ROYAL CLARENCE THEATRE.—Sole Owners, Messrs. Trenchard and Jones; Manager Mr. Charles Trenchard.

There are two Town Halls which are let to theatre companies, etc., and several show grounds, which as a rule are occupied by shows of various descriptions.

SKATING.—ALEXANDRA RINK.

GOLF.—Links on Eglwysilan Mountain. Secretary, Mr. Owen Thomas, Town Hall Chambers, Pontypridd.

Date of local fair: Easter Monday in every year.

Coal mining is the principal industry, but there are cable and anchor works, known as the Ynysyngharad Chain Works.

There are also tinplate works.

There are four separate and distinct railway companies which have their systems traversing through the district in addition to the Glamorganshire Canal, which is about 100 years old.

Market days: Wednesdays and Saturdays. Early closing days: Thursdays.

M.H.A.R.A.—Agent: Mrs. McKenzie, Castle Hotel. V.A.F.: Mr. Williams, Clarence Hotel.

POOLE, Dorset.

Population, 19,463. Miles from London, 113.

AMITY HALL.—Manager, Mr. W. A. N. Hunkin, Quay, Poole. Has dramatic license. Holding capacity: Number of persons, 600. Stage: 17ft. by 28ft. Gas and electric light. Terms for hiring: One day, £2 15s.; two days, £5; three days, £6 10s.; four days, £7 15s.; five days, £9; week, £10. Amount of deposit required on booking, 25 per cent.

Local fairs in May and November.

Early closing day, Wednesday; market day, Thursday.

PORLARLINGTON, King's Co.

Population, 2,900. Miles from Dublin, 42.

TOWN HALL.—Manager, Mr. Michael Flanagan. Dramatic license. Holding capacity: Number of persons, 500. Proper stage: 30ft. by 20ft. wide. Lighted by gas. Terms for hiring: £1 per night. Amount of deposit required on booking: 10s.

Market day, Wednesday.

PORT GLASGOW, Renfrew.

Population, 17,500. Miles from London, 403.

PORT GLASGOW TOWN HALL.—Manager, Mr. Hugh Beck. Double license. Holding capacity: Number of persons seated for 1,025. Stage: Depth, 13ft. 6in.; width, 20ft. 10in. in front and 27ft. 1in. at back. Lighted by gas. Terms for hiring: For concert, inclusive, for one night, £2 18s. 6d.; for dramatic, £3 13s. Amount of deposit required on booking, £1. All communications to be addressed to John Chalmers, Town Treasurer, Port Glasgow.

Early closing day, Thursday. Weekly pays.

PORTH, Glam.

Population, 10,500. Miles from London, 187.

PALACE OF VARIETIES.—General Manager, Mr. C. W. Poole; Acting-Manager, Mr. W. Bynorth. Holds 2,000. Electric light, 80 amps., 230 volts direct; own supply. Towns barred, Pontypridd, Tonypandy, Ynyshir, and Ferndale, as per award.

This town is situated at the apex of two valleys, known as the Big Rhondda and Little Rhondda. The town itself is in the centre of district of 200,000 inhabitants. The train service between Porth and the various towns in the valleys is plentiful, and an electric tramway is also available. Mining is the principal industry. A pleasure fair is held annually in the month of July, at which numerous side shows prominently figure. This, however, is on the decline, owing to the growing scarcity of suitable ground. Portable theatres rarely visit here since Messrs. Poole opened the Palace as a permanent place of amusement. Circus pitches are obtainable, and this class of entertainment usually does well. Travelling electric theatres and kinematograph entertainments also are well patronised, but only for short periods.

GOLF.—Links at Puff's Well, about eight miles distant.

Early closing day, Thursday.

M.H.A.R.A..—Agent: J. Williams, Llewellyn Hotel. V.A.F.: The same.

PORTISHEAD, Som.

Population, 2,544. Miles from London, 130.

ASSEMBLY HALL.—Manager, Mr. S. Thomas. Has dramatic license. Holding capacity: Number of persons, 300. Drop curtain, top, and footlights. Stage, 16ft. 8ins. by 12ft. Lighted by gas. Terms for hiring: Hall and piano, one night, 35s. Amount of deposit required on booking, 10s.

Early closing day, Thursday.

PORTLAND, Dorset.

Population, 15,199. Miles from London, 147.

MASONIC HALL ASSEMBLY ROOMS.—Manager, Mr. R. Score, Clarendon House, Fortuneswell. Double license. Holding capacity:

Number of persons, about 650. Stage: Depth, 20ft.; width, 32ft.; proscenium, 21ft. 6in.; 14ft. to top of screen rail. Lighted by gas. Terms for hiring: From £1 10s. Deposit £1.

JUBILEE HALL.—Manager, Mr. James Joseph Shaw. Double license. Holding capacity: Number of persons, 400. Stage: depth, 20ft. 6ins.; width, 17ft.; no proscenium. Lighted by gas. Amount of printing required, about 100 posters. Terms for hiring: £1 5s. per night, or £5 per week. Amount in advance.

A good town for a good small company. Channel and Home fleets, sometimes stationed here, largely increase the playgoing population. Date of local fair: November 5 and 6.

Early closing day, Wednesday.

PORTMADOC, Carn.

Miles from London, 260.

TOWN HALL.—Proprietors, the Urban District Council. Apply the Clerk. Dramatic license can be obtained. Holds 850. Platform 27ft. wide by 18ft. deep. Gas.

Early closing, Wednesday; market, Friday.

PORTMADOWN, Co. Armagh.

Population, 11,000. Miles from Dublin, 87.

TOWN HALL.—Manager, the Town Clerk, Mr. W. Wilson. Holding capacity: Number of persons, 600. Portable stage, in addition to small platform. Stage: Permanent, 20ft. by 16ft.; portable, 30ft. by 15ft. Lighted by gas. Terms for hiring: First night, 30s.; second night, 25s. Subsequent night, 20s. Amount of deposit required on booking, £1; not required from known companies.

Market days, Wednesdays and Saturdays.

Fair: Third Saturday in every month.

PORTOBELLO (near Edinburgh).

TOWN HALL.—Managers, Messrs. Douglas and Smart, House Agents, Portobello. Dramatic license. Holding capacity: Number of persons 400; amount, £30 to £40. Platform only. Depth, 8 ft.; width, 20 ft. Gas and electric light. Terms for hiring concert, £1 6s.; dramatic entertainment, £1 15s.; dance, £2 7s. Amount of deposit required on booking, half the above charges.

TOWER PAVILION.—Proprietor and Manager, Mr. Harry Marullo; Musical Director, Miss Alice Hutchison; Scenic Artist, Mr. Archibald Middlemose. Double license. Holding capacity: Number of persons, 1,000; amount, £40. Depth and width of stage, 50ft. by 22ft.; proscenium opening, 22ft. Lighted by electricity. Amount of printing required, 400 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Kinematograph chamber, screen, etc. Alternating current, 230 volts. Transformer fitted. From May to September the Pavilion is occupied by Mr. Marullo's own Co., the Tower Entertainers.

PORSCOMBE, Hants.

Population, 200,000. Miles from London, 74.

THEATRE ROYAL.—Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. Armstrong Bell; Musical Director, Mr. F. A. Smith. Fully licensed. Holds 2,300. Depth and width of stage, and proscenium measurements, 75ft. deep, 60ft. wide; proscenium opening, 28ft. Usual matinée day, Saturdays at 2.30. Time of band rehearsal, 2 o'clock Mondays.

PRINCE'S THEATRE.—Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. A. Agate; Musical Director, Mr. G. Greene. Full license. Holding capacity: Number of persons, 2,300. Stage, 45ft. deep, 70ft. wide. Electric light. No matinées given, except on special occasions and at Christmas. Time of band rehearsal, 2 o'clock Mondays.

KING'S THEATRE, Southsea.—Proprietors, Portsmouth Theatres, Ltd.; Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. Claude Marner; License, full. Holding capacity: Number of persons, 3,000; amount, £250. Stage, 45ft. deep, 80ft. wide; proscenium opening, 28ft. Fly floor, 24ft.; between fly rails, 45ft. Electric light. Amount of printing required: 800 sheets posting, 600 lithos. Matinées occasionally. Time of band rehearsal: 2 o'clock Mondays.

EMPIRE PALACE.—Proprietors, The Portsmouth Empire Palace Company, Ltd. Managing Director, Captain E. H. Warren-Wright; Secretary, Mr. William Pratt. Stage-Manager, Mr. T. J. Colquhoun; Musical Director, Mr. J. H. Shackleton. Music and dancing license. Holding capacity: Number of persons, 1,000. Gas and electric light. Time of band rehearsal, 1.30 p.m. Usual matinée day, Wednesday.

HIPPODROME.—Proprietors, Portsmouth Hippodrome, Limited. Managing Director, Mr. Walter de Freece; Resident Manager, Mr. George Harris; Musical Director, Mr. Amos Parker; Booking Circuit, Mr. de Freece. Music and dancing license. Stage measurements: Depth, 36 ft.; width, 70ft.; proscenium opening, 35ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinée days, Wednesdays and Saturdays.

THE PEOPLE'S PALACE (LATE VENTO'S).—Proprietor and Manager, Mr. Frank Pearce. Situated in Lake Road.

CLARENCE ESPLANADE PIER.—Proprietors, the Clarence Esplanade Pier Company, Ltd. Manager, Mr. Chas. C. Hunter. Music and dancing license. Holding capacity: Number of persons, 3,000. Platform. Lighted by gas.

SOUTH PARADE PIER.—Proprietors, the Portsmouth Corporation; Manager, Mr. A. Landale. Dramatic and music and dancing licenses. Pavilion measurements: 100ft. long by 80ft. wide. Stage, 40ft. wide by 24ft. deep. Proscenium opening, 25ft. Holds 2,000. Minor Hall, 72ft. square.

TOWN HALL.—Apply, Chairman of Committee. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform: 34ft. by 37ft. 4in.; extensions to 38ft. by 19ft. Gas and electric light. Terms for hiring: Day, £5 5s.; evening, £10 10s., the whole to be paid seven days before the date of engagement.

AMERICAN ROLLER SKATING RINK, Clarendon Road, Southsea.

Other important places of entertainment here are the following concert halls, viz.:—The Portland Hall, in Kent Road; the Victoria Hall, Commercial Road.

To the population of Portsmouth for entertainment purposes may be added Gosport on the other side of the harbour, with population only little under 30,000, and containing no regular place of amusement.

The bulk of inhabitants are concerned directly or indirectly with the Royal Navy, Dockyard, Garrison, and Government establishments generally. Southsea is also the residential locality for many retired officers and others lately belonging to His Majesty's services, and during the summer thousands of visitors make

it their headquarters, owing to its varied water excursions, proximity to Isle of Wight, etc.

This town is not visited by portables, but little if any difficulty would be experienced in obtaining license from Town Council. A part of the Common in neighbourhood of South Parade Pier is hired to concert parties, pirorots and others during summer, and hitherto on vacant ground near Clarence Pier Messrs. Sanger have annually pitched their circus tent.

GOLF.—The chief golf clubs in the immediate neighbourhood of Portsmouth are:—Halling Island Golf Club (about three miles from Portsmouth); visitors' fees, 2s. 6d. per day, 10s. per week; 18-hole course. Rowland Castle Golf Club (about twelve miles from Portsmouth); visitors' fees, 1s. per day, 5s. per week; 9-hole course. Lee-on-the-Solent Golf Club (about five miles from Gosport); visitors' fees, 2s. 6d. per day, 7s. 6d. per week, 15s. per month. Waterlooville Golf Club (about seven miles from Portsmouth).

Early closing day, Wednesdays.

Medical Officers.—A.A.: Dr. J. McGregor, Mile End Villa, Commercial Road. Tel. No. 113. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Mrs. Whybro, Railway Hotel. V.A.F.: The same.

PRESTON, Lancs.

Population, 112,989. Miles from London, 210.

THEATRE ROYAL.—Proprietors, the Executors of the late Mr. Wm. Johnson; Manager, Mr. J. Alban Newton; Musical Director, Mr. Geo. Warburton; Scenic Artist, Mr. Thos. Beck. Full license. Holding capacity: Number of persons, 1,600; amount, £95. Stage measurements: Depth, 40ft.; width, 50ft.; height to fly rail, 20ft. 6in.; to grid, 42ft. 6in.; proscenium, 27ft. Electric light. Amount of printing required, 1,000 sheets for walls, 600 window bills. Usual matinée day, Thursday, at 2.15. Time of band rehearsal, 1 p.m. Bars within a radius of 12 miles.

PRINCE'S THEATRE.—Proprietor, Mr. E. H. Page; General Manageress, Mrs. M. M. Clarkson; Resident Manager, Mr. Chas. E. Clarkson. Scenic Artist, Mr. A. Wareing. Holding capacity: Number of persons, 2,400; amount, £88. Stage measurements: 62ft. wide, 40ft. deep; proscenium opening, 28ft. Gas and electric light. Amount of printing required, 800 wall, 500 lithos. Time of band rehearsal, 1 p.m.

HIPPODROME.—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Acting-Manager, Mr. Frank E. Burnett; Musical Director, Mr. F. Dexter; Scenic Artists, Messrs. T. C. Daly and Edward Leigh. Stage measurements: 80ft. by 36ft. by 30ft. Gas and electric light. Usual matinée day, Monday. Time of band rehearsal, 11 a.m.

Early closing day, Thursday; market day, Saturday.

Medical Officers.—A.A.: Dr. T. H. C. Dernham, 1. Albert Terrace, Garstang Road (tel. number, 0200 Fulwood). M.H.A.R.A.: Dr. J. Cookson, Moor Lane (tel. 0576).

Agents.—M.H.A.R.A.: F. Halliday, Stanley Arms Hotel. V.A.F.: The same.

PRINCES RISBOROUGH, Bucks.

Population, 1,230. Miles from London, 34¹/₂.

BREWERY HALL.—Manager, Mr. E. Clarke. Dramatic license can be obtained. Holding capacity: Number of persons, 250. Stage: 13ft. 1in. by 13ft. 4in.; height, 20ft. Lighted

by gas. Terms for hiring. According to period required.

Dates of local fairs, May 6, October 21. Site available for portables, alfresco concerts, and circuses. Mrs. West's meadow.

PUDSEY, Yorks.

Population, 14,907. Miles from London, 189.

VICTORIA HALL.—Manager, Mr. Wm. B. Burnell. Has dramatic license. Holding capacity: Number of persons, 850. Platform. Electric light. Terms for hiring: 27s. 6d. per night; 20 per cent. reduction on four or more nights. Amount of deposit required on booking, half fee.

Dates of local fairs: First Saturday in April; first Monday after August 21.

Early closing day, Wednesday; market day, Saturday.

PULBOROUGH, Sussex.

Population, 1,725. Miles from London, 50.

CORN EXCHANGE.—Manager, Mr. W. F. Jennings. No license required. Holding capacity: Number of persons, about 250; amount, £10 to £12 full. Stage: Made by tables to any size. Lighted by oil lamp. Terms for hiring: 2 guineas per day and night. Amount of deposit required on booking, 1 guinea. Wednesday the best day; cannot be used on Friday or Saturday.

Meadows at the back of hotel for circuses, etc.

Market days, Monday and Friday.

PWLLHELI, Carn.

Population, 3,675. Miles from London, 270.

TOWN HALL.—Proprietors, The Corporation; Manager, Borough Surveyor. Dramatic license. Holds 1,500. Size of hall, 54ft. long, 66ft. wide. Platform, depth 18ft., width 35ft. No proscenium. Gas. Amount of printing required, six 18, 24, twelve 12, 150 daybills. Terms for hiring, dramatic, £3 3s. Amount of deposit required on booking, 10s. a day.

Fairs, 1910: February 21, March 15, April 11, May 2, 13, 22, June 28, August 13, September 24, November 1 and 11, December 1. All fairs, with exception of May 13 and November 11, are horse and cattle fairs. Sites available for portables, alfresco concerts, and circuses, the "Maes" and plot of waste land called the Green.

Early closing day, Thursday; market day, Wednesday.

QUEENSTOWN, Co. Cork.

Population, 9,755. Miles from Dublin, 177.

QUEEN'S HOTEL ASSEMBLY ROOMS.—Manager, Mr. B. Humbert. Holding capacity: Number of persons, about 400. Stage, 25ft. deep; 24ft. wide; hall, 90ft. long; 24ft. wide. Electric light (footlights). Terms for hiring: £12 per week; longer stay, £10. Amount of deposit required on booking, £5, and remainder on opening. During quiet season special arrangements can be made for companies to be put up at the hotel at reduced charges.

BATH'S BUILDING CONCERT HALL.—Secretary, Mr. Philip Burke. Terms: £10 per week. Electric light.

Market day, Saturday.

QUORN, near Loughborough, Leicester.

VILLAGE HALL.—Proprietors, The Village Hall Co., Limited; Manager, Mr. Geo. White. Dramatic license. Holding capacity: Number of persons, 350; amount, £15 to £20. Proper stage. Gas. Terms for hiring, £1 1s. per night, including use of piano. Amount of deposit required on booking, 10s.

The annual wake, September 7 to 12.

RADCLIFFE, Lancs.

Population, 23,368. Miles from London, 193.

GRAND OPERA HOUSE.—Proprietor and Manager, Mr. George Testo Sante; Acting-Manager, Mr. Jas. Boothman; Musical Director, Mr. Walter Moore; Scenic Artist, Mr. Frank Murdoch. Full license. Holding capacity: Number of persons, 2,000; amount, £90. Stage measurements: 65ft. wide, 48ft. deep; proscenium opening, 27ft. Gas and electric light. Amount of printing required, 600 sheets walls, 600 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

There are also the Queen's and Co-operative Halls, which have no dramatic licenses, but are let for concerts and ordinary entertainments.

Early closing day, Wednesday; market day, Friday.

RADSTOCK, Somerset.

Population, 3,355. Miles from London, 137.

VICTORIA HALL.—Manager, Mr. Geo. H. Gibson, Surveyor, U.D.C. Double license. Holding capacity: Number of persons, 450. Platform, 22ft. long by 10ft. wide. Lighted by gas. Terms for Hiring: One night, 25s.; two nights, 17s. 6d. per night; three nights, 15s. per night. Amount of deposit required on booking, £1 5s.

There is a good circus pitch in the town. 5,000 miners are employed within a radius of three miles.

Early closing day, Wednesday; market day, Saturday.

RAINFORD, near St. Helens, Lancs.

VILLAGE HALL.—Proprietors, The Urban District Council; Manager, Mr. B. Smith. License not required. Holding capacity: Number of persons, 400-500. Platform, length 30ft., width 12ft., depth 3ft. 6in. front and 3ft. 10in. at back. Paraffin lamps (improved). Terms for hiring, 20s. per night.

Local fair in August.

RAMSBOTTOM, Lancs.

Population, 15,920. Miles from London, 198.

CO-OPERATIVE HALL.—Manager, Mr. James Whittaker. Holding capacity: Number of persons, 1,000. Has proper stage. Lighted by gas.

Early closing day, Wednesday; market day, Saturday.

RAMSEY, Hunts.

Population, 4,823. Miles from London, 74.

THE ABBEY ROOMS.—Manager, Mr. James Mutton. Dramatic license. Holds about 400. Stage, 27ft. by 12ft. Gas. Terms, 30s. one night, 20s. subsequent night.

Local fair, July 22.

Early closing, Thursday; market, Wednesday.

RAMSEY, Isle of Man.

Population, 4,672. Miles from London, 302.

PAVILION.—Manager, Mr. F. Evans. Has dramatic license. Holding capacity: Number of persons, 1,400; amount, about £60. Proper stage; depth, 25ft.; width, 50ft.; proscenium measurements, 12ft. at each side. Gas; electric lights can be supplied if required. Terms for hiring on application. The Pavilion is now being run as a skating rink.

PALACE.—Manager, Mr. R. Kermean. Dramatic license. Holds about 1,200. Stage. Electric light. Terms on application.

OLD CROSS HALL.—Manager, Mr. W. Clarey. Holds about 400. Good Platform. Gas. Terms on application.

Visiting season commences July, ends September.

Sites available for alfresco concerts, etc., on South Shore. No local fairs.

RAMSGATE, Kent.

Population, 27,733. Miles from London, 79.

ROYAL VICTORIA THEATRE.—Proprietors, Corporation of Borough of Ramsgate; Manager, Mr. P. A. Lennon. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £100. Stage: Depth, 21ft.; width, 45ft.; proscenium opening, 30ft. Lighted by electricity. Amount of printing required, 800. Usual matinée day, Wednesday. Time of band rehearsal, 10 a.m.

ROYAL PALACE THEATRE.—Proprietor, Lord George Sanger; Lessee, Mr. Ernest Mansell. Dramatic license. Stage, 22ft. deep by 63ft. 6in. wide. Grid, 48ft.; fly rail, 36ft. Proscenium opening, 32ft. Electric light, 480 and 240 volts.

PROMENADE PIER PAVILION.—Proprietor, Mr. F. C. Dew. Electric light continuous, 240 volts.

GRANVILLE HALL.—Dramatic license.

THE MARINA THEATRE OF VARIETIES.—Proprietor, Mr. F. C. Dew; Lessee, Mr. W. J. Attack. Dramatic and music and dancing licences. Holds 800; amount, £50. Stage, 50ft. wide, 20ft. deep; 22ft. opening. Electric light continuous, 240 volts.

GOLF.—ST. AUGUSTINE'S GOLF CLUB, Ebbsfleet. 2½ miles from centre of town.

Early closing day, Thursday.

Medical Officer.—A.A.: Dr. J. B. Berry, 13, Albion Place (tel. 48). M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: P. A. Lennon, Pavilion; V.A.F.: W. S. Darvell, Stag's Head Hotel.

RAWTENSTALL, Lancs.

Population, 31,053. Miles from London, 204.

GRAND THEATRE.—Lessee, Mr. William Matthews; General Manager, Mr. J. A. Whitehouse. Dramatic license. Holds about 2,300.

Early closing day, Tuesday; market days, Monday, Thursday and Saturday.

Fair ground, Central Market Ground.

Medical Officer.—A.A.: Dr. Wm. Robertson, Holly House.

READING, Berks.

Population, 90,000. Miles from London, 36.

ROYAL COUNTY THEATRE.—Resident Manager, Mr. Fred Banton. Fully licensed. Holds 1,200. Prices, 4s., 3s., 2s., 1s., and 6d. Gas and electric light, 200 volts. Printing, 1,000 sheets, 500 lithos.

THE PALACE THEATRE.—Proprietor, the Reading Palace Theatre of Varieties, Limited; Managing Director, Mr. G. Howard Watson; Resident Manager, Mr. Pan E. Draco; Musical Director, Mr. Augustus Greco; Stage Manager, Mr. Albert Burridge. Double license, with excise. Stage measurements: Depth, 28ft.; width, 55ft.; proscenium opening, 29ft. Gas and electric light. Time of band rehearsal, 1 p.m.

LARGE TOWN HALL.—Manager, The Borough Accountant, Reading. Fully licensed. Holding capacity: Number of persons, 1,550. Platform: Depth, 17ft.; width, 32ft. No proscenium. Electric light, 100 volts. Terms: Per evening, £6 6s.; per afternoon and evening, £9 10s. Amount of deposit required on booking: 20 per cent. of the full charge.

SMALL TOWN HALL.—Terms, £2 2s. per night. Seats 550. Movable platform, 14ft. by 31ft. No proscenium.

Sites for alfresco concerts and circus pitches easily obtainable. Not much difficulty is encountered over obtaining license from local council.

The population is mostly industrial, partly residential. Principal industries: Biscuits, Tin Factory, Breweries, Potteries, and Engineering Works.

Dates of local fairs: May 1, September 21 and 22. Sites for circuses, Fair Ground.

Early closing day, Wednesday; market days, Monday and Saturday.

Medical Officers.—A.A.: Dr. J. Hopkins Walters, Angus Lodge, Bath Road (tel. number, 7); Dr. W. B. Secretan, 10, Redlands Road (tel. number, 614).

Agent.—M.H.A.R.A.: H. Goddard, Osborne Arms. V.A.F.: The same.

REDCAR, Yorks.

Population, 11,800. Miles from London, 247.

ST. GEORGE'S HALL.—Proprietor and Manager, Mr. George Hearse. Double license. Holding capacity: Number of persons, 1,200. Proper stage; no scenery. Depth and width of stage, 17 ft. by 40 ft. Lighted by gas.

CENTRAL HALL.—Proprietor and Manager, Mr. George Hearse. Double license. Holding capacity: Number of persons, 400. Proper stage (no scenery or proscenium). Depth and width of stage, 21ft. by 26 ft. Lighted by gas.

REDDITCH, Worcestershire.

Population, 16,000. Miles from London, 130.

PUBLIC HALL.—Proprietor, Mr. Thos. E. Field. Holds 800. Stage, 40ft. wide by 24ft. Proscenium opening, 25ft. Gas and electric light, 210 volts, alternating. Printing: 300 sheets, 250 d.c. and 100 lithos. Seats about 750. Fully licensed. No orchestra. Gas and electricity.

TEMPERANCE HALL.—Manager, Mr. S. Young. Has dramatic license. Seat 600.

ROYAL HOTEL ROOM.—Proprietor, Mr. G. H. Field. Seats 500. Let for concerts, cinematograph entertainments, etc. Has no dramatic license.

Portables visit here frequently. Licenses are granted by local magistrates at 5s. per month. Circuses, menageries, etc., stand on recreation field or Royal Hotel field.

GOLF.—**REDDITCH HOCKEY AND GOLF CLUBS.**—Hon. Sec., Mr. Sidney L. Hinsh, Market Place.

Annual Fair, first Monday, Tuesday, Wednesday in August; held on Recreation Field.

Good bandstand in centre of town for concerts given by local military bands.

No grounds for alfresco concerts or pietrots.

Industries.—Making of needles, fish hooks, fishing rods and tackle, and cycles. Trade usually good October to May.

Early closing day, Wednesday.

Market day, Saturday.

REDHILL, Surrey.

Population, 15,732. Miles from London, 20.

MARKET HALL.—Proprietors, The Redhill Market Hall Company, Limited; Secretary and Manager, Mr. Alfred Simmons. Double license. Holding capacity: Number of persons, 600. Stage: Width, 34ft.; depth, 23½ ft.; proscenium opening fitted with fireproof curtain, width 20ft., height, 18ft. Lighted by gas. Piano on the premises may be hired. Terms for hiring: Apply to Manager. Telephone, Redhill, 238.

KING'S HALL.—Proprietors, Governors of the Colman Institute; Manager, Mr. Leonard P. Rees, 53, Station Road. Dramatic and music and dancing licenses. Holding capacity, 320. Amount, £20 at popular prices. Concert platform 21ft. by 12ft. Electric light alternating, 200 volts. Special lantern connection and also gas connections. En suite with the King's Hall is the Cecil Hall. Terms for hiring: King's Hall, £2 2s.; Cecil Hall, £1 1s. Both halls, £2 15s. per night.

Early closing day, Wednesday.

Market day, alternate Wednesdays.

Medical Officers.—A. A.: Dr. E. C. Drake, Chilworth (Tel. No. 37); Dr. C. Spencer Palmer, Brook Lodge, Station Road.

REDRUTH, Cornwall.

Population 10,451. Miles from London, 304.

MASONIC HALL.—Proprietors, Redruth Masonic Hall Co., Limited; Secretary, Mr. E. M. Milford. No dramatic license. Holds about 140. Suitable for lectures and small entertainments. Stage, 8ft. by 24ft. Lighted by gas. Terms for hiring: 10s. per evening, and gas extra, for three or four hours.

DRUIDS' HALL.—Secretary, Mr. Owen Hill. License for performance of stage plays. Holding capacity: 700 (included in this number are 120 tip-up seats in balcony). Stage: 36ft. wide, 18ft. deep; can be reduced to 13ft. deep. Electric light direct, 480 volts; 240 each side of the hall. Hot-water heating. Terms can be had on application to the Secretary.

One large fair at Whitsuntide, Friday, Saturday, and Whit Monday; generally held in Moor's field and fair meadow. The Recreation Ground is also available.

Early closing day, Thursday; market day, Friday.

REIGATE, Surrey.

Population, 15,732. Miles from London, 22.

PUBLIC HALL.—Proprietors, The Reigate Public Hall Co., Ltd; Secretary, Mr. James T. Peat. Double license. Holding capacity: Number of persons, 450. Stage: Composed of heavy tables (movable), 2ft. 4in. high, 27ft. 9in. by 17ft., or smaller if desired. Lighted by incandescent gas. Terms for hiring: For dramatic, one night, 4 guineas; two nights, 7 guineas; three nights, 9 guineas; for concert or variety Co., one night, 3 guineas; two nights, 5 guineas; three nights, 6 guineas; and 1 guinea each consecutive night beyond. Amount of deposit required on booking,

usually £1 1s. per night. Billing required about 300 small posters, etc. Minimum charge for posting in Reigate, 20s.

Local fair, December 9.

Early closing day, Wednesday; market day, Tuesday.

RENFREW, Renfrew.

Population, 9,297.

TOWN HALL.—Manager, Mr. J. McLaren, Town Chamberlain. Holding capacity: Number of persons, 750. Lighted by gas. Terms for Hiring: £2 4s. 6d. per night, payable in advance.

Early closing day, Wednesday; market day, Saturday.

RETFORD, Notts.

Population, 12,340. Miles from London, 138.

TOWN HALL.—Holds about 1,000. Has dramatic license. Apply the Manager.

CORN EXCHANGE.—Has no dramatic license. Apply the Secretary.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. R. J. Tristan, 28 Carrolgate.

RHOS, Denbigh.

Population, 11,135. Miles from London, 196.

PUBLIC HALL.—Proprietors, Rhos Public Hall Co., Limited; Secretary, Mr. J. Trevor Jones. No license. Holding capacity: Number of persons, 900. There is a platform. Gas. Terms for hiring, 30s. one night; 15s. each following night. Amount of deposit required on booking, 10s. 6d.

Colliery and brick-making district.

Dates of local fairs, third Monday in May, first Monday in November.

Early closing day, Wednesday; no market day.

RHYL, Flints.

Population, 8,473. Miles from London, 209.

PALACE THEATRE.—Proprietors, Rhyl Palace, Arcade, and Hotel Company, Limited. Manager and Secretary, Mr. Samuel Thornley. Booking circuit, Llandudno, Colwyn Bay, and North Wales coast. Musical Director, Miss Mabel Hughes. Dramatic, music and dancing licenses. Holding capacity: Number of persons, 1,500. Stage measurements: Proscenium opening, 27ft.; height to grid, 50ft.; between fly rails 33ft.; wall to wall, 51ft. Electric light, 230 volts Band rehearsal 6 p.m. Usual matinée days Monday and Saturday. Bars no surrounding halls. The theatre is being re-built.

TOWN HALL.—Manager, Mr. Arthur Rowlands, Town Clerk. Double license. Holding capacity: Number of persons, 950. Stage, 37ft. by 19ft.; proscenium, 27ft. wide. Gas and electric light. Terms for hiring: £3 per night. Amount of deposit required on booking: £3.

No sites available for portables, etc.

No local fairs. Abergale (three miles), has one second Wednesday in each month Agent.—V.A.F.: F. T. Rogers, Mona Hotel, Queen Street.

RHYMNEY, Mon.

Population, 7,582. Miles from London, 173.

VICTORIA HALL.—Manager, David Orlando Morris. Dramatic license. Holding capacity: Number of persons, 800; amount, £40.

No proscenium, footlights, or scenery. Stage measurements, 18 ft. by 40 ft. Lighted by gas. Amount of printing required, 3,300 sheets. Terms for hiring: One night, 50s.; two nights, 82s. 6d.; three nights, 122s. 6d.; one week, £10 (inclusive of gas, etc.). Amount of deposit required on booking, £1.

Early closing day, Thursday.

Pay Saturday January 1, 1910, and every alternate Saturday.

RICHMOND, Surrey.

Population, 31,672. Miles from London, 10.

NEW RICHMOND HIPPODROME.—Double license. Variety bookings in conjunction with Messrs. Barrasford. Band rehearsal, 2 p.m. Electric current 210 volts alternating.

CASTLE ASSEMBLY ROOMS, situated in Whittaker Avenue, Hill Street, provide accommodation for all classes of theatrical companies. They consist of:—

(1) **CASTLE THEATRE**.—Licensed as a theatre; fitted with stage, proscenium, and all requisite fittings. Accommodates 700 people. Electric current direct, 220 volts.

(2) **CONCERT HALL**.—Accommodates 600 to 700; fitted with platform and music gallery; suitable for pierrot and variety entertainments. Electric current the same.

ELECTRIC THEATRES.—CINEMA PALAIS, Ltd. The Quadrant, Richmond (adjoining Fire Station). Open daily, 2 till 11 p.m. Change of pictures weekly.

SKATING RINKS (St. Margaret's).—**RICHMOND BRIDGE SKATING RINK**.—General Manager, Mr. W. A. Wellesley McKown. **ST. MARGARET'S HALL**, St. Margaret's, Twickenham (adjoining St. Margaret's Station, S.W.R.).

GOLF CLUBS.—**THE RICHMOND GOLF CLUB**, Sudbrook Park, Petersham; Secretary, Mr. R. Peirce. Subscription, £5 5s. annual; entrance fee, £10 10s. No reduction for temporary membership except to officers in either of the Services ("Service" sub., £2 2s. for three months). **MID-SURREY GOLF CLUB**, Old Deer Park, Richmond.—Secretary, J. C. Montgomerie. Entrance fee, £15 15s.; annual sub., £5 5s. Lady members: Entrance fee, £4 4s.; annual sub., £3 3s. No reductions.

Circus pitches and sites for alfresco concerts are obtainable in the Old Deer Park (87 acres), on application to the Town Clerk, Town Hall, Richmond.

Early closing day, Wednesday. No market day.

Medical Officer.—A.A.: Dr. J. R. Johnson, 3, Ellerker Gate

RICHMOND, Yorks.

Population, 3,837. Miles from London, 237.

TOWN HALL.—Proprietors, the Corporation. Apply Mr. John Proctor, the Borough Accountant. Double license. Holds 350. No proper stage. Gas. Terms: 22s. one night, 16s. each succeeding night. Gas heating and attendant extra. Full amount on booking.

Cattle Fair, Nov. 2.

Early closing, Wednesday; market, Saturday.

RICKMANSWORTH, Herts.

Population, 5,627. Miles from London, 21.

TOWN HALL.—Manager, Mr. R. E. Snelling, High Street. Double license. Holding capacity: Number of persons, 250 to 300; amount, £12, about, according to prices charged. Platform

stage, 3ft. high (movable); depth, 11ft. 8in.; width, 26ft. 6in. No proscenium. Lighted by incandescent gas. Amount of printing required, 100 posters, 1,000 handbills. Terms for hiring, £1 5s. for one night, or by arrangement for longer periods. Amount of deposit required on booking, £1.

EBURY HALL.—Secretary, Mr. H. F. Butcher, Church Street. No dramatic license. Seats 240. Small platform, 8ft 6in. by 16ft. 6in.; larger platform if desired. No proscenium. Gas. Terms, including piano: 17s. 6d, afternoon, 25s. evening.

DICKINSON INSTITUTE, Croxley Green.—Secretary, Mr. M. W. Raggett.

Fairs, 1910: Batchworth Fair, May 17; Rickmansworth Cattle Fair, November 29. Both are poor fairs.

Early closing day, Wednesday.

RINGWOOD, Hants.

Population, 4,629. Miles from London, 103.

MANOR HOUSE THEATRE.—Lessee, Mr. Sam Hadley. Double license, dramatic or music and dancing. Holding capacity: Number of persons, 500. Proper stage; depth and width, 26ft.; proscenium measurements, 19ft. and 8ft. each side; flats 12ft. high. Lighted by gas. Amount of printing required: 200 d.c. sheets. Terms for hiring: £2 2s. per night, including gas and attendant; payable in advance.

Fairs, July 10, December 11.

Early closing, Thursday; market, Wednesday.

RIPLEY, Derbyshire.

Population, 10,111. Miles from London, 137.

CO-OPERATIVE HALL.—Manager, Mr. Henry Stanley, Co-operative Stores. Has dramatic license. Holding capacity: Number of persons, 600. Platform only, 20ft. by 8ft.; can be enlarged at a small cost to 23ft. 6in. by 12ft. 6in. Lighted by gas. Terms for hiring: One night, £2; two, £4; three, £5 10s.; six, £9. Amount of deposit required on booking, 25 per cent.

Early closing, Wednesday; market, Saturday.

RIPON, Yorks.

Population, 8,230. Miles from London, 214.

VICTORIA HALL.—Address the Manager. Dramatic license.

Early closing, Friday; market, Thursday.

RISCA, Mon.

Population, 9,661. Miles from London, 147½.

PUBLIC HALL.—Manager, Mr. Tom Davies. Has dramatic license. Holding capacity: Number of persons, 900; amount, £40. Large stage. Lighted by gas. Terms for hiring, one night £2 2s., two nights £3 10s., three nights £4 10s., one week £6 6s. Amount of deposit required on booking, 25 per cent.

Trade good and growing district.

ROCHDALE, Lancs.

Population, 84,000. Miles from London, 194.

THEATRE ROYAL AND OPERA HOUSE.—Proprietors, Northern Theatres Company, Limited. Managing Director, Mr. W. Robinson; General Manager, Mr. Otto C. Culling; Resident Manager, Mr. S. Burton. Dramatic license. Holds 2,000.

NEW HIPPODROME. Lessees, the Jackson family; Manager, Mr. John Jackson; Acting Manager, Mr. James Jackson, sen.; Musical Director, Mr. Willie Morgan. Music and dancing license. Holding capacity: Number of persons, 2,500. Stage measurements, 28ft. by 40ft. Electric light. Time of band rehearsal, 2 p.m. No matinée. Two houses a night.

PRINGLE'S PICTURE PALACE (late EMPIRE). Lessee, Mr. Ralph Pringle. General Manager, Mr. James Pringle; Acting-Manager, Mr. Frank Hargraves. Music and dancing license. Holds 1,500. Stage measurements, 20ft. by 30ft. by 10ft. Electric light. Time of band rehearsal, 2 p.m. Matinée, Saturday. Two houses nightly. Prices: 2d., 3d., 6d. and 9d.

TOWN HALL.—Apply Borough Treasurer. Licensed. Terms for letting: For concert, lecture, or meeting, with use of cloak-rooms, lavatories, and small ante-room, and not kept open after 11 p.m., one day, £6 6s.; for entertainment (same conditions), first day, £5 5s.; per week, £30. Magistrates' room for use of concert, one day £1 1s.

PUBLIC HALL, Baillie-street.—Lessees, Messrs. A. and H. E. Andrews. Apply Mr. J. W. Greenwood, the hallkeeper, Ackers-street. 80 ft. long, 40 ft. wide, 32 ft. high. Holds 1,000.

Other Halls: **PROVIDENT HALL**, Lord-street; seat 1,000. Terms for concert, £2 10s. **TEMPERANCE HALL**, Smith-street; seat 400. Terms, apply Mr. G. W. Pardoe, 13, Smith street. **AMBULANCE DRILL HALL**, Summer-street, and **EQUITABLE PIONEERS' ASSEMBLY ROOM**, Toad-lane; seat 800. Let for lectures and concerts at £1 per night; room-keeper's fee, 2s. 6d. extra.

Rochdale is surrounded by populous villages, to which there are excellent tram and railway facilities.

SKATING RINKS.—**PALACE**, PREMIER, and **HEYBROOK RINKS**.

Industries: Principally cotton and woollen. Rochdale fair (or wakes called "Rush-bearing") is held on the Monday after the third Sunday in August and continues during the week. In 1910 it will begin on August 19 and continue for 10 days. There is another fair running from May 19 to May 30.

No portables or alfresco concerts. Circus pitches are obtainable.

Early closing day, Tuesday; market days, Monday and Saturday.

Medical Officers.—M.H.A.R.A.: Dr. Harris, Wellfield House, Oldham Road; A.A.: Dr. W. B. Chapman, Grove Place, Drake Street.

Agents.—M.H.A.R.A.: N. Kennedy Bishop, Blaize Hotel. V.A.F.: The same.

ROCHESTER, Kent.

Population, 33,000. Miles from London, 30.

CORN EXCHANGE.—Proprietors, The City Corporation. Has dramatic license. Apply, Mr. William Oldroyd, 141, High Street. Large hall 800; Small 400. Movable stages. Terms, Large Hall, £4 10s. one day, reduction for subsequent days. Dramatic Co. s 10s. 6d. extra for license and insurance. Small Hall 30s. per day.

VICTORIA HALL.—Proprietors, The Conservative Club. Has dramatic license. Apply, the Secretary, Mr. H. J. Usborne.

CASTLE HALL.—Proprietors, the Liberal Club. Dramatic license. Apply Secretary, Mr. W. H. Noyce.

Rochester has a fair at that part of the city known as Strood—date, August 26, 27, 28. The city is not visited by portables.

Sites for alfresco concerts and circus pitches are obtainable, but with some difficulty, owing to a scarcity of private open spaces.

Local population: Residential in Rochester; industrial in Strood.

Early closing day, Wednesday; market day, Tuesday.

ROMFORD, Essex.

Population, 13,656. Miles from London, 12.

CORN EXCHANGE.—Managers, Messrs. Kemsley's. Double license. Holds 450 to 500. Portable stage. Gas. Terms, £2 2s. per night. Size of hall, 58ft. by 42ft. Three other rooms.

PUBLIC BATHS HALL.—Manager, Mr. H. C. Green. Music and dancing license. Holding capacity: Number of persons, 500 to 600; amount, £20. Stage, 20ft. wide by 12ft. deep. Lighted by gas. Terms for hiring, 30s. per night of three hours.

Early closing day, Thursday; market day, Wednesday.

ROMSEY, Hants.

Population, 4,355. Miles from London, 81.

TOWN HALL.—Apply Hallkeeper. Dramatic license.

Early closing, Wednesday; market, alternate Thursdays.

ROSS, Herefordshire.

Population, 5,000. Miles from London, 132.

CORN EXCHANGE.—Managers, Messrs. Cooper and Preece, estate agents, Ross (telephone, P.O. 21). Has dramatic license. Holding capacity: Number of persons, about 600; seat about 350. Depth of stage, 18ft.; width, 38ft.; height to ceiling, 15ft. Lighted by gas. Terms for hiring: One or two nights, 35s. per night; three nights, £4 10s.; six nights, £6 6s.; inclusive of gas, but exclusive of usual hallkeeper's fee. Amount of deposit required on booking: 10s. for one night; £1 for longer.

Early closing day, Tuesday; market day, Thursday.

ROTHERHAM.

Population, 62,500. Miles from London, 167.

THEATRE ROYAL.—Proprietor, North of England Theatre Corporation, Ltd.; Managing Director, Mr. Frank Macnaghten; Acting Manager, Mr. Holbery Hardy; Musical Director, Mr. Sam Burgan. No Excise license. Holding capacity: Number of persons, 2,200; amount, £100. Stage measurements: 32ft. deep, 60ft. wide; proscenium, 27ft. wide, 22ft. high. Electric light, 450 and 230 volts direct. Printing: 500 d.c. sheets for walls, 500 d.c. lithos for windows. Time of band rehearsal, 1.30 p.m. All Bank Holiday dates good, also first Monday in November (fair week, annually).

NEW HIPPODROME.—Proprietors, The Rotherham Hippodrome, Ltd.; Managing Director, Mr. J. E. Smith; Resident Manager, Mr. Arthur R. Hollands; Musical Director, Mr. Thomas Richardson. No Excise license. Holding capacity, 3,000. Stage measurements: 30ft. deep, 60ft. wide; proscenium opening, 30ft. wide, 26ft. high. Electric light.

TOWN HALL ASSEMBLY ROOMS.—Manager, Mr. Edward Cooper. Music and dancing license; dramatic on application to magistrates. Holding capacity: Number of persons, 900. Stage, 42ft. by 14ft. 6in. Gas and electric light, 230 volts.

for kinematograph purposes, 60 volts. Terms for hiring: £11 16s. 3d. per week, lighting extra. Amount of deposit required on booking: £4 per week.

DRILL HALL.—Apply, Baylis and Baylis, High Street. Music and dancing license. Holds 1,700. Gas. Terms, £15 15s. per week. Electric cable can be attached.

SKATING.—A large rink is in course of erection in St. Ann's Road.

GOLF.—The Rotherham and District Course at Shrybergh Park is half-an-hour's journey from Theatre and Hippodrome. The north-east Derbyshire Course at Beighton can be reached by train in half an hour. It is possible to arrange a round on either of these courses.

Dates of local fairs: Statute fair, first Monday in November. No sites available for portables. Circus pitch is readily obtainable.

The population is now nearly 65,000. It is largely industrial—stove-grate works, steel, iron, brassfounders, mining being the chief. The town is conveniently served by Midland and Great Central Railways and Canal.

Early closing day, Thursday; market days, Monday and Friday.

Medical Officers.—A.A.: Dr. John Simpson, Cawdor House. M.H.A.R.A.: Dr. W. H. Rowthorn, Wilton House.

Agent.—M.H.A.R.A.: J. H. Fletcher, Monad Hotel. V.A.F.: The same.

ROTHESAY, Bute.

Population, 9,320. Miles from London, 443.

PALACE (late PUBLIC HALL).—Holds about 1,500. Has dramatic license. Manager, Mr. James Fisher.

Early closing day, Wednesday.

Fairs: Third Wednesday and Thursday in July.

Medical Officer.—A.A.: Dr. J. B. Lawson, 2, Battery Place. A.U.: The same.

ROYSTON, Herts.

Population, 3,517. Miles from London, 45.

TOWN HALL.—Proprietors, Urban District Council. Apply Town Clerk. Dramatic license. Holds 400. Stage 26ft. 9in. wide by 8ft. 6in. deep, extending to 13ft. 6in. Gas. Terms, 30s. per night; extras: gas, piano, stage extension, and fireman.

Local fairs, first Wednesday and Thursday after October 13.

Early closing, Thursday; market, Wednesday.

ROYTON (near Oldham), Lancs.

Population, 16,500. Miles from London, 195.

CONSERVATIVE HALL.—Secretary, Mr. James Beswick. No license required. Holding capacity: Number of persons, 350, seated. No proper stage. Gas, incandescent lights. Terms for hiring, 15s., with piano. Amount of deposit required on booking, 10s.

Only one fair, the first Saturday in August, for a week, when the mills are stopped.

Early closing, Tuesday; market, Thursday.

RUGBY, Warwick.

Population, 21,000. Miles from London, 82.

TOWN HALL.—Proprietors, The Rugby Town Hall Company, Ltd. Has dramatic license, and holds about 600. Electric light, 220-110 volts alternating. Emergency gas. Apply Secretary. Stage 18ft. deep by 32ft. wide.

CO-OPERATIVE HALL.—Manager, Mr. W. H. Watson. Dramatic license. Holds about 900. Depth and width of stage, 21ft. by 37ft. Lighted by gas. Terms for hiring: £2 per night.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. C. J. I. Krumtholz, Alma House, Albert Street.

RUGELEY, Staffs.

Population, 4,447. Miles from London, 124.

TOWN HALL.—Proprietors, Urban District Council. Apply, John Wallbank, Collector 52, Lichfield Street. Double license. Holds 400-450. Platform. Gas. Terms: One night, £2; two, £3 15s.; three, £5 5s.; six, £6 10s.; Sunday, £1 10s. extra. Full amount on booking.

Local fair, June 1 to 6.

Early closing, Wednesday; markets, Thursday and Saturday.

RUNCORN, Cheshire.

Population, 16,491. Miles from London, 180.

PUBLIC HALL AND THEATRE.—Manager, Mr. Edgar Lea. Dramatic license. Seating capacity: Number of persons, 800; amount, £45. Stage measurements: 32ft. deep from inside proscenium to back wall, 44ft. wide, 38ft. high to underside of grid; proscenium opening, 23ft. wide, 19ft. high. Lighted by gas, with self-intensifying lamps. Amount of printing required, 200 to 300 double crowns. Terms for hiring, £10 per week (gas included) or sharing. Amount of deposit required on booking, one-third. Remarks: Very extensive alterations have just been made—new stage, new proscenium, new grid, new lights, and entirely redecorated. Warmed by hot water.

THEATRE ROYAL, Runcorn.—This theatre, built of wood, was completely burned to the ground in 1906. There is no intention of rebuilding, the present idea being to utilise the site for a hotel bowling green, and it has been walled round apparently for that purpose.

Early closing day, Wednesday; market day, Saturday.

Fairs: Whitsuntide and first Monday in November.

RYDE, Isle of Wight.

Population, 11,043. Miles from London, 79.

THEATRE ROYAL.—Proprietor, Mr. Charles Constant. Full license. Holding capacity: amount, £70. Stage measurements: Opening, 19ft.; back wall to footlights, 37½ ft.; back wall to inside opening, 32½ ft.; width wall to wall, 40ft.; width between flies, 25½ ft.; can fly cloths 21 ft. by 25 ft.; take 18 ft. flats. Electric light, 240 voltage; gas also available. Printing required: About 300 sheets. Usual matinée day, Wednesday.

TOWN HALL.—Dramatic license. Seats 700. Suitable for fit-up. Stage, 37ft. by 12ft. by 3ft. 6in.; can be enlarged. Terms for hiring: £3 3s. per night; £2 2s. afternoon. **SMALL HALL:** £1 14s. the evening, and £1 1s. the afternoon. **JUSTICES' ROOM:** The evening, £1 4s.; afternoon, 15s., all subject to arrangement with the insurance company.

PIER PAVILION.—Dramatic license. Seats 600. Stage and footlights. Used during the winter as a skating rink.

The best season is August, September, and part of October. The second week in August is the Yacht Racing Week. Ryde is essen-

tially a three-night town, but the week is easily worked with Sandown, Shanklin, and Ventnor.

Population almost entirely residential.

The Mead Gardens, in the centre of town, are open for alfresco concerts and pastoral plays. Apply, Secretary.

GOLF.—Nearest club at Sandown. There are also links at St. Helens.

Circus pitches are attainable. Apply, J. Vickers Blake, The Homestead.

Early closing day, Thursday.

Medical Officers.—A.A.: Dr. K. W. I. MacKenzie, Lansdowne House (tel. No. 55, Ryde), and Dr. Frank Godfrey, Sea View, Yacht Club, and San Roque Nettlestone; M.H.A.R.A.: Dr. Godfrey.

RYE, Sussex.

Population, 3,900. Miles from London, 71.

CINQUE PORTS ASSEMBLY ROOM.—Manager, Mr. H. Mountain. Has dramatic license. Holding capacity: Number of persons, 300. Proper stage, 28ft. by 26ft. by 20ft., and dressing rooms. Lighted by gas. Terms for hiring: One night, 30s.; two or more, 25s.; matinée, 5s.; cinematograph, £1. Amount of deposit required on booking, 10s.

No local fairs. No sites available for portables, etc.

Early closing day, Tuesday. Market day, Wednesday.

ST. ALBANS, Herts.

Population, 16,019. Miles from London, 20.

COUNTY HALL.—Lessee, Mr. A. Rowden. Fully licensed. Holding capacity: Number of persons, 1,000. Stage 40 ft. wide, 25 ft. deep; permanent proscenium, fitted with drop-scene; head and foot lights. Proscenium opening, 22 ft. Good dressing-rooms; height from stage to fly beams, 20ft. 10ins. Electric light. Terms: Sharing.

Early closing day, Thursday; market days, Wednesday and Saturday.

ST. ANDREWS, Fifeshire.

Population, 7,621. Miles from London, 444.

TOWN HALL.—Proprietors, the City Corporation. Apply City Factor. Double license. Seats 500. No fixed stage. Terms: £2 2s. one night; £1 1s. each succeeding night. Electric light and hall-keeper, extra. Deposit, £1 1s.

VOLUNTEER HALL.—Managers, Messrs. J. and G. Innes, "Citizen" Office. Dramatic license. Holds 1,000. Platform. Gas. Terms: £2 2s. one night. £1 1s. second. Deposit 10s.

Local fair: Second Tuesday in August.

Early closing, Thursday; market, Monday.

ST. ANNES-ON-THE-SEA, Lancs.

Population, 10,000. Miles from London, 250. Summer population, 20,000.

PUBLIC HALL AND THEATRE.—Lessee and Manager, Mr. Fred Carlton. Dramatic license. Holding capacity: Number of persons, 1,000; amount, £50. Stage measurements: 38 ft. by 36 ft.; proscenium opening, 22ft. Electric light, 240 volts. Terms for hiring: £4 4s. per night, or shares. Amount of deposit required on booking, half.

ST. AUSTELL, Cornwall.

Population, 11,400. Miles from London, 3280.

PUBLIC ROOMS.—Proprietors, St. Austell Public Rooms Company, Limited; Secretary,

Walter J. Nicholls. Double license. Holds 850 Stage, 40ft. by 10ft., may be extended. Gas Terms: First night, £2 2s.; second and following nights, £1 1s.

SMALL HALL, Part of the above.—40 ft. by 22ft. Term 10s. per evening. These fees must be paid in advance. Apply Mr. Nicholls.

BILLPOSTING CO.: St. Austell Billposting and Advertising Company. Booking office, E. A. U'glow, County Music Store.

Chief industry, china clay.

Public rooms, as per particulars above, with the small hall for auctions, etc. Fair Park for shows, circus, portables. Chief fair, Feast Wednesday, first Wednesday after Trinity Sunday.

Early closing day, Thursday, 1 o'clock; market day, Friday.

One of the best business towns in county. No distress or poverty, in consequence of constant and plentiful work in china clay works. Good main street, 1½ miles from seaside. Charlestown, shipping port.

District population, within radius of six miles, about 30,000.

ST. BEES, Cumberland.

Population, 2,082. Miles from London, 275.

HODGETT'S CLUB HALL.—Secretary, Mr. Wm. Mawson. No license. Holding capacity: Number of persons, about 300. Small stage. Lighted by gas. Terms for hiring: £1 per evening. Not let for animated pictures.

ST. COLUMB, Cornwall.

Population, 3,908. Miles from London, 290.

TOWN HALL.—Manager, Mr. A. Goldsworthy. No dramatic license. Holding capacity: Number of persons, 400. Platform, 9ft. 2in. by 14ft. 10in. Lighted by gas. Terms for hiring: £1 1s. per night. Amount of deposit required on booking, 5s. Thursdays and Saturdays are not good nights for booking.

Dates of local fairs, mid Thursdays in March and November.

Early closing day, Wednesday. Market day, Thursday.

ST. HELENS, Lancs.

Population, 84,410. Miles from London, 191.

THEATRE AND OPERA HOUSE.—Proprietors, The St. Helens Theatre, Limited; General Manager, Mr. Alfred M. Loader; Assistant Manager, Mr. Harry E. Johnson. Box Office, Miss M. Newcomen; Musical Director, Mr. A. Boardman. Full license. Holding capacity: Number of persons, 2,500; amount, £120, ordinary prices. Stage measurements: 50 ft. deep, 70 ft. wide; proscenium opening, 20 ft. Electric light.

HIPPODROME.—Proprietors, Messrs. Thos. Barrasford, W. Sley, and F. Willmot; Manager, Mr. Leo. Weistfer. Booking Circuit, Mr. Willmot, 156, Islington, Liverpool. Musical Director, Mr. Thos. Bennett. Double license. Holding capacity: Number of persons, 2,800; amount, £120 nightly. Stage measurements: Proscenium, 25 ft. by 25 ft.; stage, 38 ft. wide by 63 ft. deep. Electric light (own power). Time of band rehearsal, 12 o'clock noon. Usual matinée day, Thursday. Bars no surrounding halls.

Early closing day, Thursday; market days, Saturday and Monday.

Agent.—M.H.A.R.A.: Alf Thorp, Black Bull Hotel. V.A.F.: J. P. Thorp, Royal Alfred Hotel.

ST. IVES, Huntingdon.

Population, 2,916. Miles from London, 60.

CORN EXCHANGE.—Secretary, Mr. H. I. Hankin. Dramatic license. Seats 500. Stage platform adjustable. It is usually 20ft. wide by 15ft. deep; height to glass span roof, 30ft. Gas (incandescent). Terms: 36s. one night; two nights, £3 3s. Deposit fee on booking, £1. Hooks and eyes provided for attaching scenery. Piano may be had on payment. The directors keep the previous ten days to a booking clear of a booking of a similar nature. Kinematograph entertainments are allowable, subject to the Fire Insurance Co.'s instructions being carried out.

GOLF.—**ST. IVES (Hunts) GOLF CLUB**.—9-hole course, situated in St. Audrey's Lane, about a mile from station. 1s. per day.

Early closing day, Thursday for shops; Saturday for banks, offices, and factories. Market day, Monday.

Fairs: Whit Monday and second Monday in October and two days following.

ST. LEONARDS.

(See Hastings.)

ST. MARGARETS.

(See Richmond.)

ST. NEOTS, Hunts.

Population, 3,880. Miles from London, 51.

CORN EXCHANGE.—Proprietors, Corn Exchange Company. Apply Hallkeeper. Dramatic license.

Early closing, Tuesday; market, Thursday.

SAFFRON WALDEN, Essex.

Population, 5,896 Miles from London, 44.

ASSEMBLY ROOMS, TOWN HALL.—Proprietors, Corporation. Apply Manager. Dramatic license.

Early closing, Thursday; markets, Tuesday and Saturday.

Fairs: Saturday before Mid-Lent Sunday and first Saturday in November.

SALFORD, Lancs.

Population, 220,957. Miles from London, 189.

PRINCE OF WALES'S THEATRE.—Proprietor and Manager, Mr. E. B. Goulden; Acting Manager, Mr. A. H. Goulden; Musical Director, Mr. J. W. Ingham; Scenic Artist, Mr. C. Roberts. Full dramatic license. Holding capacity: Number of persons, 2,000. Amount, £70. Stage measurements: 34 ft. by 50 ft. wide. Electric and gas. Amount of printing required: 1,000 d.c. Usual matinée day, Wednesday. Time of band rehearsal, 1 p.m. No towns barred.

REGENT OPERA HOUSE, Cross Lane.—Managing Director, Mr. Wilberforce Turner; General Manager, Mr. Lester King; Assistant Manager, Mr. E. Shepherd; Chief Operator, Mr. R. Rockett. Two houses nightly, 7 and 9 p.m. Matinée, Saturday afternoon, 3 p.m.

HIPPODROME.—Proprietors, Messrs. W. H. Broadhead and Son; Resident Acting Manager, Mr. William J. Boyle; Musical Director, Mr. E. Jones; Scenic Artist, Mr. Edward Leigh. Stage measurements: 50ft. by 50ft. by 30ft. Gas and electric light. Usual matinée day, Tuesday. Time of band rehearsal, 2 p.m.

VICTORIA THEATRE, Broughton.—Now closed.

REGENT THEATRE OF VARIETIES, Cross Lane.—Managing Director, Mr. W. Turner; Manager, Mr. H. Raymond; Secretary, Mr. J. C. Patterson. Rehearsal, Monday, 1.30. Performances twice nightly, 6.50 and 9 p.m.

CENTRAL HALL, New Blackfriars Road.—Manager, Mr. A. H. Gilbert. The Raymond entertainment and picture house.

ROYAL TECHNICAL INSTITUTE, Peel Park.—Holding capacity: 750 seated, 850 standing. Stage: 30ft. by 18ft. No fit up. Electric light. Address, Caretaker, Technical School, Salford.

PENDLETON TOWN HALL.—Address, Chief Cashier. Double license. Holding capacity: Number of persons, 800 standing, 600 seated. Stage, 15ft. by 38ft., often extended by hirers. No fit up. Electric light. Terms for hiring: £2 10s. per night.

SKATING RINKS.—**PALACE ROLLER RINK**, Ltd., Old Trafford.—Managing Director, Mr. Tom Walton. **WHITE CITY SKATING PAVILION**, Old Trafford.—Proprietor, J. Calvin Brown, Esq. **EMPEROR SKATING RINK**, Church Street, Pendleton.—Proprietors, Rinking, Ltd. **REGENT SKATING RINK**, West Craven Street, Salford.—Proprietor, Horatio Merryweather. **PAVILION SKATING RINK**, Devonshire Street, Higher Broughton.

GOLF CLUBS.—**MANCHESTER GOLF CLUB**, Trafford Hall, Trafford Park, Old Trafford.—Secretary, Mr. A. S. Wright, Trafford Hall. Fees, 2s. 6d. per day; to be introduced by a member. **TRAFFORD GOLF CLUB**, Warwick Road, Old Trafford.—Secretary, Mr. G. H. Evertt. Fees, 2s. 6d. per day; to be introduced by a member.

An industrial population. The chief docks of the Manchester Ship Canal are situated in the borough. The new King's Dock, over half a mile long, in close proximity to the places of amusement.

Broughton theatre (the Victoria) caters for the inhabitants of that part of the borough. It is two miles from the nearest Salford place of amusement.

Early closing day, Wednesday. Market day, Tuesday.

Medical Officer.—A.A.: Dr. Herbert Yearnshaw, Daisy Bank, Eccles New Road, Weaste Street, Pendleton.

SALISBURY, Wilts.

Population, 21,827. Miles from London, 82.

COUNTY HALL.—Proprietor, Mr. Arthur Whitehead; Manager, Mr. T. Brinsmead. Has dramatic license. Holds about 1,000. Proscenium opening 28ft. or 24ft.; depth to back wall, 30ft.; width stage, wall to wall, 46ft.; height to gridiron, 24ft. 6ins. Has some scenery. Gas. Terms, £5 5s. one night, £8 8s. two, £10 10s. three.

VICTORIA HALL (Baths), Rolleston Street; Proprietors, the Salisbury Swimming Baths, Limited; Manager, Mr. F. D. Deverell. No dramatic license. Holds 800 to 900. Draped platform, 35ft. by 15ft. Gas and electric light, 210 volts direct. Available October to April. Terms: One night, £2 12s. 6d.; two, £4 10s.; three, £6.

ASSEMBLY ROOMS.—Apply Manager.

CENTRAL HALL.—Apply Manager.

There are no large industries. Trade in the city mostly dependent upon agriculture and the many visitors to the city on account of the Cathedral and vicinity of Stonehenge and Bulford Camp.

The local fair is held here the third Tuesday and Wednesday in October, almost entirely devoted to pleasure. No portable theatre here for many years, and now there might be some difficulty in obtaining licenses. One or two circuses visit the city every year, and do good business. A pitch is always obtainable in "The Butts." Alfresco concerts have been held during the past two summers in the Victoria Park, by permission of the Town Council, and these have been very popular. Mr. F. D'Alton Tebby has had these entertainments under his control.

Early closing day, Wednesday; market days, Tuesday and Saturday.

Agent.—M.H.A.R.A.: R. W. George, "Five Bells."

SALTASH, Cornwall.

Population, 3,857. Miles from London, 245.

STAR HALL.—Manager, Mr. Rd. Giles. Double license. Holding capacity: Number of persons, 400. Proper stage. Measurements, 24 ft. by 17 ft. Lighted by gas. Terms for hiring: £2 2s. per night. Amount of deposit required on booking, 10s.

Early closing day, Wednesday.

SALTBURN-BY-THE-SEA, Yorks.

Population, 2,578. Miles from London, 252.

ASSEMBLY HALL.—Manager, Mr. Geo. C. Mason. Dramatic license. Holding capacity: Number of persons, 500. Stage measurements: Proscenium opening, 24ft.; depth, 23ft.; width, 40ft.; full width behind wings, 60ft. Electric light. Amount of printing required: Three 12-sheet, twelve 6-sheet, fifty d.c. Terms for hiring: In season, £4 4s. per night; generally share. Amount of deposit required on booking: Half rent.

The season begins first Monday in July to end of September. Illuminations in gardens every Wednesday in season. Companies are not booked on those days.

Early closing day, Wednesday.

SALTOATS, Ayrshire.

Population, 8,121. Miles from London, 396.

TOWN HALL.—Proprietors, Saltecoats Town Council; Manager, Mr. John Miller, Town Chamberlain. Double license. Holding capacity: Number of persons, 900. Platform, 36ft. 6ins. wide; 14ft. deep; 4ft. 6ins. high; height of ceiling from platform, 20ft. Lighted by gas. Terms for hiring per night: Theatrical performance, £3 13s. 6d.; concert, £3 3s.; Fridays, £1 1s. extra. Amount of deposit required on booking, one-third of hire.

Large increase in population during the summer.

Date of local fair, last Thursday in May, but site always let to one man. Circus Pitch, Brewery Farm.

SANDBACH, Cheshire.

Population, 5,558. Miles from London, 162.

TOWN HALL.—Manager, Mr. Amos Wood. Double license. Holding capacity: Number of persons, 600. Proper stage. Lighted by gas. Amount of printing required: 50 billposting stations. Terms for hiring on application.

Fairs, 1910: Easter Tuesday, September 15 and December 28. Fairs are almost extinct. The weekly market on Thursday has superseded them; more visitors attend these weekly than the old Fair days.

Early closing day, Tuesday.

SANDGATE, Kent.

Population, 5,558. Miles from London, 68.

ALHAMBRA THEATRE OF VARIETIES

Early closing day, Wednesday.
Agent. M.H.A.R.A.: Fred Holt, Alhambra Theatre.

RECOMMENDED APARTMENTS.

Mrs. Vernon, Sandgate House.—Five square rooms, good position; close to sea.

SANDOWN, Isle of Wight.

Population, 5,300. Miles from London, 86.

TOWN HALL.—Manager, Clerk to the Council. Fully licensed. Holding capacity: Number of persons, 500. Concert platform, 33 ft. by 18 ft. Further information from Hon. Sec. of Town Band, Sandown, who have scenery, etc., for hire. Lighted by gas. Terms for hiring: £2 2s. first night, and £1 1s. each consecutive night. Amount of deposit required on booking, 10s. Extra charge for footlights, heating, etc., and gas.

PIER PAVILION.—Holds about 400.

Early closing day, Wednesday.

SANDY, Bedfordshire.

Population, 3,560. Miles from London, 44.

CONSERVATIVE HALL.—Manager, Mr. Wm. Green. Dramatic license. Holding capacity: Number of persons, 300 to 350. Movable stage, adaptable to any size. Usual measurements: Depth, front to back, 14 ft.; width 20 ft. Full width of hall, 26 ft. Lighted by gas. A fair amount of printing required. Several small villages near. Terms for hiring: Concert, lectures, etc., requiring no footlights, 2ls. one night, 10s. 6d. each succeeding night. Stage plays with footlights, 2s. one night, 1s. 6d. each succeeding night. Amount of deposit required on booking, 10s. 6d. There are two dressing rooms, etc., back of stage—one for ladies, with lavatory, etc., and the other for gentlemen.

TOWN HALL.—Manager, Mr. F. W. Western, Dramatic license. Seats 500. Stage, 29ft. by 18ft. Gas.

Dates of local fairs: Feast week, third week in July; Flower Show, last Thursday in August. Site: The only available site for circuses, etc., The Red Lion Inn close.

Early closing day, Thursday.

SAXMUNDHAM, Suffolk.

Population, 1,452. Miles from London, 90.

MARKET HALL.—Managers, Messrs. Flick and Son. No dramatic license. Holding capacity: Number of persons, 150. No proper stage, lighted by gas. Terms for hiring: One guinea per night; gas for footlights extra. Amount of deposit required on booking: Whole rent payable. Printer: H. B. Crisp, adjoining hall. Billposter and hall attendant: Benjamin Cooper. Hall not available on Wednesdays, nor on alternate Thursdays.

Early closing day, Thursday; market day, Wednesday.

Fair: First week in June (Suffolk Agricultural Show).

SCARBOROUGH, Yorks.

Population, 38,161. Miles from London, 229.

LONDESBOROUGH THEATRE.—Proprietors, Messrs. Waddington and Sons; Manager, Mr. J. T. Carpenter; Musical Director, Mr. Henry

Irvine. Full license. Holding capacity: Number of persons, 1,200. Summer and winter prices vary. Stage measurements: Depth, 26ft.; width, front 52ft., back 30ft.; proscenium opening, 28ft. Electric light. Amount of printing required, about 900 sheets. Matinées only by special arrangement. Time of band rehearsal, 1 p.m. Best dates, July to October.

THE SPA.—Proprietors, the Cliff Bridge Company. Full license for three months. Holding capacity: Number of persons, 250. Electric light.

THEATRE ROYAL.—Proprietors, Mr. and Mrs. E. L. Garside; Manager, Mr. F. P. Morgan. Dramatic license. Electric and gas. Amount of printing required, about 500 sheets. Time of band rehearsal, 1.30 p.m.

HIPPODROME.—Proprietors, the Hippodrome, Scarborough, Ltd.; Managing Director, Mr. W. Peacock. Summer variety, twice nightly; winter dramatic season, once nightly. Holds 2,000. Stage, 30ft. deep, 60ft. wide. Proscenium opening, 30ft. Electric light. Band rehearsal, 12 noon. Special flying matinées are given during the season.

AQUARIUM.—Proprietors, the People's Palace and Aquarium Co., Limited; Secretary and Manager, Mr. W. Kitchingman.

Other halls available for concerts and general entertainments are the Spa, Grand Hall, Old Town Hall, Albert Hall, and Mechanics' Hall.

SKATING.—THE GRAND SKATING RINK, Foreshore Road.—Manager, Mr. Henry Hague.

GOLF.—SCARBOROUGH CLUB.—Secretary, R. C. Carrick, Grange Avenue, Scarborough.

Population is more than doubled during season. Scarborough has no local fair. The town is not visited by portables. Sites for al fresco concerts are mainly on the sands, but the Alexandra Gardens and Clarence Gardens, owned by the Corporation, are now available and permission must be obtained from the Town Clerk. Circuses very seldom visit Scarboro', but a piece of ground suitable for such purposes can be rented from Mr. W. P. Newham, Victoria Road, Scarborough. Very centrally situated.

Early closing day, Wednesday; market day, Thursday.

Medical Officers: A.A.: Dr. T. M. Foley, 5, Queen Street. Telephone, No. 139. Dr. C. E. Salter, Scarborough. M.H.A.R.A.: Dr. Foley.

Agent.—M.H.A.R.A.: T. Moor, Sun Hotel, St. Thomas Street. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Pearson.—2 sitting, 3 bed, 1 combined.

SCUNTHORPE, Lincs.

Population, 6,750. Miles from London, 191.

PUBLIC HALL.—Manager, Mr. W. W. Johnson. Dramatic license. Holding capacity: Number of persons, about 700.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. M. R. J. Behrendt, 30, Frodingham Road.

SEACOMBE, Cheshire (near Birkenhead).

KING'S THEATRE.—Proprietor and Manager, Mr. James Kiernan; Acting-Manageress, Miss A. Gordon; Musical Director, Mr. Tom Shaw; Scenic Artist, Mr. Sidney Beltram. Full license. Holding capacity: Number of persons, about 2,500; amount, £100. Stage measurements: Depth, 47ft.; width, 70ft.; proscenium, 27ft. 6in. Gas and electric light. Amount of printing required: 1,000 sheets picture printing, 500 lithos, 50,000 circulars. Usual matinée day, Saturday. Time of band rehearsal, 12 noon.

SEAFORD, Sussex.

Population, 4,700. Miles from London, 59.

QUEEN'S HALL.—Proprietors, Colonel of Engineers (Territorial Forces); Manager, Mr. E. J. H. Pawson. Dramatic license. Holds 600. Stage 20ft. by 20ft. Gas. Terms, one day, £2 2s.; two, £3 5s.; three, £4 4s.; one week, £6 os. Payable in advance.

SKATING RINK was opened early in 1909. Has now been fitted with small platform, and a dramatic license will be applied for. Should seat about 700.

GOLF.—There are two first-class golf courses, one about one mile, the other about $\frac{1}{4}$ mile from station. The first is known as the Seaford Golf Club, the second as Seaford Golf Links. Both courses are open to members of recognised golf clubs on payment of the usual green fees.

Three miles from Newhaven. It is a small but growing seaside watering-place. The population is residential, consisting chiefly of well-to-do middle-class people and lodging-house keepers.

Small touring companies of first-class repute draw good houses during the season of six or eight weeks from the beginning of August onwards. Good business can also be done at Easter. Pitches are not easily obtainable for a/fresco entertainments, but they are to be had by negotiation with private landowners. Circuses visit the town yearly. No portables visit.

Early closing day, Wednesday.

SEAHAM HARBOUR, Co. Durham.

Population, 14,000. District, 40,000. Miles from London, 275.

NEW THEATRE ROYAL.—Proprietor, Mr. A. C. Harrison; Manager, Mr. Wallace Childs; Musical Director, Mr. W. Walker; Scenic Artist, Mr. H. Collier. Double license. Holding capacity: Number of persons, 2,000. Stage measurements: Proscenium opening, 26ft.; depth, 30ft.; width, 45ft.; between flies, 30ft.; floor to grid, 42ft. Electric, 65 voltage. Printing required: 500 sheets, 400 lithos. Matinées on Bank Holidays only. Time of band rehearsal, 5.45 p.m.

CO-OPERATIVE HALL.—Apply, Secretary, Co-operative Society. No dramatic license. Holding capacity: Number of persons, over 500. Platform measurements: 3ft. 4in. high, 9ft. wide by 39ft. long; above the platform to ceiling, 22ft. Gas and electric, 100 volts, alternating. Terms: One night, £1 5s.; two nights £2; three nights, £2 15s.; four nights, £3 10s.; five nights, £4 5s.; six nights, £5. Piano extra, 5s. per night, or 10s. per week of six nights. Rent paid in advance. If electric light required, £2 10s. per week. Extra for animated pictures. Saturday matinées, 10s. extra.

CATHOLIC HALL.—Apply, Rev. J. J. Hayes.

No local fairs. Portables do not visit. Circus pitch: Farmer's Field. Apply, Mr. J. W. Dryden.

Early closing day, Wednesday. No market.

SEDGEFIELD, Durham.

Population, 3,167. Miles from London, 245.

PARISH HALL.—Manager, Mr. John Burdon. No dramatic license. Holding capacity: Number of persons, 300; amount, £10. Stage measurements: 12ft. by 20ft. Lighted by lamps. Amount of printing required: 400 or 500 handbills. Terms for hiring: 10s. one night, 17s. 6d.

two, and 7s. 6d. each succeeding. Amount of deposit required on booking: The whole amount.

DURHAM COUNTY ASYLUM (very large one) allow a night if a good company, and, of course, pay them. Asylum has a good hall, stage, etc.

Steeplechases, March each year, when vans can pitch on the green. Charge, 1s. a day.

Early closing day, Wednesday; no market day.

SEGHILL, Northumberland.

COLLIERY INSTITUTE HALL.—Proprietors, Seghill Colliery Workmen; Manager, Mr. Wilkinson Murton. Music and dancing license. Holds 400. The stage is an open one, 13ft. by 33ft., can be made into 18ft. by 33ft., with no furnishing. Petrol, gas. Terms for hiring, concerts 17s., variety £1; this includes piano. Amount of deposit required on booking, one-third of charge.

No local fairs. No sites available for portables, etc.

SELKIRK, Selkirk.

Population, 5,701. Miles from London, 367.

VICTORIA HALLS (Large and Small).—Proprietors, Selkirk Town Council; Keeper, Mr. George Murdoch. Dramatic license may be obtained, price 2s. 6d.; application forms from the Town Clerk. Holding capacity: Number of persons, Large Hall, 1,000; Small Hall, 200. Stage measurements: Large Hall, 15ft. deep, 27ft. frontage, and 13ft. 5in. high. Lighted by gas. Terms for hiring: For plays, one night, £3; each subsequent night, £1 10s. For lectures, concerts, kinematograph entertainments, first night, £2 15s.; each subsequent night, £1 10s. Amount of deposit required on booking: £1.

Fairs, 1910: Selkirk Common Riding Festival, June 17 and 18. Site for shows, Victoria Park.

Early closing day, Thursday; market day, Wednesday.

SETTLE, Yorks.

Population, 2,302. Miles from London, 236.

VICTORIA HALL.—Manager, Mr. Edmund Handby. Dramatic license. Holding capacity: Number of persons, seats 365. Proper stage, no scenery, 16ft. deep by 30ft. (wall to wall); proscenium opening, 19ft. 6in. by 14ft. Lighted by gas. Amount of printing required: 30 posters. Terms for hiring: £2 2s. per night, inclusive of all except piano. Amount of deposit required on booking: 10s.

Small comedy company or comic opera takes well here.

Early closing day, Wednesday; market day, Tuesday.

SEVENOAKS, Kent.

Population, 8,106. Miles from London, 20.

THE CLUB HALL.—Manager, Mr. Percy F. Potter. Dramatic license. Holding capacity: 650; amount, £60. Proper stage. Measurements: 26ft. by 29ft. Lighted by gas. Terms for hiring: £5 5s. one night, £8 8s. two, £10 10s. three. Amount of deposit required on booking: £1 1s.

No local fairs.

Early closing day, Wednesday.

SHAFTESBURY, Dorset.

Population, 2,027. Miles from London, 101.

MARKET HALL.—Proprietor, Lord Stalbridge; Lessees, the Town Council; Manager, Town Clerk. Dramatic license. Seats 300. Movable platform, 22ft. by 21ft. Gas. Terms for hiring: Theatricals, £1 10s.; concerts, £1. Amount of deposit required on booking, 10s.

Dates of local fairs, Saturday before Palm Sunday, last Saturday in August, third Saturday in November. Site available for portables, alfresco concerts, and circuses, Cattle Market. Apply, Oram, town crier.

Early closing day, Wednesday; market day, alternate Saturdays.

SHANKLIN, Isle of Wight.

Population, 4,533 (considerably increased during the summer). Miles from London, 88.

INSTITUTE HALL.—Secretaries, Messrs. E. S. Hope and A. J. Mew. Double license. Holding capacity: Number of persons, seating 500. Stage: 22ft. 6ins. deep, 24ft. 6ins. wide; height, 16ft.; floor raised 3ft. Gas and electric light. Amount of printing required: About 100 d.c., 200 day bills, etc. Terms for hiring: Season prices, August-September, 2 guineas; other months, £1 1ls. 6d.; lighting extra. Concert season prices, August and September, £1 1ls. 6d.; out of season, £1 1s. Amount of deposit required on booking: £1. If hall is taken six times in one year at any time the rent is 30s. Grundy's patent heating and ventilating apparatus is installed, charge 3s. 6d. Electric current, 240 volts. Maple floor for rinking or dancing.

CO-OPERATIVE SOCIETY'S HALL, Regent Street.—Manager, Mr. C. N. Haigh. Holds 350. Stage, 25ft. wide; 15ft. high; 13ft. deep; raised from floor 2ft. 6ins. Gas and electric light, current 240 volts. Terms for hiring: 25s.; concerts 15s.; lighting and heating extra. Piano 3s. 6d. per night. Special terms for longer periods. Caretaker is entitled to 1s. per hour after 11 p.m.

PIER PAVILION.—Holds about 500. Apply manager.

Russell, billposter, Shanklin; Partridge's, High Street, booking offices.

Caretaker is entitled to charge 1s. per hour after 10.30 p.m.

The population is largely residential.

The season lasts from the middle of July to middle of September.

Early closing day, Wednesday.

SHEERNESS, Kent.

Population, 18,179. Miles from London, 49.

HIPPODROME.—Proprietors, Southend-on-Sea Theatre Co. (1905), Limited; Resident Manager, Mr. E. Williams. Double license. Holding capacity: Number of persons, 1,500. Stage measurements: 26ft. by 52ft. Electric light, 230 volts. Time of band rehearsal, 1 p.m. Usual matinee day, Saturdays (but rarely). Bars no surrounding halls

REYMOND'S NEW PALACE.—Situated in High Street, Blue Town. Proprietor, Mr. Phil Raymond. Seating capacity, 600. This house is about to undergo extensive alterations, and no doubt will be renamed. Variety entertainment

TOWER'S HALL.—Situated in High Street, Sheerness. Proprietor, Mr. James Tower, of Trafalgar House, Broadway, Sheerness; Manager, Mr. E. Levy. Seating capacity about 400 to

500. Level floor. Suitable for concerts, lectures, balls, bioscopic entertainments, etc. Has been used on several occasions by travelling companies — musical comedy — such as "San Toy," and others.

CO-OPERATIVE HALL.—Situated in High Street, Sheerness. Proprietors, The Sheerness Co-operative Society, Limited; Managing Secretary, Mr. Collins. Seating capacity: about 500 to 600. Suitable for concerts, lectures, balls, bioscopic entertainments, etc. Has been used on several occasions by travelling companies, chiefly with musical comedy. At present it is occupied by "The Bioscope Company" (Manager, Mr. F. R. Griffiths), who have been in occupation for over eighteen months.

HIPPODROME ASSEMBLY ROOMS.—adjoining Hippodrome.—Proprietors as above. Terms apply Manager.

The town possesses two exceptionally fine clubs, which are perhaps as good as, if not better than, any working men's clubs in the South of England. Both clubs boast a membership of from 1,500 to 2,500 each. Each club has a spacious concert hall capable of seating about 400 to 600 people, in which weekly concerts (Saturday night) are held, and for which artists are engaged. The names of the clubs are as follows:—

The Sheerness Conservative and Unionist Club. Secretary, Mr. Victor Stuart.

The Sheerness Working Men's Club and Institute. Secretary, Mr. Milford Lifton.

Portables.—The town is occasionally visited by portables. Their pitch is the Recreation Ground, which adjoins the Esplanade or Sea Front. Transfield's Hippodrome was the biggest of its kind to make any lengthy stay here (about eight months). In the summer time when the town is filled with visitors these shows take well, and are also well patronised by the local population. During the summer there are always steam roundabouts, switchbacks, and their usual accompaniment on the Recreation Ground. No difficulty is encountered in obtaining a permit from the local Urban District Council, neither are their charges exorbitant. Sanger's circus makes an annual visit, and is quartered on the Recreation Ground. Proprietors of Recreation Ground, The Sheerness Urban District Council; Clerk to Council, Mr. V. H. Stallion; Offices, Trinity Road, Sheerness.

Afresco Concerts.—One part of the Recreation Ground is devoted to afresco concerts. In this portion the Council have a bandstand within an enclosure. The band performs twice weekly, usually Wednesday and Saturday evenings. On the other evenings the afresco entertainment obtains, and also when the band has finished on the Wednesdays and Saturdays.

The bandstand enclosure is furnished with chairs, and admission to the enclosure is obtained on payment for a seat within. Applications for the hire of the bandstand should be made to the Sec. to the Recreation Ground Committee, Mr. W. A. Baskett, Council Offices, Trinity Road, Sheerness. The bandstand and enclosure are immediately adjacent to the Esplanade. There is also a piece of land alongside the sea front, which has been used for two years by a troupe of pierrots. It is in the possession of the Admiralty. There are no conveniences, such as seats, except on the Esplanade at this point. There are the sands, on which minstrels, pierrots, etc., could perform the same as at any other seaside resort.

The population consists of the following:—Employees of the Government Dockyard, naval, military, and shopkeepers. The Dock-

yard employs somewhere about 2,000 men, who reside in the town. Sheerness is the headquarters of the Nore Division of the Home Fleet, so that the naval population is very considerable, insomuch that the blue-jackets are frequently ashore when the ships are in port. The strength of the Fleet is some thousands, but this is not taken into consideration in stating the actual population. Several companies of Artillery and Royal Engineers are stationed here. The town is a growing place. There is room for enterprise. The naval population wants catering for in the entertainment line.

Early closing day, Wednesday; market day, Saturday

Agent.—M.H.A.R.A.: A. Humphrey, Railway Hotel. V.A.F.: The same.

SHEFFIELD, YORKS.

Population, 380,793. Miles from London, 162.

LYCEUM THEATRE.—Proprietors, Sheffield Lyceum Theatre, Limited; Managing Director, Mr. John Hart; Acting-Manager, Mr. J. E. B. Beaumont; Musical Director, Mr. Henry Dean; Scenic Artist, Mr. D. G. Hall. Full license. Holding capacity: Number of persons, 3,000; amount £210. Stage measurements: Depth, 29ft.; proscenium opening, 28ft. Gas and electric light, alternating current 100 volts. Printing required, 2,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Bars Chesterfield and Rotherham.

THEATRE ROYAL.—Proprietors, Sheffield Lyceum Theatre, Limited; Managing Director, Mr. John Hart; Acting-Manager, Mr. J. E. B. Beaumont; Assistant-Manager, Mr. A. Henfrey Aldred; Musical Director, Mr. A. Green; Scenic Artist, Mr. D. G. Hall. Full license. Holds 2,600. Stage measurements: Depth, 33ft.; proscenium opening, 28ft. Gas and electric light, 200 volts direct. Printing, 2,000 sheets. Time of band rehearsals, 1 p.m. Drama and pantomime house. Bars Attercliffe, Rotherham, and Chesterfield.

ALEXANDRA THEATRE.—Lessees, the Alexandra Theatre Co. (Sheffield), Limited; Managing Director, Mr. W. D. Forsdike; Acting-Manager, Mr. C. W. Ramsay; Musical Director, Mr. Leonard Hinchcliffe. Fully licensed. Electric light. Time of band rehearsal, Monday, 1.30 p.m. Popular prices of admission, 4d. to 2s. Smoking is permitted in all parts of the house. Holds 3,000. Printing, 1,600 sheets and 1,200 lithos. Drama house.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Manager, Mr. Oswald Stoll; Acting-Manager, Mr. A. D. Dunbar; Musical Director, Mr. H. R. Gardner. Double license. Electric light. Time of band rehearsals, 2 p.m.

Bars all other Managements' Halls in Sheffield, and the following towns: Rotherham, Dronfield, and Chesterfield.

HIPPODROME.—Proprietors, Hippodrome (Sheffield), Ltd. Managing Director, Mr. Thomas Barasford; Resident Manager, Mr. Frank Poole; Musical Director, Mr. J. G. Hahn. Proscenium opening, 36ft. Matinée Thursday. Band rehearsal, 12 noon.

CENTRAL HALL.—Proprietors, Jasper Redfern, and Co., Limited; Managing Director, Mr. Jasper Redfern; Acting-Manager, Mr. F. W. Holmes. Music and dancing license. Holding capacity: Number of persons, 1,000. Small stage. Gas and electric light, 200 volts. Band rehearsal, 1 p.m. Usual matinée day, Saturday.

MONTGOMERY HALL.—Proprietors, Sheffield Sunday School Union. Secretary, Mr. C. Simpson. Holds 1,000. Music license. Electric light. Terms: £4 per night.

THEATRE ROYAL (Attercliffe).—Proprietors, North of England Theatres Corporation, Limited; Managing Director, Mr. Frank Macnaghten; Manageress, Miss E. J. Hope. Booking Circuit, Macnaghten's. Dramatic license.

THE PALACE (Attercliffe).—Proprietor, Mr. Matt Raymond; Resident Manager, Mr. Edward King; Musical Director, Mr. W. A. Guest. Pictures and variety. Music and dancing license.

GRAND.—Managing Director, Mr. Frank Macnaghten. Double license. Electric light.

ALBERT HALL.—Secretary, Mr. H. Dawson. Music and dancing license. Holding capacity: Number of persons, 1,900. Concert platform. Electric light. Terms for hiring: £17 for odd concerts. Amount of deposit required on booking: As per arrangement.

OLYMPIA RINK.—The Sheffield and Provincial Rinks, Limited; Manageress, Mrs. R. W. Maude.

EMPIRE RINK.—The Empire Roller Rinks, Limited; General Manager, Mr. C. J. Stead; Resident Manager, Mr. William Lettershead.

AMERICAN RINK (Bramall Lane).—Manager, Mr. Edgar K. Smith.

AMERICAN ROLLER SKATING RINK (Dodd Street).—Proprietors, Crawford and Wilkins; Manager, Mr. Walter Brocksley Fisher.

ROYAL ALEXANDRA RINK.—Proprietors, Messrs. Widdowson Bros., of Nottingham; Manager, Mr. R. Hadfield.

Dates of local fairs: Midsummer and Christmas.

Early closing day, Thursday; market days, Tuesday and Saturday.

Medical Officers.—A.A.: Dr. G. S. Davidson, 267, Abbeydale Road; Dr. D. G. Newton, 14, Favell Road, Brook Hill; Dr. V. Roberts, 614, Attercliffe Road, Attercliffe. M.H.A.R.A.: Dr. Davidson and Dr. Newton.

Agents.—M.H.A.R.A.: A. Holmes, Empire Theatre; V.A.F.: J. W. Riley, Barleycorn Hotel.

RECOMMENDED APARTMENTS.

Mrs. Price, 192, West Street.—2 bed. 1 combined, 1 sitting; piano.

Mrs. Barwise, 15, St. Barnabas Road.—2 bedrooms, sitting; bath; piano.

Mrs. Dixon, 99, St. Mary's Road.—1 bedroom, sitting-room; piano.

SHEPSHED, Leicester.

Population, 5,500. Miles from London, 128.

BRITISH SCHOOL HALL.—Manager, Mr. N. Tapp. No dramatic license. Holding capacity: Number of persons, 400. No proper stage; platform would be erected. Lighted by gas. Terms for hiring, 17s. 6d. first night, 14s. 6d. second. Deposit required on booking, 50 per cent.

Site available for portables, alfresco concerts, and circuses, Recreation ground.

SHEPTON MALLET, Somerset.

Population, 5,238. Miles from London, 120.

THE HALL.—Proprietor, Mr. F. A. Holwell; Manager, Mr. Young. Dramatic and music and dancing licences. Holds over 500. Stage, 16ft. 3in. deep by 31ft. 6in. wide. Proscenium opening, 13ft. Gas.

Mid-Somerset Agricultural fair, first Tuesday in September.

There is a circus pitch in the town.

Early closing day, Wednesday; market day, Friday.

SHERBORNE, Dorset.

Population, 6,000. Miles from London, 118.

ASSEMBLY ROOMS.—Manager, Mr. Saunders. Double license. Holding capacity: Number of persons, 600. Proper stage. Lighted by gas. Terms for hiring: £2 2s. per night, in advance.

ST. JOHN'S HALL.—Manager, Mr. George King, Abbey Gate House. Dramatic license if required. Holding capacity: Number of persons, 200. Stage, 36ft. by 14ft. Lighted by gas. Amount of printing required: 100. Terms for hiring: 10s. to £1. Amount of deposit required on booking: 10s.

Local fair: First Monday after October 10. Early closing, Wednesday; market, Thursday and Saturday.

SHIELDS, NORTH, Northumb.

Population, 55,737. Miles from London, 286.

THEATRE ROYAL.—Proprietor, Mr. William Dodds; Lessee, Mr. Stanley Rogers; Acting-Manager, Mr. Horace Lee; Musical Director, Mr. A. Baker; Carpenter, Mr. Alec Chisholm. Dramatic license. Holding capacity: Number of persons, 1,200; amount, £60. Stage measurements: Depth, 45ft.; width, 43ft.; proscenium, 25ft. Gas and electric light, 220 volts. Printing required: 650 d.c. sheets, 500 lithos. Usual matinée day, Saturday. Band rehearsal, 1 p.m.

CENTRAL PALACE OF VARIETIES.—Lessee and Manager, Mr. William Mould; Musical Director, Mr. Sidney Grahame. Music and dancing license. Seating capacity, 800. Stage measurements: 22ft. opening, 12ft. depth. Gas and electric light. Band rehearsal, 1 p.m. No matinée day. Bars surrounding halls within a three-mile radius.

BORO' THEATRE.—Proprietor, Mr. Geo. Black; Resident Manager, Mr. George Black, jun.; Music and dancing license. Holds 2,000. Twice nightly. Animated pictures. Gas and electric. Matinée Saturday. Band rehearsal, 11 a.m. Bars within a five mile radius. Stage, 30ft. deep, 20ft. opening.

ALBION ASSEMBLY ROOMS.—Managers, Messrs. Joseph A. R. Ellis and Son. Music and dancing license. Holding capacity: Number of persons, 660. Portable stage. Gas and electric light. Terms for hiring: £2 2s. per night, and extras—lighting and attendance. Rent in advance. Electricity for kinematograph, 220 volts.

Early closing day, Wednesday. Medical Officers.—Drs. Crisp and Macdonald, 7, Albion Terrace. Agent.—M.H.A.R.A.: W. Cockburn, Railway Hotel.

RECOMMENDED APARTMENTS.

Mrs. Gowland, 12, Rippon Terrace.—Bed and sitting-rooms, also combined; bath; piano.

SHIELDS, SOUTH, Durham.

Population, 114,000. Miles from London, 269.

THEATRE ROYAL.—Lessee and Manager, Mr. John Coulson; Musical Director, Mr. J. Hopper. Full license. Holding capacity: Number of persons, 1,800; amount, £70. Stage measurements: Depth, 35ft.; width, 58ft.; proscenium opening, 25ft.; stage to fly floor, 19ft. Electric light 110 volts. Printing required: 900 sheets for walls, 600 lithos. No matinée day. Band rehearsal, 12.30 p.m.

EMPIRE PALACE.—Proprietors, South Shields Empire Palace, Limited; Managing

Director, Mr. R. Thornton; General Manager, Mr. Frank Allen; Resident Manager, Mr. Ernest Bridgeman; Booking Clerk, Miss' Empress, Limited; Musical Director, Mr. J. Sutherland. Dramatic license. Holding capacity: Number of persons, 2,000; amount, £50. Stage measurements: Depth, 23ft.; width, 60ft.; proscenium opening, 27ft. 6in. Electric light, alternating current 110 volts. Band rehearsal, 2 p.m. No matinée day. Two performances nightly at 6.50 and 9.0. Bars all other Managements' Halls in South Shields and the following towns: North Shields, Wallsend, Blyth, Monkseaton, Whitley, Cullercoats, Tynemouth, Sunderland, Jarrow, and Hebburn.

ROYAL ASSEMBLY HALL.—Manager, Mr. Joseph Coxon. Full license. Holding capacity: Number of persons, 2,000. Gas and electric light.

TIVOLI THEATRE OF VARIETIES, Laygate, High Shields.—At present used as Picture Hall. Lessee, Mr. Geo. Black. Seating 600, holding capacity 800. Electric light, 110 volts, alternating current.

OLD DURHAM PICTURE HALL, Cuthbert Street.—Manager, Mr. T. Ross. Seating 1,400. Holding capacity, 1,600. Singing and dancing license. Stage measurement: Depth, 21ft., width, 23ft. Proscenium opening, 23ft. Stage to fly floor, 16ft. 10ins. Electric light, 110 volts alternating current.

PICTURE HALL.—In course of erection, to be completed February 11, 1910. Seating accommodation, 1,000. Electric light, voltage 110. Managing Director, Mr. Salo Berger.

SKATING RINK, on the Sea Front.—Floor area, 201ft. by 91ft. 6in., and balcony capable of seating 300. Lighted with electric light, 220 volts alternating. Richard D. Barlow, Secretary, 67, King Street, South Shields. The Profession are admitted on their card, and for use of skates 6d. is charged.

GOLF. — **SOUTH SHIELDS GOLF CLUB,** Cleaton Hills (18-hole course).—Motor-omnibus from railway station to end of lane. Temporary membership: Five days, 2s. 6d., excluding Saturdays, or 1s. per day. Saturdays, 5s. No food kept at club house, but attendant will cook food taken out by members.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—M.H.A.R.A.: Drs. Crisp and J. Macdonald, 7, Albion Terrace.

Agent.—M.H.A.R.A.: F. Wood, Mariner's Arms, Market Place; V.A.F.: Mr. Turnbull, Royal Hotel, Queen's Road.

SHILDON, Co. Durham.

Miles from London, 240.

HIPPODROME.—A site for the erection of a new hippodrome has been secured in the centre of the town. Secretary, Mr. Alfred Smith, 6, Sadler Street, Durham.

SHIPLEY, Yorks.

Population, 28,090. Miles from London, 196.

QUEEN'S PALACE OF VARIETIES.—Proprietors, the Central Theatre Company and the Franco-British Picture Company: Managing Director, Mr. W. Turner; Resident Manager, Mr. Ralph Illingworth. Seats 1,000. Electric light, 460 volts direct.

VICTORIA HALL, Saltaire.—Manager, Mr. William Fry. Dramatic license. Holding capacity: Number of persons, 1,200. Stage measurements: Proscenium, 23ft. wide, 20ft. high; stage, 34ft. wide, 20ft. in depth. Lighted by gas. Electric installation for cinematograph.

Amount of printing required, about 50 three or four-sheet. Billposters, Sheldons, Limited. Terms for hiring, one evening £2 10s., two £4 4s., three £6, six £10 10s. Amount of deposit required on booking, £1 1s.

Saltire is in the township of Shipley. The Institute (in which the Victoria Hall is situate) serves Shipley, Windhill (one mile from hall), and Baildon (one and a half miles), the population within a radius of one and a half miles being upwards of 40,000. Saltaire passenger station is about 200 yards from the hall, Shipley (Midland) about three-quarters of a mile, and Windhill (Great Northern) one mile. Bradford is three miles distant. Persons renting the Victoria Hall should head their announcements, "Victoria Hall, Saltaire."

The Feast, which is very popular with the surrounding villages, falls on the first Sunday after St. James's Day (July 25). Portables pay frequent visits, and there is no difficulty in obtaining a license. Licenses have also been granted for al fresco shows.

Early closing day, Tuesday; market day, Friday.

SHREWSBURY, Salop.

Population, 28,395. Miles from London, 162.

THEATRE ROYAL AND HIPPODROME.—Proprietors, Syndicate; Business Manager and Licensee, Mr. Yates Gregory. Full license. Holding capacity: Number of persons, 1,000; amount, £60. Stage measurements: Width, 28ft.; depth, 30ft. Electric light. Amount of printing required: 400 sheets and 400 lithos. Usual matinée day, Saturday. Band rehearsal, 2 p.m.

MUSIC HALL.—Manager and Secretary, Mr. V. C. L. Crump. Holding capacity: Number of persons, 1,000. Platform and orchestra; no stage. Gas and electric light. Terms for hiring, £4 4s. per night.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. N. I. Spriggs, 26, St. John's Hill.

Agent.—M.H.A.R.A.: Mr. Banning, Bridge Hotel; V.A.F.: The same.

SIDCUP, Kent.

Population, 6,686. Miles from London, 8.

PUBLIC HALL.—Manager, Mr. Alfred E. Butterworth. Double license. Holding capacity: Number of persons, 260. Stage, 13ft. 6in. by 30ft. 6in. Lighted by gas. Terms for hiring: One night, £2 2s.; subsequent nights, £1 1s. Amount of deposit required on booking, £1 1s. Hall is about to be rebuilt.

Early closing, Thursday.

SIDMOUTH, Devon.

Population, 4,600. Miles from London, 159.

MANOR CONCERT HALL.—Manager, Mr. Cook. Fully licensed. Stage, 35ft. wide; 18ft. deep; proscenium opening, 25ft. Electric light 60 volts, own installation. Printing, 300 sheets. Terms: One night, £3 3s.; two nights, £5 5s. Deposit, 25 per cent.

No local fairs. Circus ground about a mile from town.

Early closing, Thursday.

SILVERDALE, Staffs.

Population, 7,820. Miles from London, 140.

PUBLIC HALL.—Apply Manager. Dramatic license.

Early closing, Thursday; market, Saturday.

SITTINGBOURNE and MILTON REGIS Kent.

Population, 17,000. Miles from London, 40.
TOWN HALL.—Apply Manager. Has dramatic license.

DRILL HALL.—Proprietors, 4th Battalion the Buffs (East Kent Regiment). Fully licensed. Holds about 700. Stage, 20ft. deep, 40ft. wide. Proscenium opening, 18ft. by 18ft. Electric light, 110 volts continuous. Terms, 2s. 6d. per night. Deposit 50 per cent.

No local fairs. Site for circus, portables, etc. Bowes Park and Football Ground.

Early closing, Wednesday. Market, alternate Mondays.

SKEGNESS, Lincs.

Population, 8,943. Miles from London, 130.
KING'S THEATRE.—Proprietor and Manager, Mr. H. Rowley. Full license. Holding capacity: Number of persons, 500; amount, £40. Stage measurements: 27ft. by 34ft.; proscenium opening, 18ft. 9in. Lighted by gas. Best dates, from July 15 to September 15.

PAVILION, THE LAWN.—Proprietor, Mr. Fred Clements.

PAVILION AND PUBLIC GARDENS.—Let for plays, etc. Apply to the Manager.

Early closing day, Wednesday; market day, Thursday.

Agent.—V.A.F.: G. O. Lindley, Pier Hotel.

SKIPTON, Yorks.

Population, 11,986. Miles from London, 219.
TOWN HALL.—Proprietors, Urban District Council. Apply Mr. A. E. W. Aldridge. Double license. Holds 550. Stage, 34ft. by 22ft.; proscenium opening, 18ft. Gas. Printing: 100 posters. Terms: £2 10s. first night; £1 5s. second; deposit, £1.

Local fairs, second Saturday in July.

Early closing, Tuesday; market, Saturday.

SLIGO, Co. Sligo.

Population, 10,862. Miles from Dublin, 135.
TOWN HALL.—Has dramatic license and holds about 600. Apply to the Secretary.

GOLF.—SLIGO CLUB.—Links, Rosses Point. Terms: Gentlemen, 2s. per day; 7s. 6d. per week. Ladies: 1s. per day, 5s. per week. Hon. Secretary, Mr. Campbell Terry.

There is a fair green, the property of the Sligo Corporation, where all circuses, portables, and every other kind of travelling entertainment pitch, and in the market yard all hobby horses and auction marts put up. It is surrounded by high walls, and none can gain admission except by the gates, and a very handsome sum can be realised when a charge is made at the gates. One portable visits Sligo, and can play for six months to crowded houses at prices, 3d., 6d., and 1s. If good, well-conducted portables were to visit Sligo, good business would be sure to result.

SLOUGH, Bucks.

Population, 15,000. Miles from London, 18.

PUBLIC HALL.—Secretary, Mr. G. Young. Dramatic license. Holding capacity: Number of persons, 500. Platform. Electric light. Terms for hiring, £3 3s. first night; £2 2s. after. Balcony recently added holds 140, extra. Amount of deposit required on booking, 10s. or £1.

Early closing day, Wednesday; market day, Tuesday.

SMETHWICK, Staffs.

Population, 71,453. Miles from London, 116.

THEATRE ROYAL.—Proprietor, Mr. Charles Barnard; Manager, Mr. Edward Hewitson; Musical Director, Mr. Wilfrid Hickling. Full license. Holding capacity: 8,000. Stage measurements: 45ft. deep; 74ft. wide; proscenium opening, 30ft. Gas and electric, 60 and 110 volts. Printing required: 1,500 walls, 900 lithos. Time of band rehearsal, 1 p.m.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. F. W. Sutton, The Elms, 47, Edgbaston Road.

SOLIHULL, Warwick.

Population, 7,517. Miles from London, 122.

PUBLIC HALL.—Manager, Mr. F. G. Thompson. No dramatic license; dramatic license may be obtained. Holding capacity: Number of persons, 300; amount, £15 (estimated). Stage, width about 18ft.; depth about 14ft. Lighted by gas. Terms for hiring, £4 4s. per night (dramatic performances). Amount of deposit required on booking, whole.

There are no local fairs and no pitches for circuses or portables.

Early closing day, Wednesday; market day, Thursday.

SOUTHAMPTON, Hants.

Population, 122,000. Miles from London, 78.

GRAND THEATRE.—Proprietors, Messrs. David Allen and Sons; Lessee and Manager, Mr. Frederick Moullot; Resident Manager, Mr. Arthur Weston; Musical Director, Mr. Warwick Moore. Full license. Holding capacity: Number of persons, about 1,600; amount, £150. Stage measurements: Depth, 36ft.; width, 28ft.; fly rails, 38ft.; grid, 50ft. Gas and electric light direct, 200 volts. Printing: Walls, 1,200 sheets; 700 d.c. windows. Usual matinée day, Saturday, 2.30 p.m. Time of band rehearsal, generally 11 a.m.

THE HIPPODROME.—Proprietors, the South of England Hippodromes, Ltd.; Joint Managing Directors, Messrs. Fred. Moullot and Walter de Freece; Manager, Mr. H. Yardley; Musical Director, Mr. B. J. Parkes. Double license. Holding capacity: Number of persons, 2,000; amount, £85. Stage measurements: 57ft. wide, 24ft. deep; proscenium, 25ft. 6in. wide. Electric light, 200 volts. Time of band rehearsal, 3 p.m.

THE PALACE.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. William Trussell; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. Frank Reed. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day.

EMPIRE THEATRE, French Street and Bugle Street.—Telephone No. 889. Lessees, The Walturdaw Co., Ltd., 6-10, Dane Street, Holborn, London; Manager, Mr. Auguste Denton. Walturdaw animated pictures twice nightly and grand bioscope concerts every Sunday.

COLISEUM SKATING RINK.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Arthur Miller. Accommodation for 4,500. Electric light, 200.

ROYAL VICTORIA ROOMS, Portland Terrace.—Managers, Messrs. Bance, Hunt, and Giller, 67, Above Bar, Southampton. No dramatic license, but can be obtained. Holding capacity: Large hall, number of persons, seating 500, standing room in rear; smaller rooms in the building. Portable stage, 32ft. wide, good depth; no proscenium. Hall lit by

gas; electric light, current direct, 200 volts. Terms for hiring: 15 guineas a week. Amount of deposit required on booking, 25 per cent.

West Marlands suitable for and is used occasionally by circuses. Alfresco concerts are held on the Royal Pier.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. O. T. Stephen-son, Saxonhurst, Woolston. M.H.A.R.A.: Dr. A. Graham, 23, Hanover Buildings.

Agents.—M.H.A.R.A.: Mrs. J. Liston, Sussex Hotel, 86, Above Bar. V.A.F. The same.

RECOMMENDED APARTMENTS.

Mrs. J. H. Morris, 10, Everton Street, Western Shore.—One sitting, 2 bed; piano.

Mrs. Stock, 7, Marina, Western Esplanade.—Aparts. or bd-residence; gas; bath; 5 mins. theatres, station, trams, pier.

PROFESSIONAL HOUSES OF CALL.

The Bank Inn (Mr. T. Humphreys), Everton Street.

The Newcastle Hotel (Mr. H. H. Smith), 1, East Street.

The Adelaide Hotel (Mr. Sinnalt), South Front.

DENTISTS.

Mr. George Crocker, surgeon dentist, 6, Anglesea Place, Above Bar. Phone 47 X.

American Dental Co., Palace Chambers, 51, Above Bar. Manager, Mr. H. Lapthorne.

PHOTOGRAPHER.

Mr. G. A. Applin, 18, Windsor Terrace (nearest to Grand Theatre). Special terms to professionals.

TAILOR.

Messrs. H. Hawkin and Co., 129, Above Bar. Telephone 1030. High-class ladies and gentlemen's tailors.

THEATRICAL NEWSPAPER.

Artists visiting Southampton are invited to send blocks and matter to Mr. J. E. Barnes, "What's On," 10, Above Bar. (Published every Friday.)

HAIRDRESSER.

Mr. A. Cutler, Court hairdresser, wig-maker, and surgeon chiropodist (under the distinguished patronage of H.R.H. the Duke of Connaught and Strathearn, K.C., etc.), 14, Above Bar.

SOUTHBOROUGH, Kent.

Between Tonbridge and Tunbridge Wells.

ROYAL VICTORIA HALL—Proprietors, Urban Council; Manager, Mr. Philip Hanmer, Clerk to the Council. Double license. Holding capacity: Number of persons (seated), 630. An up-to-date stage, 40ft. wide by 25ft. deep; proscenium drop opening, 28ft. by 18ft. Foot and top lights. Lighted by gas. Terms for hiring, one night, £1 10s., two, £2 2s., three or more at the rate of £1 1s. each. Amount of deposit required on booking, none until day before hall used, when full amount must be paid in advance. Has some new scenery. Nearest Railway Station, S.E. & C.R., Tunbridge Wells. Southborough Station has no accommodation for loading.

No local fairs.

SOUTHEND-ON-SEA, Essex.

Population 57,500. Miles from London, 42.

EMPIRE THEATRE—Proprietors, Southend Empire Company, Limited; Managing Director, Mr. Geo. Conquest; Acting Manager, Mr. F. Lingham Power; Secretary, Mr. C. F. Nerney. Has dramatic license and holds 1,800.

THE KURSAAL PALACE.—Manager, Mr. P. T. J. Bacon; Musical Director, Mr. E. H. Stevens. Dramatic and Music and Dancing licenses. Holding capacity: Number of persons, up to 5,000. Stage measurements: Depth, 49ft.; width, 87ft.; proscenium, 31ft. by 31ft. Electric light, 230 volts (current from Corporation). Band rehearsal, 1 p.m. Usual matinée days, every week-day, June to September. Bars surrounding halls within a radius of ten miles by land. Printing required, 1,000 sheets.

PIER PAVILION.—Proprietor, Mr. H. E. Angless; Manager, Mr. S. E. Angless; Musical Director, Mr. Stanley E. Angless; Scenic Artist, Mr. G. Bush. Double license. Holding capacity: Number of persons, 1,000; amount, £75. Stage measurements: Opening, 22ft.; depth, 25ft. Electric light. Amount of printing required: 800 sheets. Usual matinée days, Wednesday and Saturday. Band rehearsal, 1 p.m. Best dates, July, August, September, and October.

KING'S HALL, Westcliff. — Proprietors, Messrs. Adams and Biggs.

VICTORIA HALL.—Manager, Mr. Jesse Kemp. Music and dancing license. Holding capacity: Number of persons, 500; amount, £20. Permanent winter stage (September to May): Depth, 17ft.; width, 16ft.; height of proscenium opening, 12ft. Electric foot floats and arc lamps. Amount of printing required: 200 d.c., 100 d.b. bills and throwaways. Terms for hiring: £2 2s. night, £10 10s. weekly. Amount of deposit required on booking: £2 2s. One minute from theatre, two minutes from two stations (L.T. and S.R. and Midland), ten minutes from G.E.R. Lighted and heated by electricity. Lighting 230 volts; Bioscope 460.

HIPPODROME, Southchurch Road, Southend Hippodrome Company; Managing Director, Mr. Walter de Frece; Local Manager, Mr. Leslie de Burgh.—Seating capacity, 1,999. Varieties and pictures twice nightly.

THE RINKERIES, Warrior Square, Southend-on-Sea.—Manager, Mr. F. J. Green. Open morning, afternoon, and evening.

THEATRE DE LUXE (London Electric Theatres, 1908), London Road.—Continuous show afternoon and evening.

PRINCE'S HALL, Tyler's Avenue, High Street.—Manager, Mr. F. Liverick. Pictures and varieties twice nightly.

GOLF CLUBS.—Thorpe Hall, Southchurch. Address Secretary, Thorpe Hall, Southchurch. Southend-on-Sea.—Rochford Golf Club. Address Secretary, Rochford Hall, Rochford, Essex.

Early closing day, Wednesday; market day, Tuesday.

Local fair, Prittlewell Fête, on or about August 16.

Medical Officers.—A.A.: Dr. F. Silva Jones, Clarence House, and Dr. J. F. Walker. M.H.A.R.A.: Dr. Jones.

Agent.—M.H.A.R.A.: A. Elphick, Alexandra Hotel. V.A.F.: W. A. Wordsworth, Borough Hotel, Marine Parade.

RECOMMENDED APARTMENTS.

Mrs. Struebig, 26, Tyler's Avenue.—Bedroom and sitting-room, combined; piano.

SOUTH MOLTON, Devon. Population, 2,848. Miles from London, 197.

NEW ASSEMBLY ROOMS.—Manager, Mr. William Bulled. Fully licensed. Holding capacity: Number of persons, 400 to 500.

Stage measurements, 12ft. by 24ft. Lighted by gas. Terms for hiring, one day £1 1s., second day 10s. 6d. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market days, Thursday and Saturday.

SOUTHPORT, Lancs.

Population 52,000. Miles from London, 211.

OPERA HOUSE.—Proprietors, The Southport Opera House and Winter Gardens (1905), Limited; Lessee and Manager, Mr. Percy Hutchinson; Acting-Manager, Mr. George Clarkson. Musical Director, Mr. W. P. Stone. Full license. Stage measurements: Proscenium height, 28ft.; width stage, wall to wall, 52ft.; opening, 27ft. 4in.; depth, 38ft.; fly-rail, 33ft. 6in. Electric light. 100 volts alternating. Amount of printing required: 1,500 sheets; posting, 800 d.c.; 2,000 circulars. Usual matinée day, Saturday, 2.30 p.m. Time of band rehearsal, 1 p.m.

EMPIRE.—Proprietors, The Southport Opera House and Winter Gardens, Limited; Lessee and Director, Mr. Simpson-Cross; General Manager, Mr. H. T. Cornish; Acting-Manager, Mr. J. H. Mertz. The Southport Musical Festival is held here. Seating capacity, about 2,500, with a large amount of standing space. Stage 27ft. 8in. by 38ft. Gas and electric, 100 volts, alternating.

PIER PAVILION.—Proprietors, The Southport Pier Company, Limited; Lessee, Mr. Frank Macnaghten; Manager, Mr. W. Howard Ashley. Double license. Holds 1,500. Electric current, 110 volts, alternating. Matinée day, Wednesday.

CAMBRIDGE HALL.—Manager, Borough Treasurer (Town Hall). Double license. Holding capacity: Number of persons, 1,400. Stage: 29ft. deep, 50ft. broad; no proscenium. Terms for hiring: Four guineas per night, payable in advance. Electricity, voltage 100, alternating.

TOWN HALL.—Proprietors, the Corporation; Manager, the Borough Treasurer. Music and dancing license. Holds 300. Platform 15ft. by 23ft.; no proscenium. Electric light, 100 volts, alternating. Terms, £2 10s. per night. Full amount on booking. Hall available only in the evening.

TEMPERANCE INSTITUTE.—Secretary, Mr. E. H. J. Evans. Music license. Holds 800. Stage: 9ft. 6in. deep; 41ft. 10in. wide; no proscenium. Terms: One night, two pounds; several nights, at lower rate. Deposit on booking, half-fee. Electricity: Voltage 100, alternating current.

FOR ALFRESCOS.—Pier Head (sheltered) (The Pier Company). North Marine Park (The Town Clerk). The Fair Ground (on the sands). Apply the Town Clerk.

Artists are also engaged to appear in the Pavilions at the Botanical Gardens, Churchtown; and at the Zoo Park.

A seaside resort on the south of the estuary of the River Ribble. Distance by rail from Liverpool, 18 miles; Manchester, 35 miles. Population, with the adjoining Urban township of Birkdale, about 71,000; purely residential. In the summer months there is a "season" of visitors from the Lancashire manufacturing towns; but throughout the year there is a regular succession of visitors from all parts, particularly in winter, as the town has a reputation as a winter resort.

Early closing day, Tuesday, from October 1 to May 31.

Medical Officer.—A.A.: Dr. Philip Vickers, 25, Scarisbrick New Road; M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: Mrs. Courtney, Royal Hotel; V.A.F.: The same.

SOUTHWELL, Notts.

Population, 3,161. Miles from London, 139.

ASSEMBLY ROOMS.—Proprietor, Mr. William Bell, Saracen's Head Hotel. Dramatic and music and dancing licenses. Holds 250. Staging can be erected to suit company. Incandescent light gas. Terms for hiring: 21s. and 30s. Amount of deposit required on booking, one-half.

Dates of local fairs, last Mondays in April and September. Sites available for portables, alfresco concerts, and circuses, back of Saracen's Head.

Early closing day, Thursday; market day, Friday.

SOUTHWICK, Sussex.

Population, 4,000. Miles from London, 55.

TOWN HALL.—Proprietors, Southwick Urban District Council; Clerk to Council, Mr. J. E. Dell, solicitor, Town Hall, Southwick. Dramatic license. Holding capacity: Number of persons, 250. Stage depth 12ft., width 36ft. Gas. Terms for hiring: 1 guinea per day. Amount of deposit required on booking, full fee.

No local fairs. There are several enclosed meadows in the district available for portables, alfresco concerts, and circuses.

SOUTHWOLD, Suffolk.

Population, 2,800. Miles from London, 106.

ASSEMBLY ROOMS.—Proprietress and Manager, Mrs. J. Marshall, King's Head, Southwold. Dramatic license. Holds about 400. Has stage. Electric light.

Dates of local fairs, Trinity Fair and two following days. Site available for circuses, the Common. Apply, Borough Surveyor, Southwold.

Early closing day, Wednesday; market day, Thursday.

SPALDING, Lincs.

Population, 9,385. Miles from London, 93.

CORN EXCHANGE.—Keeper, Mr. A. Butler. Has dramatic license. Permanent platform.

DRILL HALL has been turned into a motor works and garage.

Early closing, Thursday; market, Tuesday.

SPENNYMOOR, Durham.

Population, 18,000. Miles from London, 257.

CAMBRIDGE THEATRE.—Proprietor, Mr. Hugh Robertson; Manager, Mr. David Collins; Musical Director, Mr. Joseph Horton. Scenic Artist, Mr. Claude Seaton. Full license. Holding capacity: Number of persons, 1,500; amount, £50. Stage measurements: Proscenium opening, 20ft.; depth, 20ft.; height to fly floor, 15ft.; to grid, 30ft.; fly rail to fly rail, 30ft. Gas and electric light. Amount of printing required: 400 sheets walls, 500 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Bars Crook and Bishop Auckland.

TOWN HALL.—Occupied by the Electric Picture Company. Pictures and variety. Mr. Arthur Sleep, manager.

HIPPODROME.—Destroyed by fire in June, 1909. It is not being rebuilt.

A new theatre is shortly to be built.

SKATING.—A rink is being erected near to the railway station.

Population of immediate district is about 30,000, and is chiefly mining. It is increasing rapidly, especially in the outlying districts within a five mile radius.

No local fair. Town is not visited by portables. Site for circus pitch is obtainable on the field belonging to the Weardale Coal and Steel Company, Limited.

Early closing day, Wednesday.

STAFFORD, Staffs.

Population, 20,895. Miles from London, 134.

LYCEUM THEATRE.—Proprietor and Manager, Mr. James Elphinstone; Acting Manager, Mr. Arthur Hill; Musical Director, Mr. Albert Lloyd; Scenic Artist, Mr. George Wilde. Full license. Holding capacity: Number of persons, 800; amount, £56. Stage measurements: 30ft. deep, 20ft. wide, 18ft. 6in. opening. Gas and electric light. Amount of printing required: 350 sheets wall, 300 d.c. window. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m., or to suit requirements. Best bookings of the year: Dance's, Macdonald's, and Bannister Howard's Musical Comedies, Benson's Shakespearean Company, and better class of drama. About ten weeks stock each summer.

Stafford has one theatre—the Lyceum—which was erected over a century ago. It has been much improved during the lesseeship of Mr. James Elphinstone, who leases from the Town Council, who own the building.

Dates of local fairs, May 14 and December 27, and annual procession first Saturday in July.

No portables of late have been located in the town. A license was recently refused to one applicant. Sites are obtainable for circuses, alfresco concerts, etc.

Population brought up to 30,000 by suburbs and adjacent villages. Residential and industrial. A steady influx of families and a new engineering works of late. Fond of good variety.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: Mrs. Harriss, White Hart Hotel.

STAINES, Middlesex.

Population, 6,668. Miles from London, 18.

TOWN HALL.—Manager, Mr. H. S. Freeman. Clerk to Council. Double license. Holding capacity: Number of persons, 500. Stage, 24ft. wide by 12ft. deep, can be extended to 18ft. Lighted by gas. Terms for hiring: One night, £2 10s. or £2 17s. 6d. Amount of deposit required on booking, £1 1s.

Fairs, May 11 and Sept. 19.

Early closing day, Thursday. Market, Saturday.

STALYBRIDGE, Cheshire.

Population, 27,673. Miles from London, 186.

HIPPODROME AND GRAND THEATRE.—Lessee, Mr. Frank Macnaghten; Manager, Mr. K. Stewart McDonald; Musical Director, Mr. Sam Tute. Dramatic license. Holding capacity: number of persons, 1,500. Stage measurements: Depth, 45ft.; width, 62ft.; proscenium opening, 27ft. Electric light, 230 d.c. Band rehearsal, 12 noon. Usual matinée

day, Tuesday, at 2.30. Twice nightly. Bars Hyde and Ashton.

ODDFELLOWS' HALL.—Seating capacity, 800. Electric current, 230 volts direct. No proscenium.

TOWN HALL.—Electric light, 230 volts direct, may be obtained by arrangement. No proper stage. Hall is mainly let for public meetings and local entertainments.

MECHANICS' INSTITUTE.—Fortnightly lectures are given here.

Local Fair (Wakes).—First Sunday after July 18.

No portables visit the town, and if they applied, it is probable they would not be granted licenses.

Alfresco Concerts.—Last season there were three troupes, all of whom did very badly.

Early closing day, Tuesday; market day, Saturday.

Medical Officers.—A.A.: Dr. G. B. Howe, Bank House, Princess Street.

Agent.—M.H.A.R.A.: G. Hilton, Commercial Hotel. V.A.F.: The same.

STAMFORD, Lincoln.

Population, 8,229. Miles from London, 92.

CORN EXCHANGE.—Manager, Mr. John Sykes. Dramatic license. Holding capacity: Number of persons, seats 800. Amount: £60 has been taken on one night at ordinary prices. No proscenium. Stage is built 18ft. deep, 30ft. wide. Gas for lighting, but there is an electric plug, direct current 240 volts. Terms: One night, £2 10s.; two nights, £3 15s., which includes lighting (gas), firing, and seating. Stage, 12s. 6d. extra, but small stage, 13ft. deep, is free. Amount of deposit required on booking, £1.

Fairs, 1910: March 7 to 12, inclusive. Sites are available for portables.

Early closing day, Thursday. Market day, Friday. Cattle Market, Monday.

STEVENAGE, Herts.

Population, 3,957. Miles from London, 29.

PUBLIC HALL.—Secretary, Mr. W. O. Times. Double license. Holding capacity: Number of persons about 400. Open stage, 30ft. by 15ft. No proscenium. Gas. Amount of printing required, 150 sheets F. Terms for hiring: 30s. first night; £1 second; 15s. third. Amount of deposit required on booking, 10s. per night.

Early closing day, Wednesday; market day, Saturday.

Fair, 1910: September 22 and 23.

STIRLING, Scotland.

Population, 18,697. Miles from London, 418.

ARCADE THEATRE.—Proprietors, The Crawford family; Manager, Mr. David Crawford; Acting-Manager, Mr. Geo. Begbie, 26, Port Street, Stirling, to whom all communications should be sent. Dramatic license. Holding capacity: Number of persons, 1,200. Lighted by gas and electricity. Printing required: 250 sheets of wall printing; 200 day-bills; and 100 lithos. Best dates, autumn and spring. Visited principally by fit up companies last three nights of the week. Sharing preferred.

THE ALBERT HALL.—Manager, Mr. William Pearson. Double license. Holding capacity: Number of persons, 1,400. Stage: width, 42ft.; depth, 17ft.; width of drop opening, 24ft. Gas and electric light.

Market day, Thursday.

STOCKPORT, Cheshire.

Population, 102,000. Miles from London, 178.

THEATRE ROYAL AND OPERA HOUSE.—Proprietor and Manager, Mr. Charles Revill; Acting Manager, Mr. William Revill; Musical Director, Mr. Wm. Pickard; Scenic Artist, Mr. Alfred Crocker. Full license. Holding capacity: Number of persons, 3,000; amount, £120 (ordinary prices). Stage measurements: Depth, 45ft.; width, 67ft.; proscenium, 28ft. Gas and electric light. Amount of printing required, 800 sheets walls, 800 lithos. Usual matinée day, Saturday. Time of band rehearsal, 12 noon.

EMPIRE.—Proprietors, The Stockport Empire Theatre Company, Limited; Managing Director, Mr. W. Gilmore; Acting-Manager, Mr. W. Black; Musical Director, Mr. C. Eaton. Full license. Holding capacity: Number of persons, 1,980; amount, £62. Stage measurements: 60ft. by 40ft.; proscenium, 36ft. by 32ft. Electric light. Time of band rehearsal, 11 a.m. Usual matinée day, Monday, 2.30. Bars no surrounding halls (unless in retaliation).

MECHANICS' INSTITUTE.—Lessees, New Century Picture Co., Ltd.; Resident Manager, Mr. Frank Gregory. Holds 1,000. Dramatic license. Electric light, own dynamo, 400 volts.

Early closing day, Thursday; market days, Friday and Saturday.

Medical Officers.—A.A.: Dr. C. Barrie Taylor, Holly Bank, Edgeley, and Dr. G. Thorpe Harding, the same address. M.H.A.R.A.: Dr. Taylor.

Agent.—M.H.A.R.A.: T. Wilson, Egerton Arms. V.A.F.: The same.

STOCKSBURIDGE (near Sheffield), Yorks

PUBLIC HALL.—Proprietors, The Stocksbridge Mineral Water Co., Limited; Manager, Mr. Albert Edward Schofield. Dramatic and music and dancing licenses. Holds 500. Stage 30ft. wide by 28ft. deep. Gas. Amount of deposit required on booking, 25 per cent.

STOCKTON-ON-TEES, Durham.

Population, 51,478. Miles from London, 230.

CASTLE.—Proprietors, North Eastern Breweries, Ltd. Lessee and Manager, Mr. J. C. Imeson; Acting-Manager, Mr. Cecil C. Imeson. Holding capacity, 2,580. Auditorium, 72ft. by 64ft.; depth of stage, 42ft.

GRAND.—Proprietor, Mr. John Batty; Manager, Mr. Walter Batty.

HIPPODROME.—Lessee and General Manager, Mr. Harry Burns; Manager, Mr. G. V. Stainton. Double license. Holds 2,800. Stage, 34ft. by 25ft. Electric light, 230 volts.

EXCHANGE HALL.—Manager, Mr. T. R. Wilson, Dovecot Street. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform. Electric light. Terms for hiring: £10 10s. per day, £35 per week. Amount of deposit required on booking: £1 1s.

THE BOROUGH HALL has seating for 800 persons, including a balcony at the extreme end, affording seats for 120. The platform is 30ft. by 12ft. This hall holds a music and dancing license. Mr. W. Pargeter is the resident caretaker.

The population of the district is entirely industrial, being employed in iron and steel works, shipbuilding, marine and other engineering.

The population may be calculated, with the addition of that of the corporate town of Thornaby (16,000), in the immediate neighbourhood. There is a splendid tramway connection running the entire length of district.

The local hirings or fairs are held on the two Wednesdays before May 13 and November 23, when the town is visited by all classes of portables, shows, roundabouts, booths, etc., which stand in the spacious High Street, stands for which are obtainable on application to the market inspector. Sites for circus pitches, menageries, etc., are easily obtainable in various parts of the locality.

Medical Officer.—A.A.: Dr. H. M. Hughes, Clyde House.

Agent.—M.H.A.R.A.: J. Benfield, Unicorn Hotel. V.A.F.: J. Bishop, White Hart Hotel.

Early closing day, Thursday; market day, Wednesday.

STOKE-ON-TRENT.

Population, 30,458. Miles from London, 146.

HIPPODROME.—Proprietor, Mr. T. Allan Edwards; General Manager, Mr. H. F. Miller; Assistant Manager, Mr. H. Maroney.

GOLF.—Clubs at Stockton Brook and High Lane. Mr. J. S. Sambrook, 602, Leek Road, will give information.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A. and V.A.F.: E. Capewell, Glebe Hotel.

STONE, Staffs.

Population, 5,680. Miles from London, 138.

TOWN HALL.—Proprietors, Stone Urban District Council; Manager, Mr. R. Glover. Dramatic and music and dancing licenses. Holds 586. Stage, 30ft. by 24ft. 6ins. by 16ft. 9in. high; proscenium, 23ft. 6ins. by 16ft. high. Gas. Terms of hiring: Theatrical performance, £2 2s. per night first night, £1 per night afterwards; or £5 5s. per week (exclusive of Sunday); miscellaneous entertainment, £1 10s. per night, without balcony. Amount of deposit required on booking, 25 per cent.

Dates of local fairs, first Saturday after September 29.

Plenty of room for portables.

Early closing day, Thursday; market day, Tuesday.

STONEHAVEN, Kincardine, N.B.

Population, 4,565. Miles from London, 512.

TOWN HALL.—Owners, Town Council; Manager, Mr. Edward Cruse. Fully licensed. Holding capacity: Number of persons, 750. Amount: £60. Stage measurements, 37 $\frac{1}{2}$ ft. by 25ft. (in centre); proscenium, 22ft. in width; height, 23 $\frac{1}{2}$ ft. Lighted by gas. Amount of printing required: 4-16 sheet, 20-6 sheet, 100 d.c., 200 day bills. Terms for hiring: One night, £1 15s.; two, £2 15s.; three, £3 15s.; piano extra. Amount of deposit required on booking, 10s. one night, 15s. two, and £1 for three. Any nights good for the hall but Saturday. Balcony, per night, 15s.

There are no local fairs of any importance, but there are two half-yearly Feeding Markets on May 27 and November 27. If the 27th falls on a Sunday the market is held on the Saturday. A field is let for circuses, etc.

Early closing day, Wednesday.

STOURBRIDGE, Worcs.

Population, 70,000 (within a radius of three miles). Miles from London, 125.

ALHAMBRA THEATRE.—Proprietress, Miss Maude Lynton. Manager, Mr. D. C. Phelps-Kunz as a variety house twice nightly, with occasional weeks of drama and musical comedy. Holds 1,700. Electric light, 200 volts, alternating.

TOWN HALL.—Proprietors, Urban District Council. Dramatic license. Custodian, Mr. C. F. Dancer. Holding capacity, 1,200. Stage, 30ft. by 32ft. Gas. Terms, £2 10s. first night, £2 second, £1 10s. following days £1 5s. 6d. per night. Hall, 10ft. by 38ft.

SKATING RINK. New Road.—Proprietors, Stourbridge Roller Skating Rink Co.

GOLF CLUB.—18-hole. Visitors, 2s. per day. Local fair, last Monday in March.

Early closing, Thursday; market, Saturday. V.A.F. Agent, A. E. Whitehouse, Eagle Vaults.

STOWMARKET, Suffolk.

Population, 4,162. Miles from London, 81.

CORN HALL.—Secretary, Mr. John Inkpen. Holds 400. Stage, movable, 9ft. by 24ft. Gas. Printing 50 walls, 500 lithos. Terms: 30s. per night.

THE INSTITUTE.—Apply Secretary. Dramatic license.

Early closing, Tuesday; market, Thursday. Medical Officer: A.A., Dr. C. W. Low, Stricklands.

STRABANE, Co. Tyrone.

Population, 5,031. Miles from Dublin, 163.

TOWN HALL.—Managers, Strabane Urban District Council. Mr. T. B. Feely, Town Clerk. Holding capacity: Number of persons, 500. Platform. Lighted by gas. Terms for hiring: First night, 30s.; each succeeding night, 25s. Amount of deposit required on booking, £1. Market day, Tuesday.

STRATFORD-UPON-AVON.

Population, 8,514. Miles from London, 101.

SHAKESPEARE MEMORIAL THEATRE.—Proprietor, Memorial Association; Managers, Charles Lowndes, Secretary; William S. Brasington, Assistant Secretary. Holding capacity: Number of persons, 850. This theatre is intended for the annual Shakespeare Festival, which is held in April and May, and lasts three weeks or more. It is only occasionally opened in the winter. Electric light, three wire system, 440 volts direct ampe 50 on each side.

MEMORIAL LECTURE ROOM.—In connection with the theatre. Management the same. Custodian, Mr. C. Rainbow. Holds 300. Small stage. Gas only.

CORN EXCHANGE.—Secretary, Mr. J. Palmer. Double license. Holding capacity: Number of persons, about 450. Temporary stage, 22ft. by 16ft. 6in. Lighted by gas. Terms for hiring: Two guineas per night. Amount of deposit required on booking: According to the number of nights.

Stratford-on-Avon has a residential and industrial population. A number of the latter are employed at breweries. The Corporation employ a lot, and the farmers around too. There are brick and lime works, which give employment to many, and the two railways also (the Great Western and Stratford-upon-Avon and Midland Junction).

The great "Ox Roast" or "Mop" takes place on October 12. The "Runaway Mop"

the second Friday after the 12th. One or two portable theatres visit the town during the year, and they have little difficulty in obtaining a license from the Corporation. Circus pitches are obtainable. There is a field near the S. and M. J. R. Station, where most, if not all of them, stand.

GOLF.—Links are situated between the Warwick Road and the Clopton Tower; nine-hole course. Hon. Secretary, Mr. C. Lowndes, Hartwell, Stratford-on-Avon. Terms, 1s. per day, 3s. per week.

Early closing day, Thursday; market day, Friday.

STREET, Somerset.

Population, 4,018. Miles from London, 132.

CRISPIN HALL.—Proprietors, the Street Club and Institute; Manager, Mr. James Hardinge, Street, Somerset. Holds 1,000. Stage, 20ft. by 25ft. Gas. Amount of printing required, 50 to 100 posters.

Tor Fair at Glastonbury, two miles, second Monday in September.

Early closing day, Wednesday.

STROUD, Glos.

Population, 9,153; District, 40,000. Miles from London, 102.

SUBSCRIPTION ROOMS.—Manager, Mr. H. J. Twitchett. Fully licensed. Holding capacity: Number of persons, about 800; amount, up to about £80. Stage composed of very strong tables, 32ft. wide by fully 18ft. deep. Lighted by gas. Amount of printing required, 300 sheets. Terms for hiring: Concerts: One night, £2 16s.; two nights, £4 8s. 6d.; three nights, £6; four nights, £7 18s. 6d.; week, £10 18s. 6d.; theatricals: One night, £3 11s. 6d.; two nights, £6; three nights, £8 7s. 6d.; four nights, £10 15s. 6d.; week, £15 11s. 6d.; the above includes gas and fires. Amount of deposit required on booking, 25 per cent.

Early closing day, Thursday; market day, Friday.

STURMINSTER, NEWTON, Dorset.

THE SWAN ASSEMBLY ROOM.—Proprietor, Mr. G. Eastwood. Holding capacity: Number of persons, 300. No stage. Lighted by gas. Terms for hiring: 15s. per day; 17s. 6d. per day with anteroom. Payment in advance.

SUDSBURY, Suffolk.

Population, 7,109; District about 20,000. Miles from London, 58.

VICTORIA HALL.—Hon. Manager, Mr. W. J. Langdon, J.P. Dramatic license. Holding capacity: Number of persons, 650. Amount, various. Stage measures 19ft. deep, 35ft. wide; proscenium, 20ft. opening. Lighted by gas. Terms for hiring: 35s. per night. Amount of deposit required on booking, 10s.

For fair ground and circus pitch, apply Mr. Karl Deeks, Friars Street, Sudbury. Melford Fair, Whit week.

Early closing day, Wednesday Market day, Thursday.

SUNBURY-ON-THAMES, Middlesex.

PRETORIA HALL.—Proprietor, Mr. Edward Frost. Double license. Holding capacity: Number of persons, 770. Stage measurements, 16ft. deep by 22ft. wide; proscenium, 15ft. Lighted by gas.

ASSEMBLY ROOMS.—Apply, Manager. Dramatic license.

SUNDERLAND, Durham.

Population, 157,495. Miles from London, 268.

AVENUE THEATRE.—Proprietor, Mr. Richard Thornton; General Manager, Mr. Harry Esden. Full license. Holding capacity: Number of persons, 3,000. Stage measurements, 48ft. by 30ft.; proscenium, 28ft. opening. Electric light. Usual matinee day, Saturday. Pictures and variety.

THE KING'S THEATRE.—Lessee and Manager, Mr. S. F. Davidson; Business Manager, Mr. Lloyd Townrow; Assistant Manager, Mr. Sidney Reach. Full license. Seats 2,800. Stage measurements: Width, 80ft.; depth, 42ft.; opening, 32ft.; 67ft. to grid; 23ft. under fly floor. Electric light, 220 voltage. Printing required: 2,100 sheets, 1,200 d.c., circulars, etc.

THEATRE ROYAL.—Proprietor, Mr. Richard Thornton; General Manager, Mr. Harry Esden; Acting Manager, Mr. Geo. Dunn. Musical Director, Mr. E. O. Colvin. Full license. Holding capacity: Number of persons, 2,500; amount, £70. Stage measurements: Opening, 28ft. 6in.; depth, 34ft.; width, 54ft. Electric light. Rehearsals: Band, 1.30 p.m.; stage, 10 o'clock. No matinées. Printing required: 1,000 sheets and 600 lithos.

EMPIRE.—Proprietors, The Sunderland Empire Palace, Limited; Managing Director, Mr. Richard Thornton; Resident Manager, Mr. Harry Esden; booking circuit, Moss and Stoll; Musical Director, Mr. W. H. Holden. Double license. Holding capacity: Number of persons, 4,000. Electric light. Time of band rehearsal, 2 p.m. Matinée day (when played), Wednesday or Saturday.

Bars all other Management's Halls in Sunderland and the following towns: Monkseaton, Whitley, Cullercoats, North Shields, Monkwearmouth, South Shields, Wallsend, Hebburn-Jarrow, Chester-le-Street, Houghton-le-Spring-Hetton-le-Hole, Murton Colliery, Seaham Harbour, and Fence Houses.

PALACE, High-street West.—Lessees, United County Theatres, Limited; Managing Director, Mr. Alfred Moul; Sub-Lessee and Manager, Mr. A. G. Hamilton. Pictures and variety.

PAVILION, Sans-street.—Lessee, Mr. Thomas Scratton. Pictures and varieties.

SKATING RINK (late Olympia).—Proprietors, Sunderland Skating Rink Company, Ltd.; General Manager, Mr. Sydney Walton.

VICTORIA HALL.—Proprietors, The Corporation of Sunderland; Resident Manager, Mr. S. Lyne. A large, up-to-date hall suitable for concerts, lectures, and kinematograph exhibitions; recently enlarged and embellished. Holding capacity: Number of persons, 2,500 to 3,000. Ordinary platform. Electric light. Terms for hiring: £42 per week of six days; day from £8 8s. to £12 12s. Amount of deposit required on booking: £10 10s. In the same building are the Edward and Alexandra Halls, more adapted for smaller gatherings.

WORKMEN'S HALL, (Monkwearmouth).—Proprietors, the Committee; Manager, the Secretary. Music and dancing license. Holds 1,200. Depth and width of stage, 15ft. 6in. by 40ft. Electric light, voltage 220. Terms for hiring: Concerts, including piano and use of scenery, 30s. nightly; Kinematograph shows, 20s. nightly; Special terms for longer periods. Amount of deposit required on booking, half.

SUBSCRIPTION LIBRARY and LECTURE HALL, Fawcett Street; used for concerts, etc. **PICTURE HALL** and **WHEATSHEAF HALL**, Monkwearmouth; small halls at present used for picture shows.

MINERS' HALL, Roker Avenue, Monkwearmouth.—Suitable for concerts.

GOLF LINKS. SUNDERLAND GOLF CLUB. Cox Green, near station; five miles from Sunderland. Secretary, Mr. W. Davison, jun., West Sunniside, Sunderland. Terms, 2s. 6d. per day; 10s. 6d. per week. **SOUTH SHIELDS GOLF CLUB**, East Boldon Station, three miles from Sunderland. Conveyance, station to links, 1s. per head, three for 1s. 6d. Terms, 2s. per day; 10s. per week. Joint Secretaries, Mr. W. J. Brock, Seaholme, Westoe, South Shields; Mr. T. T. Annison, Logan Terrace, South Shields.

Population of Sunderland Unions, estimated at 200,000, is chiefly industrial. Staple industries, shipbuilding and marine engine building. Sunderland is the largest shipbuilding town in the world. Coal exportation is also carried out on a large scale. Roker, a district of the borough, is, however, residential, and is year by year increasing in popularity as a seaside resort. Many thousands of visitors gather here during the season.

There are no local fairs, and portables do not visit the town.

Tenting circuses usually pitch on the Drill Ground of the 7th B. N. Durham Light Infantry, Garrison Field, Gill Bridge-avenue. This is the periodical stand for van-dwellers and other travelling showmen at Christmas, Easter, and Whitsuntide.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. David F. Todd, Beech House, Ryhope Road; consulting rooms, Athenaeum Street. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: J. Humphreys, Three Tuns Hotel, Crowtree Road. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. C. Taylor.—70, Ward Street, Hendon.—1 combined room, with piano.

SURBITON, Surrey.

Population, 15,017. Miles from London, 12.

ASSEMBLY ROOMS.—Fully licensed. Holding capacity: Number of persons—large hall seats 650, small hall, 230. Stage measurements, 23ft. deep by 46ft. wide; opening, 23ft. Green room, three dressing rooms. Gas and electric light, 220 volts. Terms: Large hall, 4 guineas a night; £20 a week.

Early closing day, Wednesday. No market day.

SUTTON COLDFIELD, Warwick.

Population, 23,000. Miles from London, 117.

TOWN HALL.—Manager, Mr. R. A. Reay-Nadin, Town Clerk. Double license. Holding capacity: Number of persons, seating 650, accommodate 800. Stage: 30ft. by 22ft., and good scenery, drop curtain, etc. Electric light, 230 volts. Terms: £4 17s. 6d., with allowances of 10 per cent. two nights, 15 per cent. three nights, 20 per cent. four nights, and 25 per cent. for a week or longer.

MASONIC HALL.—Proprietors, Sutton Coldfield Masonic Hall Company, Limited; Secretary, Mr. C. F. Marston. Music license. Dramatic license can be obtained at a charge of 5s. Seats for 336 (all numbered); prices usually 2s., 1s., and 6d. Platform: 21ft. wide by 16ft. deep; no scenery. Electric light, 230 volts; gas is also laid on to stage. Terms: £2 2s. per night, inclusive of lighting; special terms for longer engagements. Deposit, £1 1s.

Sutton Coldfield being a holiday resort, several hundred thousands visit it yearly. Trinity Monday is a fete day. There are plenty of sites available for circuses, etc.

Early closing day, Thursday; market day, Saturday.

SUTTON-IN-ASHFIELD, Notts.

Population, 20,000. Miles from London, 140.

KING'S THEATRE.—Proprietors, Mansfield, Sutton, and District Theatres, Limited; Managing Director, Captain Clayton; Lessee and Manager, Mr. Mark Lorne; Musical Director, Mr. Ray Lancaster. Full Dramatic License. Holding capacity: Number of persons, 1,100. Amount, £55. Stage measurements, 65ft. by 35ft.; proscenium opening, 30ft. Time of band rehearsal, 5 p.m. Printing required, 800 wall, 600 lithos. Electric light, 100 volts; own plant.

Early closing day, Wednesday; market day, Saturday.

SUTTON, Surrey.

Population, 20,000. Miles from London, 12.

PUBLIC HALL.—Secretary, Mr. John E. Hind. Double license. Holding capacity: Number of persons, 566. Proper stage. Stage measurements: 17ft. 6in. deep, 36ft. wide. Gas and electric. Terms for hiring: Dramatic performances, £5 5s. first night, £8 8s. second night, £10 10s. third night; concerts, £3 3s. per night. The whole of amount of hire must be paid in advance.

Early closing day, Wednesday; no market day.

No local fairs.

SWADLINCOTE (near Burton-on-Trent), Derbyshire.

Population, 20,000. Miles from London, 126.

TOWN HALL.—Proprietors, Swadlincote District Urban District Council; Manager, Mr. A. J. Mason, town engineer and surveyor. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500 to 600; amount, £20 to £30. Plain stage, 30ft. wide, 9ft., 12ft., or 15ft. deep as required. Gas (electric, by special arrangement). Terms for hiring: First day, 40s.; second, 30s.; third and subsequent, 20s. each. Half fees required on booking.

Population within a radius of 1½ miles about 26,000.

Sabine's Ground and Granville Arms Hotel show field available for portables, etc.

SWANSEA, Glam.

Population, 102,000. Miles from London, 195.

GRAND THEATRE.—Proprietors, Messrs David Allen and Sons, Ltd.; Sole Lessee and Manager, Mr. E. Oswald Brooks; Musical Director, Mr. W. F. Hulley. Full license. Holding capacity: Number of persons, 2,400; amount, £200. Electric light, 220 volts, continuous. Printing, 1,500 sheets, 1,000 d.c. and circulars. Usual matinée day, Saturday, at 2.30. Time of band rehearsal, 11 a.m. Bars, with the exception of the Royal Merthyr and Newport and Cardiff within a radius of thirty miles three months prior to and after engagement.

STAR THEATRE.—Lessee and Manager, Mr. Wm. Coutts. Accommodates 2,000 people. Electric light throughout the building; equipped with every modern convenience.

EMPIRE THEATRE.—Proprietors, Moss's Empire, Limited; Managing Director, Mr. Oswald Stoll; District Manager, Mr. Albert Mitchell; Acting Manager, Mr. P. C. Rowe; Booking Circuit, Moss and Stoll; Musical Director, Mr. Thos. Tomlinson. Music and

Dancing License. Electric light, 220 volts. Band rehearsal, 3 p.m. No matinée day.

Bars all other Managements' Halls in Swansea and the following towns: Port Talbot, Neath, Briton Ferry, Aberdulais, Pontardawe, Pontardulais, Clydach, Mumbles, Llanelli, Luogor, and Oystermouth.

THE PALACE THEATRE.—Lessee and Manager, Mr. Wm. Coutts; Assistant Manager, Mr. S. J. Powell. Music and dancing license. Electric light, voltage 220. A bioscope theatre, and accommodates 1,250.

THE SHAFESBURY.—Lessee and Manager, Mr. Wm. Coutts. Music and dancing license. Holds 800. Electric light, 220 voltage. At present run as a picture house.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: P. C. Rowe, Empire Theatre; Jas. Copus, Empire Palace Bar.

SWINDON, Wilts.

Population, 50,000. Miles from London, 78.

EMPIRE THEATRE (late The Queen's).—Proprietors, The Wiltshire Entertainment Company, Limited; Managing Director, Mr. Alfred Manners. Double license. Holds 2,200. Lighted by electricity.

MECHANICS' INSTITUTE.—Secretary, Mr. H. J. Southwell. Fully licensed. Holding capacity: Number of persons, 900; amount, about £40. Stage, 28ft. by 50ft. Lighted by gas; electric light for kinematograph. Terms for hiring: Two guineas one night, £2 for more than one night. Amount of deposit required on booking: £1 1s.

Swindon's population is essentially an industrial population, the Great Western Railway Works here employing some 11,000 hands.

Prior to the advent of the G.W.R. Works and the mushroom growth of the town in the last decade, there were three fairs held in the Market Square and High Street, but these have now dwindled down to one, which is held annually on the second Monday after September 11. This is a pleasure fair, and also hiring fair, and is usually largely attended by agriculturists from the surrounding districts, and also by the resident population in the evening after the G.W.R. Works are closed. It should be added that there is a small Lady Day fair, which is held on the Monday before April 5, but this is only a small one. The town is not now visited by portables, and circuses have within the last three or four years become a thing of the past.

The places available for entertainment, and which are visited at frequent intervals, are:

G.W.R. SWIMMING BATHS.—Secretary, Mr. W. Spruce. This large building is used for entertainments in the winter months, and is capable of accommodating from 1,800 to 2,000. Poole's and other popular entertainers visit here every year. **THE SMALL HALL** seats about 500.

CORN EXCHANGE.—Size, 110ft. by 50ft. Now used as a skating rink.

Early closing day, Wednesday; market days, Monday and Friday.

Agent.—M.H.A.R.A.: C. G. Kent, Rifleman's Hotel, Regent Street. V.A.F.: The same.

TAIN, Ross-shire.

Population, 1,645. Miles from London, 638.

TOWN HALL.—Manager, Mr. James MacKenzie, King-street. No dramatic license. Holding capacity: Number of persons, 500. There is a stage. Gas light. Terms for hir-

ing: £1 5s., exclusive of footlights. Amount of deposit required on booking: Half-rate. The size of hall is 60ft. by 32ft., with a recess at platform end 17ft. by 7ft. The gallery projects loft over the back of the hall. There is one large and one small ante-room.

No local fairs. Sites for portables, circuses, etc., can be had by applying to Mr. George Sangster, Burgh Inspector.

Early closing day, Thursday; market days, Tuesday and Friday.

TAMWORTH, Staffs.

Population, 7,271. Miles from London, 110.

ASSEMBLY ROOMS. Proprietors, Mayor and Corporation; Manager, Mr. Frederick Hughes. Double license. Holding capacity: Number of persons (seating, including balcony), 500. Lighted by gas. Terms: £2 10s. one, £4 10s. two, £6 5s. three nights. Amount of deposit required on booking, £1. Stage: 30ft. by 20ft.; proscenium opening, 21ft. 8in.

GOLF.—Links at Wigginton, 1½ miles from Tamworth. Green fee for visitors, 1s. per day. Apply, L. J. Owen, Secretary.

Population, chiefly industrial (coal mines, engineering, sanitary pipe-makers, wholesale clothing, etc.). Good dramas dealing with working-class life, and pieces with plenty of music (vocal and instrumental), are appreciated here. Local fairs, 1910: October 3 and 17. The local magistrates generally look with disfavour upon portables, and on several occasions licenses have been refused. The recreation ground is available for circus pitches.

Early closing day, Wednesday; market day, Saturday.

RECOMMENDED APARTMENTS.

Mrs. T. Pointon, Station Cottage, Albert Road (5 minutes from Assembly Rooms). 1 sitting-room, 2 bedrooms.

TARPORLEY, Cheshire.

Population, 2,044. Miles from London, 172.

PUBLIC HALL.—Proprietors, Public Hall Co.; Manager, Mr. Thos. Cooper, 57, High Street, Tarporley. Not licensed, but Part 4 of Public Health Act, 1890, not in force in district. Holds about 500. No proper stage. Gas

A field belonging to the Bell and Lion Inn is generally used for circuses, etc.

Early closing day, Wednesday; market day, Thursday.

TAUNTON, Somerset.

Population, 20,098. Miles from London, 158.

LONDON ASSEMBLY ROOMS.—Proprietor, Mr. E. H. Claridge. Dramatic license. Holding capacity: Number of persons, about 800; amount, £40 to £50. Stage measurements: 40 ft. by 22 ft.; permanent proscenium, opening 25 ft. Stage will take 18 ft. flats and 30 ft. cloths, with grid and everything complete. Gas and electric light. 200 volts. Amount of printing required: 500 sheets. Terms for hiring: One night, £4 4s.; two nights, £7 10s. Amount of deposit required on booking, £1.

Population is mostly industrial (shirt and collar manufacturing). Regimental depot. Occasionally visited by portables. No licensing difficulty. Sites for alfresco concerts or circus pitches obtainable.

Early closing day, Thursday; market day, Saturday.

RECOMMENDED APARTMENTS.

Mrs. Gildea, 12, Paul Street.

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TAVISTOCK, Devon.

Population, 4,728. Miles from London, 214.

TOWN HALL.—Manager, Mr. T. W. Greenfield, Bedford-square, Tavistock. Dramatic license. Holding capacity: Number of persons, 400. No proper stage, but platform can be erected. Lighted by gas. Terms for hiring: Graduated, one night 32s. 6d. (exclusive of license). No deposit required on booking.

Early closing day, Wednesday; market day, Friday.

TEIGNMOUTH, Devon.

Population, 8,636. Miles from London, 204.

TOWN HALL.—Proprietors, Urban District Council. Apply, Clerk of the Council. Let for concerts, etc.

ASSEMBLY ROOMS.—Manager, Mr. Geo. A. Bilton. Dramatic, music and dancing license. Holding capacity: Number of persons, between 400 and 500; amount, £35, at 3s., 2s., 1s., 6d. Depth and width of stage, 23 ft. by 33 ft.; proscenium, 23 ft. wide, 12 ft. 6 in. high. Lighted by gas. Terms for hiring: Moderate, and by arrangement, according to time of year and length of time required. Amount of deposit required on booking 20s.

Early closing day, Thursday.

TENBURY, Worcestershire.

Population, 4,440. Miles from London, 283.

CORN EXCHANGE.—Proprietors, Corn Exchange Co., Ltd.; Managing Director, Mr. A. Handley, Tenbury; Secretary, Mr. A. S. Miles. Has dramatic license. Holding capacity: Number of persons, 300. Circular back stage. From centre of circle to front of stage, 16ft, but stage can be built out at an extra cost of 5s. Lighted by gas. Terms for hiring: £1 3s. 6d. first night; 18s. 6d. each other night. Amount of deposit required on booking, one-half.

Early closing day, Thursday; market day, Tuesday.

TENBY, Pembroke.

Population, 4,440. Miles from London, 283.

ROYAL GATE HOUSE ASSEMBLY ROOMS.—Proprietors, The Gate House Hotel Company, Limited; Manager, Mr. W. Kreymil. Double license. Holding capacity: 865. Movable stage. Proscenium opening, 18ft.; stage, 34ft. wide, 16ft. deep; height to cross rail, 15ft. Lighted by gas. Terms for hiring, from £3 3s. per night. Amount of deposit required on booking, 2ls. for each night booked. Good companies do well in summer season and fairly well in off season.

PUBLIC HALL.—Manager, Mr. Frank B. Mason. Music and dancing license. Holding capacity: Number of persons, 500. Amount, £20. Fit-up. Lighted by gas. Printing required for town of 5,000 inhabitants. Terms for hiring: £5 per week, or £2 per night. Amount of deposit required on booking, 20s. Not suited for plays, available for lectures, concerts, etc.

DE VALANCE GARDENS.—Alfresco and covered hall. Good stage and dressing-rooms. Five minutes from station. Terms from October to June from Mr. C. Chiles, C.C., High street; July to end September, Mr. Sidney James, Royal Strolling Players.

CORONATION GARDENS.—South Cliff Street. Nice stage and dressing-rooms. Alfresco, with canvas covering, Mr. F. B. Mason.

CORPORATION BANDSTAND, Castle Hill.—Let to alfresco entertainers. Apply to Town Clerk.

Charter Fair (St. Margarets), 1910, July 31, August 1 and 2, and permission generally given to remain over Bank Holiday. Sand entertainers do well during season, July to September.

Circus Pitch, St. Johns Croft.—Terms from Town Clerk.

No portables visit the town, but Kinematograph shows do good business.

Early closing day, Wednesday; market days, Wednesday and Saturday.

TEWKESBURY, Glos.

Population, 5,419. Miles from London, 130.

PHILHARMONIC HALL.—Manager, Mr. Geo. Watson. At the time this book went to press the hall was undergoing extensive alterations.

TOWN HALL.—This hall is not used for dramatic shows or concerts.

The Pleasure Fair is held on October 10. Portables visit sometimes, but they experience considerable difficulty in obtaining a license, the Borough Council being strongly opposed to this kind of entertainment. No difficulty is experienced with regard to a circus site.

All the ground available for building purposes (that is out of floods way), is already built upon, consequently the town cannot increase in size.

Tewkesbury is situated in an agricultural district. The chief industries being a flour mill which finds employment for about 100 men, a building firm which employs from 100 to 150 hands, and an engineering works where Roundabouts, etc., are made.

Early closing day, Thursday. Market day, Wednesday.

THAME, Oxon.

Population, 3,000. Miles from London, 49.

TOWN HALL.—Proprietors, Urban District Council; Manager and Hall Keeper, Mr. William J. Arnold. Dramatic license. Holding capacity: Number of persons, 400; amount, £12. Stage: about 15ft. deep and 24ft. wide. Gas, foot and top light connections. Amount of printing required: About 100 sheets and odd stuff. Terms for hiring: 25s. first night, and £1 per night after if use of theatrical license required. If not, 5s. per night less. Amount of deposit required on booking: 10s.

Early closing day, Thursday; market day, Tuesday.

Fairs, 1910: September 15, October 11, 18, and 25. Recreation and fair ground, apply W. J. Arnold, Toll Collector, Thame.

THETFORD, Norfolk.

Population, 4,613. Miles from London, 95.

ODDFELLOWS HALL.—Manager, Mr. Robt. Tilley. Dramatic license. Holding capacity: Number of persons, 600. Stage: 30ft. by 9ft.; can be enlarged. Lighted by gas. Terms for hiring: One night, 40s.; two nights, 65s. Amount of deposit required on booking: Half hiring.

Early closing day, Thursday; market day, Saturday.

THIRSK, Yorks.

Population, 5,000. Miles from London, 213.

PUBLIC HALL.—Manager, Honorary Secretary Thirsk Institute (Mr. A. B. Hall). No dramatic license. Holding capacity: Number of persons, 400. Stage: 25ft. by 25ft. by 14ft. high; proscenium, 15ft. wide by 11ft. high. Lighted by gas. Amount of printing required: 50 posters, 1,000 handbills. Terms for hiring: One night, 30s.; two, 50s.; three, 60s.; week, by arrangement, reduced. Amount of deposit required on booking, 20s.

Early closing day, Wednesday; market day, Monday.

No local fairs.

THORNBURY, Glos.

Population, 2,597. Miles from London, 139.

COSSHAM HALL.—Manager, Mr. F. Williams, Clerk to the Parish Council. Dramatic license. Holding capacity: Number of persons, 300. Stage measurements: 16ft. deep, 19ft. wide; proscenium, 16ft.; Footlights. Lighted by gas. Terms for hiring, 32s. one night, 50s. two nights, 60s. three nights. Total must be paid before possession.

Early closing day, Thursday; market day, second Wednesday in month.

THORNE (near Doncaster), Yorks.

Population, 3,818. Miles from London, 165.

TOWN HALL.—Proprietors, Thorne Parish Council; Manager, Mr. C. Waller, clerk. Dramatic license from October 1 to April 1. Holds 300. Ordinary platform. Gas. Terms for hiring, 22s., including piano, first night; 13s. each succeeding night. Amount of deposit required on booking, 10s.

Dates of local fairs, first Tuesday and Wednesday after June 11.

Early closing day, Thursday; market day, Wednesday.

THORNTON HEATH, Surrey.

Population, 13,887. Miles from London, 9.

BATHS HALL.—Proprietors, Croydon Corporation; Manager, Mr. Henry Marlow. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 400. Fairly good stage for temporary affair. Indoor and outdoor scene provided. Stage, 18ft. by 13ft. Proscenium opening, 18ft. by 11ft. high. Electric light, alternating 200 volts. Also footlights at 5s. extra charge. Terms for hiring: 27s. 6d. per night to 11 o'clock, 5s. per hour after that time. Amount of deposit required on booking, 10s.

This hall is only available from middle of October to middle of April.

TIDWORTH, Wilts.

Population (district), 20,000. Miles from London, 76.

GARRISON THEATRE.—Holding capacity, 1,600. Open for musical comedy, drama, and variety performances. Lessee, Mr. Alfred Manners.

Tidworth is on the borders of Wilts and Hants, and is purely a garrison town, with permanent barracks. It is situated upon a part of Salisbury Plain, and is now the headquarters of the southern command.

TIPPERARY, Co. Tipperary.

Population, 6,391. Miles from Dublin, 110.

TOWN HALL.—Manager, Mr. Edward Lord. Holding capacity: Number of persons, 450. Lighted by gas. Terms for hiring on application. Amount of deposit required on booking, £1.

Fairs monthly every second Tuesday. Old quarterly fairs, April 5, June 24, October 10, and Dec. 10, 1907.

Market days, Thursday and Saturday.

TIVERTON, Devon.

Population, 10,382. Miles from London, 162 $\frac{1}{2}$.

DRILL HALL.—Manager, Mr. William Masland. Dramatic license. Holding capacity: Number of persons, 1,000; amount, £50. Depth and width of stage: 28ft. by 24ft. deep; proscenium measurements, 19ft. wide, 13ft. high. Amount of printing required: 12 six sheet.

Principal industry, a large lace factory.

TODMORDEN, Yorks.

Population, 27,000. Miles from London, 203.

HIPPODROME.—Licensee and Manager, Mr. R. Dewhurst. Electric light. Seats 1,600. Stage, 34ft. by 23ft.

TOWN HALL.—Secretary and Licensee, Mr. H. Stansfield. Dramatic license. Holding capacity: Number of persons, 1,200. Fit-up stage: Opening, 22ft. by 22ft.; width, 34ft.; depth, 19ft. Gas and electric light. Terms for hiring: One week, £12 15s., and 2s. 6d. each performance for firemen's attendance. Amount of deposit required on booking: £5.

OLYMPIA.—Originally built for a skating rink: now leased by Mr. Andrews, and run as a picture show.

GOLF.—The course is situate at Sourhall, and members of theatrical companies visiting Todmorden are admitted to the rights of membership on paying a fee of 1s. per diem, or 2s. 6d. per week. The Secretary is Mr. J. J. Gledhill, Hare Hill, Todmorden.

CO-OPERATIVE HALL.—Secretary, Mr. Samuel Sutcliffe. Dramatic license, but not let to touring companies.

Todmorden's population is industrial, local industries principally being cotton-spinning and weaving. There are also large iron-founders' and machinists' works.

Two half-yearly fairs are held, one on Good Friday and Saturday and one on the last Thursday in September and two following days. Portables used to visit the town, usually standing on the Market Ground, and no difficulty was experienced in obtaining the license. Since the Hippodrome was opened no licenses have been granted. Either gas or electric light is supplied by the Corporation as desired. No al fresco concert site is available.

Early closing day, Tuesday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A. and V.A.F.: J. Boden, Golden Lion Hotel.

TONBRIDGE, Kent.

Population, 12,736. Miles from London, 30.

PUBLIC HALL.—Manager, Mr. E. C. Austen. Dramatic license. No proper stage. Hall: Length, 70ft.; width, 40ft.; height, 35ft.; balcony (good) seats 120. Gas, also electric light direct current, 220 volts. Terms for hiring: One night, £3 3s.; two, £5 5s.; three or more,

£2 2s. each. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Tuesday.

TONYPANDY, Glam.

Miles from London, 180.

THEATRE ROYAL.—Lessees, Messrs. Carlton and Duckworth; General Manager, Mr. Sam Duckworth; Acting-Manager, Mr. G. W. Venton.

HIPPODROME.—Proprietor, Mr. W. Thomas; Lessee and Manager, Mr. Will Stone; General Manager, Mr. E. Harper.

Agent.—M.H.A.R.A.: J. Thomas, Pandy Hotel. V.A.F.: The same.

TORQUAY, Devon.

Population, 35,900. Miles from London, 199.

THEATRE ROYAL AND OPERA HOUSE.—Managing Director, Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearce. Dramatic license. Holding capacity: over 1,200; Monetary value, over £80 (full house, usual prices). Electric light supplied by the Corporation, voltage 200 units, alternating. Access to theatre: Electric trams run from the railway stations, St. Marychurch and Babbbacombe, to pit entrance. Late cars at end of the performance each evening to the above places. Motor-cars to Paignton in addition. Refreshment bar in theatre.

BATH SALOONS.—Proprietors, The Corporation; Manager, Mr. G. Courtney. Seating capacity: large hall, 800; small hall, 275. Appliances none; travelling companies bring their own fit-ups. Electric lighting, 100 volts, alternating; hall can be darkened for matinées, 30s. extra. Terms: One show per day, £6 6s.; Two shows per day, £8 8s.; Two days' show, £12 12s.; One week's show, £18 18s.; Two week's show, 30 guineas; Electric lighting extra, 5d. per unit. Dramatic license.

PRINCESS PIER PAVILION.—Proprietors, The Corporation; Secretary, The Town Clerk. Seating capacity, 500. Electric lighting, 200 volts, alternating. Admission: 1s. 3d., 1s., 6d., 3d.; pier toll, 2d.

ST. MARYCHURCH TOWN HALL.—Proprietors, the Corporation; Manageress, Mrs. Martin. Seating capacity, 300 to 400. Dramatic license. No bar. Incandescent lights. Terms on application to Manageress.

GOLF.—Nine-hole course at Babbbacombe and 18-hole course at Churston (across the Bay). New 18-hole course being formed at St. Mary Church. Temporary membership to all.

Early closing days, Wednesday and Saturday; market day, Saturday.

Regatta days, 1910: August 22, 23, and 24.

Medical Officers.—A.A.: Dr. Percy H. Gardner, "Five Ways," and Dr. Herbert E. Dalby, The Rosary, St. Mary's Church; M.H.A.R.A.: Dr. Dalby.

TORRINGTON, Devon.

Population, 3,456. Miles from London, 225.

TOWN HALL.—Proprietors, Town Council. Apply Hallkeeper. Dramatic license. No stage. Gas. Terms: £1 10s. first night; £1 for subsequent nights.

Early closing, Thursday; market, Saturday.

Fairs in May and second Thursday in October. Sites available for portables, al fresco concerts, circuses, etc., the Common and Barley Grove.

TOTNES, Devon.

Population, 4,035. Miles from London, 218.

PRINCE OF WALES' THEATRE.—Manager, Mr. R. P. Marshall. Dramatic license. Holding capacity: Number of persons, 300. Stage measurements: Depth, 15ft.; width, 12ft. 6in.; proscenium opening, 16ft. Lighted by gas. Terms for hiring: One night, £2 2s.; two nights, £3 10s. Amount of deposit required on booking, half rental.

Early closing day, Thursday; market day, Friday.

TOWYN, Merioneth.

Population, 3,756. Miles from London, 240.

ASSEMBLY ROOMS.—Manager, Mr. H. W. Griffiths, 7, College Green. Holds 800 to 1,000. Stage, 35ft. by 15ft. Gas (slot meter). Terms: July, August, September—First night, £2 2s.; second, £1 10s. Other months—£1 15s. first night, £1 5s. second. Amount of deposit required on booking, 25 per cent.

PENDRE ASSEMBLY ROOMS.—Same management. Suitable for concerts, at 10s. per night.

Early closing day, Wednesday.

TREDEGAR, Mon.

Population, 18,497. Miles from London, 173.

TEMPERANCE HALL.—Manager, Mr. Geo. Hopkin; Secretary, Mr. J. Sutton. Dramatic license. Holding capacity: Number of persons, 900; amount, £40, at 2s., 1s. 6d., 1s., and 6d. Stage: Width 29ft., depth 18ft., height from stage, 26ft. Lighted by gas. Terms for hiring: One night, £2 10s.; two nights, £4; three nights, £5 10s.; four nights, £6 10s.; five nights, £8; six nights, £9 10s.; matinee, 10s. extra; gas for foot lights, 2s. 6d. per night extra. A deposit of £1 is required for one or two nights, £2 for three or four nights, £3 for five or six nights.

Early closing day, Thursday; market day, Saturday.

TREHARRIS, Glam.

Miles from London, 174.

PUBLIC HALL.—Secretary and Manager, Mr. W. A. Davis; Address, 8, Brynteg Place, Treharris. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 900; amount when full, £35 to £40 at our prices. Stage measurements: 44ft. by 21ft.; proscenium opening, 27ft. Lighted by gas. Amount of printing required: 400 sheets, 300 lithos, 400 day bills. Terms on application. Amount of deposit required on booking, £1. Population within 1½ miles radius, 15,000.

TREHERBERT, Glam.

OPERA HOUSE.—Proprietors, Messrs. Poole; Manager, Mr. Marten B. Pedler. Stage, 48ft. by 25ft. by 20ft. Electric light, 220 volts 60 amperes.

SKATING.—A skating rink is in Treorchy, about a mile from Treherbert.

Industry is chiefly coal mining.

There are no local fairs. The town is visited by portables, pleasure fairs, circus, etc., for which two patches of ground are obtained, generally without any objection from the local council.

TRING, Hertfordshire.

Population, 4,349. Miles from London, 32.

VICTORIA HALL.—Manager, Mr. E. Allison. Dramatic license. Holding capacity: Number of persons, 600. Stage, 18ft. by 20ft.; pro-

scenium, 12ft. by 20ft. Stage can be much enlarged if required. Lighted by gas. Amount of printing required, 150 sheets. Terms for hiring, £7 10s. per week. Amount of deposit required on booking, £1 1s.

UNITY HALL.—Manager, Co-operative Society Limited; apply, Secretary. Not available for dramatic performance. Holding capacity: Number of persons, 250. No proper stage. Hall, 50ft. by 24ft., including platform, 18ft. by 7ft.; two ante-rooms in addition. Lighted by gas. Terms of hiring: One night, 25s.; 20s. per night after. Amount of deposit required on booking, 20s.

Early closing day, Wednesday; market day, Friday.

TROWBRIDGE, Wilts.

Population, 11,526. Miles from London, 97.

TOWN HALL.—Manager, Mr. T. S. Hill. Double license. Holding capacity: Number of persons, 800. Stage, 18ft. by 33ft.; no proscenium. Lighted by gas. Terms for hiring, £2 12s. per night. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Tuesday.

TRURO, Cornwall.

Population, 11,562. Miles from London, 295.

TRURO PUBLIC ROOMS.—Mr. J. C. R. Crewes, Secretary. Dramatic license. Seating capacity: Number of persons, 580, but additional seats can be ordinarily placed. Depth and width of stage, 38½ft. by 18½ft. Lighted by gas. Terms for hiring: Dramatic, one night, 4 guineas; two nights, £6 10s.; and then 2ls. each extra night. Concerts, etc., one night, 3 guineas; two nights, £5 5s.; 2ls. for each extra night. Gas and attendance extra in either case. Amount of deposit on booking, £1.

Population residential. Whitsun Fair lasts four days, commencing on Whit Wednesday. For Circuses, two fields, one in the city and one near, can be hired.

Early closing day, Friday; market days, Wednesday and Saturday.

TUNBRIDGE WELLS, Kent.

Population, 33,373; District, 70,000. Miles from London, 35.

OPERA HOUSE.—Proprietor, Mr. Welton Dale; Manager, Mr. H. Ball; Musical Director, Mr. H. Lee. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £120. Stage measurements, 46ft. deep, 50ft. wide; proscenium opening, 30ft. Gas and electric light, 220 volts alternating. Printing: 500 to 600 windows, 500 walls. Band rehearsal, 1 p.m. Hippodrome season under the direction of Mr. F. Mouillot and Mr. Walter de Frece.

PUMP ROOM.—Managing Director, Mr. Welton Dale. Occupied by the London Cinematograph Company.

GREAT HALL.—Proprietors, Tunbridge Wells Public Rooms Company; Manager, Mr. Aubrey J. Peilton, The Broadway. Dramatic and music and dancing licenses. Holds 600. Stage, 20ft. deep by 40ft. wide. Gas and electric light, alternating current, 220 volts. Terms: Four and a-half guineas per night.

AMERICAN SKATING PALACE.—Managing Director, Mr. Schoenfeld; General Manager, Mr. Blackwell.

Other halls available are Sussex Assembly Rooms, and the Town Hall.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. J. T. Abbott, Carlingford Lodge, 23, St. John's-road. Tel. No. 380.

Agent, M.H.A.R.A.: Mr. Urquhart, Castle Hotel. V.A.F.: The same.

TUNSTALL, Staffs.

Population, 27,000. Miles from London, 150.

TOWN HALL.—Proprietors, Urban District Council; Manager, Mr. F. Birchall. Dramatic license. Holding capacity: Number of persons, 1,100. Ordinary wooden platform, 30ft. long, 15ft. deep. Electric light. Terms for hiring: £1 15s. per night for one or two nights; £1 12s. 6d. per night for three, four, or five nights; £1 10s. per night for six nights. Full amount is required on booking.

Local fair, first week in August.

Early closing day, Thursday; market day, Saturday.

TWICKENHAM, Middlesex.

Population, 27,500. Miles from London, 11.

TOWN HALL.—Licensee, Mr. H. Jason Saunders. Dramatic license. Gas and electric light. Terms for hiring: Dramatic performances (with one rehearsal on the same day), £2 12s. 6d.; second and subsequent days, £1 1ls. 6d.; Concerts and Entertainments, £2 2s.; second and subsequent days, £1 1ls. 6d. Amount of deposit required on booking £1 1s. The Hall is 60ft. long and 32ft. broad (exclusive of the platform, which is about 28ft. long by 14ft. deep). The Hall is licensed to seat 700 persons—500 in the body of the Hall and 200 in the Gallery.

Early closing day, Wednesday.

TYLDESLEY, Lancashire.

Population, 14,843. Miles from London, 200.

THEATRE ROYAL.—Proprietors, Messrs. Brierley, German, and Brierley; Lessees, Entertainment Halls, Ltd.; General Manager, Mr. Edwin W. Smith; Resident Manager, Mr. W. C. McNish. Musical Directress, Mme. Johnson. License—restricted dramatic. Holding capacity: Number of persons, about 1,300. Dimensions of stage, 44ft. by 32ft.; height to fly rail, 20ft.; from stage to grid, 40ft.; proscenium opening, 24ft. Lighted by gas. Amount of printing required, 500 wall printing, 500 lithos. Usual matinée day, Saturday. Time of band rehearsal, 5 p.m.

MINERS' HALL.—Now let to the N.C.T. Picture Company. General Manager, Mr. C. Mathews. Stage opening, 21ft. high. Gas.

ASSEMBLY ROOMS.—Secretary, Mr. W. D. Stones. Seating, 500. Stage; no scenery. Lighted by electricity, but not of sufficient power for cinematograph exhibitions.

SKATING RINK.—Blossom Street. Proprietors, Messrs. Wood. Floor Manager and Instructors, Messrs. J. Wood, S. Wood, and R. Wood. Maple floor, area about 5,000 sq. ft. Three sessions daily: Mornings, 10—12.30; afternoon, 2—5; evening, 7—10. Band in evenings only.

Railway Station.—London and North-Western Railway; on Manchester, Wigan, and Preston line.

Principal industries: Coal mining, cotton spinning, weaving, ironworks. Local Fair commencing Friday before the last Sunday in September. Circus Pitches: Excellent ground for

that purpose. Applications to be made to the Clerk to the Council. Alfresco Concerts: Permission may be obtained from the Council to use the enclosed plot of land in the park. Portables do not visit the town.

Early closing day, Wednesday.

TYNEMOUTH, North.

Population, 51,886. Miles from London, 287.

PALACE BY THE SEA AND GARDENS.—Proprietors, Tynemouth Palace Co., Ltd.; Manager, Mr. Lindon Travers. Double license. Holding capacity: Number of persons, 2,500; amount, prices vary, usual 6d., 1s., and 2s. Sunday (grand) concerts, £200 at extra charges. Stage measurements: 50ft. wide: depth, 40ft. Electric light. Time of band rehearsal, 12 noon. Usual matinée days, Wednesday and Saturday. The surrounding halls which it bars, North Shields, South Shields, Whitley, and all halls within six miles.

Early closing day, Wednesday.

UCKFIELD, Sussex.

Population, 3,895. Miles from London, 55.

PUBLIC HALL.—Proprietors, Uckfield Public Hall Company, Limited; Secretary, Mr. G. E. Hart. Dramatic and music and dancing licenses. Holds 500. Stage measurements, 23ft. by 11ft. Gas. Terms for hiring, £1 10s. Amount of deposit required on booking, £1.

Early closing day, Wednesday.

ULVERSTON, Lancs.

Population, 10,064. Miles from London, 256.

VICTORIA HALL.—Apply Manager. Dramatic license.

DRILL HALL.—Apply Hallkeeper. Dramatic license.

UTTOXETER.

TOWN HALL.—Proprietors, Urban District Council. Apply Hallkeeper. Has dramatic license.

Early closing, Friday; market, Thursday.

UXBRIDGE, Middlesex.

Population, 8,585. Miles from London, 16.

TOWN HALL.—Proprietor, Mr. Sidney Fassridge. Licensed for music, dancing, and stage plays. Holding capacity: Number of persons, 391. Stage for travelling fit up company. Measurements: 36ft. by 24ft. by 18ft. 6in. high. Electrically lighted, by gas with footlight. Terms for hiring: £2 12s. 6d. first night, £1 1ls. 6d. subsequent. Bioscope entertainments are booked.

Population between residential and industrial. Saturday night very busy town.

Local Fair.—Fairly large. Held September 29th.

Portables often visit Uxbridge, no difficulty being experienced in getting license. Pitch for portables, Marshall's Field, opposite railway station. Proprietor, W. Marshall, Railway Hotel, Uxbridge.

Circus Pitches (two), 1, Swan and Bottle Meadow. Proprietor, Swan and Bottle Inn, Uxbridge; 2, Johnson's Field; Messrs. Johnson and Duck, dairymen, Uxbridge.

Early closing day, Wednesday; market day, Thursday.

VENTNOR, Isle of Wight.

Population, 5,866. Miles from London, 90.
GRAND PAVILION.—Manager, Mr. W. E. Briddon. Double license. Holds 800. Stage measurements: 19ft. deep by 26ft. wide; 18ft. drop curtain space. Electric light, special for pictures, 210 volts, 20 amps.; also gas in reserve. Amount of printing required: Two 18-sheet, two 12-sheet, ten 6-sheet, 150 lithos and d.c. bills, 300 circulars (to distribute by post), 2,000 throwaways, 25 "to-night" slips. Terms for hiring: £3 3s. one night; 5s. 5d. two. Amount of deposit required on booking, £1 1s.

TOWN HALL.—Manager, Town Clerk, Ventnor. Double license. Holding capacity: 450. Electric light, 220 volts, and gas. The hall is seated for 450 persons, and measures 64ft. by 34ft., and 29ft. high. The stage is 25ft. wide at the front, 18ft. deep from front to back (and can be increased to 22ft. by movable staging provided) and 17ft. high. Toplights and footlights (electric) are provided and can be fixed when required. Scale of charges for dramatic and operatic performances, stage plays, dioramas, concerts, entertainments, etc., one night, £1 1ls. 6d.; or each night after the first, £1 1s. (These charges include only the dressing rooms on both sides of the stage and the store room and kitchen under same.) One-third of rent must be paid on booking.

WADEBRIDGE, Cornwall.

Population, 2,186. Miles from London, 235.

TOWN HALL.—Secretary, Mr. Richard Eus tace. Dramatic license. Holding capacity: Number of persons, 600. Stage, 36ft. wide, 19ft. deep. Lighted by gas. Amount of printing required depends on booking. Terms for hiring: First, £1 1ls. 6d.; second, £1 1s.; third, 15s. 6d.; fourth, 10s.; plus gas, etc. Amount of deposit required on booking, £1. Two retiring rooms, lavatories, etc.

Early closing day, Wednesday; market days, Tuesday and Friday.

WAKEFIELD, Yorks.

Population, 41,413. Miles from London, 175.

OPERA HOUSE, Westgate, Wakefield.—Proprietors, Messrs. Sherwood and Co. Holds 2,000. Electric light.

EMPIRE, Kirkgate.—Proprietors, Messrs. Sherwood and Co. Holds 2,400. Electric light.

HIPPODROME.—Lessee and Manager, Mr. Sydney Tolfree. Music and dancing license. Holds 1,500. Amount £30. Electric light. Time of band rehearsal: 12 noon. Surrounding halls barred in accordance with the Arbitrator's Award.

CORN EXCHANGE.—Manager, Mr. Harry Hughes. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 750. Depth and width of stage: 44ft. by 22ft.; 24ft. opening; 15ft. 6in. head lights. Lighted by gas. Terms for hiring, £15 weekly. Amount of deposit required on booking, £3.

UNITY HALL.—Manager, Mr. Bedford. Holding capacity: Number of persons, 1,200 to 1,400. Stage length, 30ft. 6ins.; width, 13ft. 6ins. Electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, £5 per week.

The city is both residential and industrial. The principal industries are worsted and wool-

len, cloth manufacturing and worsted spinners, and there are large engineering works and wire rope works, etc. In the immediate vicinity of the city there are several large collieries. Dates of fairs held here are July 4 and 5 and November 11 and 12 (statute hirings). The circus pitch here is generally the Manor Field, Teal Street.

Early closing day, Wednesday; market days, Wednesday (Cable), Friday, and Saturday.

Medical Officers.—A.A.: Dr. H. Brine Blunt, Linden Villas, Westfield Road, M.H.A.R.A.; Dr. W. S. Wade, 32, York Street.

Agent.—M.H.A.R.A.: A. Ratcliffe, Inns of Court Hotel. V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. Wright, 18, York Street.—1 sitting-room, 2 bedrooms, combined.

WALLINGFORD, Berks.

Population, 2,808. Miles from London, 51.

CORN EXCHANGE.—Secretary, Mr. Francis E. Hedges. No dramatic license. Stage, 21ft. 6in. by 19ft. (no proscenium). Lighted by gas. Amount of deposit required on booking, £1. The building comprises a hall 90ft. by 30ft., of which 29ft. are occupied by a stage and dressing rooms, a gallery capable of seating 70 persons, a ticket office or cloak room, and 2 lavatories. Scale of Charges.—Hire of the building, with fixed stage, etc.: First day, £2; second and subsequent days, £1 15s. Hire of the building without stage and dressing rooms: First day, £1 10s.; second and subsequent days, £1 5s. Gas, according to consumption, at 5s. 6d. per 1,000 feet. The charges include heating, caretaker's fees, the preparation and subsequent re-arrangement of the building, the use of 200 chairs (in addition to the fixed seats in the gallery). Except during market hours (between 12 and 3) on Fridays, the Exchange can be hired on any week day for secular purposes.

TOWN HALL.—Hall Keeper, Mr. George Cheney. No dramatic license. Holding capacity: Number of persons, 200 (about). No stage. Lighted by gas. Terms for hiring: The whole building not exceeding three hours (each additional hour 2s.), 10s. Large hall only not exceeding three hours (each additional hour, 2s.), 10s. N.B.—The permission of the Mayor must in all cases be obtained previously to engagement. Amount of deposit required on booking: Half amount of total fees.

Early closing day, Wednesday. Market day, Friday. Many large villages near.

Fairs, 1910: September 29 and 30.

WALMER, Deal, Kent.

Population, 5,614. Miles from London, 81.

GLOBE THEATRE.—Dépôt, Royal Marines. Proprietors, The Admiralty; Manager, Mr. J. Simpson; Acting Manager, Mr. R. J. Carpenter; Musical Director, Mr. Vernon. Licensed under the Army Act. Holding capacity: Number of persons, 750. Amount, £28 10s. Stage width, 44ft.; depth, 23ft.; proscenium opening, 22ft. Lighted by gas. Amount of printing required: 220 d.c. sheets. No matinée. Time of band rehearsal, 2 p.m. This theatre is situated in the barracks at the R.M. dépôt where some 1,600 men are stationed.

The Beach is available in the summer for alfresco entertainments.

WALSALL, Staffs.

Population, 90,000. Miles from London, 120.

GRAND THEATRE.

HIS MAJESTY'S THEATRE.—Proprietors, The Walsall Theatres Co., Ltd.; Joint Management, Moss's Empires, Ltd., and Walsall Theatres Co., Ltd.; Secretary and Manager, Mr. W. H. Westwood. Bookings arranged by Moss's Empires, Ltd. Band rehearsal, 12 noon.

Barn all other Managements' Halls in Walsall and the following towns: Lichfield, Sutton Coldfield, West Bromwich, Dudley, Oldbury, Brierley Hill, Halesowen, Bilston, Darlaston, Wolverhampton, Erdington, and Saltley.

GOLF.—Actors may join the local club at 1s. per day or 2s. 6d. per week.

Early closing day, Thursday; market days, Tuesday and Saturday.

Fairs are held on Whit Tuesday, and the Tuesday next after August Bank Holiday.

Medical Officer.—A.A.: Dr. J. Scott Wilson, 44, Bradford Street.

Agent.—M.H.A.R.A.: W. H. Westwood, His Majesty's Theatre; V.A.F.: J. H. Brown, New Station Hotel, Park Street.

WALTON-ON-NAZE, Essex.

Population, 2,014. Miles from London, 72.

KING'S THEATRE.—Proprietors, A Limited Co.; Manager and Musical Director, Mr. H. Padfield. Full dramatic license. Holding capacity: Number of persons, 600 to 700. Amount, £30. Stage measurements: Proscenium opening, 28ft.; width of stage, 44ft.; depth, 32ft.; flats up to 40ft. Electric light, 230 alternating. Printing: 8-18 sheets, 6-12 ditto, 12-6 ditto, 60 d.c. lithos, 250 circulars for post, 2,000 throwaways. Best dates: Bank Holidays and from June to September.

WALTON-ON-THAMES, Surrey.

Population, 10,329. Miles from London, 17.

PUBLIC HALL.—Secretary and Manager, Mr. Arthur W. Lowe. Dramatic and music and dancing license. Holds 350. Gas. Terms: £2 5s. one night, £3 1s. two. Deposit, 10s. 6d.

Early closing, Wednesday.

WANTAGE, Berks.

Population, 3,766. Miles from London, 63.

VICTORIA CROSS GALLERY.—Proprietors, Wantage Urban District Council; Manager, The Town Property Committee; Caretaker, Mr. Geo. Hillier. Dramatic license. Holds 500. Stage measurements: Depth, 15ft.; width, 24ft. Gas. Terms for hiring: £1 6s. first day, 15s. subsequently, and gas extra, 1s. 6d. per hour. Hire of stage: First day, 5s.; subsequently, 2s. 6d.; Hallkeeper, 2s. 6d. Amount of deposit required on booking, 10s.

Dates of local fairs, first Saturday after October 11 and first Saturday in May.

Early closing day, Thursday. Market day, Wednesday.

WARE, Herts.

Population, 5,573. Miles from London, 22.

TOWN HALL AND ASSEMBLY ROOMS.—Manager, Mr. G. F. Dobson. Has dramatic license. Depth and width of platform, 11ft. by 30ft. Lighted by gas. The terms of hire to theatrical companies on tour, where scenery is brought into the hall, are: Charge

for one night, £2 4s. 6d.; charge for two nights, £3 17s.; charge for three nights, £4 19s. 6d.; and £1 2s. 6d. per night in addition after three nights. Where there is no scenery the charges are as follows: Charge for one night, £1 12s. 6d.; charge for two nights, £2 15s.; charge for three nights, £3 10s. 6d.; and £1 2s. 6d. per night in addition after three nights. Special arrangements for more than one week's hire. The whole charge must be paid before admission is given to the hall. Deposit on booking, 10s. Length of hall is 60ft., and width 30ft. Additional rooms can be hired in the building if required.

Early closing day, Thursday; market day, Tuesday.

WAREHAM, Dorset.

Population, 2,008. Miles from London, 124.

ODDFELLOWS' HALL.—Apply the Hall Keeper. Dramatic or music and dancing license can be obtained at short notice. Holding capacity: Number of persons about 400. Stage, 12ft. deep, 28ft. wide. Lighted by gas. Terms for hiring: 25s. first night; 20s. each night after. Amount of deposit required on booking, two thirds of the amount of hiring.

Early closing day, Wednesday; market day, Thursday.

WARMINSTER, Wilts.

Population, 5,547. Miles from London, 105.

ATHENÆUM HALL.—Secretary and Manager, T. J. Rushton. Holding capacity: Number of persons, 500; amount, £25, at popular prices. Stage measurements: 18ft. by 32ft. 6in. Lighted by gas. Amount of printing required: Six 18-sheets, ten 6-sheets, 100 d.c., 150 day bills. Terms for hiring: First night, £2; succeeding nights, £1 5s. each inclusive; over three nights, special arrangements. Amount of deposit required on booking: One night, 10s.; longer period, £1. There are two good dressing-rooms adjoining the stage, with mod rn lavatory arrangements. The hall is heated by hot air. Bookings are limited, one week at least being kept c'ear between each.

TOWN HALL.—The lower room is used as a Court Room for Petty and Quarter Sessions and County Court, and the upper room for various public meetings.

Worminster's population is residential, industrial, and agricultural. Chief industries: Sawmills, ironfoundries, breweries, and a shirt factory (the latter employing 200 hands mostly women).

Fair field adjoining main road, from the railway station, and close to the town. Used for circus pitches, shows, roundabouts, etc.

Annual fairs, April 22 and October 26 and 27. The October fair, which is held on the following Monday should the 26th fall on a Saturday, is rather large, and all kinds of shows, roundabouts, etc., are allowed to pitch in the Market Place and High Street on payment of toll.

GOLF.—**WEST WILTS GOLF CLUB.**—Treasurer and Assistant Secretary, Mr. F. J. N. Glass. Capital and Counties Bank. Close to the 18-hole course. Terms, 1s. 6d. a day. Visitor must be introduced by a member.

Alfresco Concerts.—A site might be obtained at certain seasons of the year.

Early closing day, Wednesday; market day, Saturday.

WARRINGTON, Lancs.

Population, 64,242. Miles from London, 182.

ROYAL COURT THEATRE.—Proprietor, Mr. Joseph Beecham: General Manager, Mr. A. M. Loader. Full dramatic license. Holding capacity: Number of persons, 1,800. Stage measurements: 30ft. deep by 50ft. wide; proscenium opening, 24ft. 9in.; height 22ft. Gas and electric light. Time of band rehearsal, 1 p.m.

ROYAL THEATRE OF VARIETIES.—Proprietors, the Central Theatres and Franco-British Animated Pictures; Managing Director, Mr. Wilberforce Turner; Musical Director, Mr. J. Bennett. Full dramatic license. Holding capacity: Number of persons: 1,200. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Thursday. Now run with picture entertainment.

PALACE AND HIPPODROME.—Managing Director, Mr. Frank Macnaghten; Manager, Mr. Eric Longden; Musical Director, Mr. Ernest A. Widdop.

PARR HALL.—Secretary, Town Clerk, Warrington. Double license. Holding capacity: Number of persons, 1,200. Stage: Depth, 25ft.; width of stage, 48ft. 6in.; opening, 24ft. Gas and electric light. Terms for hiring, £22 10s. per week; Exhibitions, £27 per week; proscenium, £2 5s. extra. Amount of deposit required on booking, 10 per cent. Electric current is supplied for Kinematograph and other Lanterns. The current is continuous, voltage 460. Resistances will have to be provided by the hirer to reduce the pressure to his requirements.

SKATING RINKS.—**EMPIRE** and **PALATINE**.—Both centrally situated.

GOLF.—**WARRINGTON GOLF CLUB**.—Links at Appleton (Stockton Theatre cars). Actors are allowed privileges for temporary membership.

Within easy access of Manchester and Liverpool, Warrington—described as the town of many industries—has many advantages, for it can boast of a steady period of good trade extending over many years. The population may be described mainly as an industrial one, and the chief staple industries are iron, wire drawing, tanning, gas stove engineers, and cotton. There are several good residential districts, including Padgate, Stockton Heath, and Walton. Regarding the catering for admirers of the Thespian art, the Town Council have ever been ready to acquiesce for the welfare of the community, and little difficulty has ever been experienced in securing full dramatic licenses. Circus pitches can be obtained at Wilderspool Causeway and a more central position in Arpley.

Fairs, 1910: July 18, 19, November 28 and 29. Early closing day, Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: John Looker, Hop Pole Hotel. V.A.F.: The same.

WARWICK, Warwickshire.

Population, 11,889. Miles from London, 99.

CORN EXCHANGE.—Proprietors, Corn Exchange Company; Manager, Mr. W. Shepherd, 10, High Street. Dramatic license. Holds 700. Platform available: 24ft. long by 15ft. deep. Terms: 30s. one day, 25s. second. Rent in advance.

Fairs, 1910: October 12 and two following Saturdays.

Early closing, Thursday: market, Saturday.

WATFORD, Herts.

Population, 40,000. Miles from London, 17.

CLARENDON HALL.—The management are under contract with the Herts Territorial Association for the sale of this hall, etc., for a drill hall. Lieut.-Colonel Gripper, Hertford, is the Secretary. 200 volts electric current, 50 amps.

CORN EXCHANGE.—Secretary, Mr. H. Morton Turner; Assistant Secretary, Mr. G. T. Fletcher. Dramatic license. Holding capacity: Number of persons, about 400. No proper stage; built to suit each tenant. Electric light. Terms for hiring: One day, £2 2s.; two, £3 12s., etc. Amount of deposit required on booking, 10s. per day.

ST. JAMES'S PARISH HALL.—Proprietors, St. James's District Church. Secretary and Treasurer, Mr. W. J. Maidment, 66, Merton Road. Occasional Dramatic License. Holds 300. Gas. Terms on application.

CLAY HILL, BUSHEY, MISSION HALL.—About 2 miles from Watford. No dramatic license.

Early closing day, Wednesday; market day, Tuesday.

No local fairs.

Agent.—V.A.F.: S. Carter, Essex Arms Hotel.

WEDNESBURY, Staffs.

Population, 26,554. Miles from London, 136.

THEATRE ROYAL.—Manager, Mr. M. Montgomery; Licensee, Mr. A. L. Owen; Manageress, Miss Rudd; Musical Director, Mr. W. E. Harrison. Full dramatic license. Holding capacity: Number of persons, 1,400. Stage measurements: Depth, 27ft., 46ft. wide; proscenium opening, 23ft. Gas and electric light, 230 volts, continuous. Printing, 550 walls, 550 lithos. Time of band rehearsal, 1 p.m.

TOWN HALL.—Manager, Mr. W. R. Taylor. Double license. Holding capacity: Number of persons, about 1,000. Stage can be enlarged from 14ft. deep only, in centre 21ft. long, to 16ft. deep, 32ft. long. Will then take a 20ft. proscenium. Electric light. Terms for hiring: £10 12s. for a week.

KING'S HALL PICTURE PALACE.—Proprietor, Mr. B. Kennedy. Not licensed for stage plays. Holding capacity: 1,800. Proscenium opening, 20ft.; depth, 12ft. Lighted by electricity throughout.

GOLF.—The links of the Golf Club are in Riddings Lane, and the headquarters are the Talbot Hotel, Market Place.

Early closing day, Thursday; market day, Friday.

WELLINGBOROUGH, Northants.

Population, 20,000. Miles from London, 65.

EXCHANGE HALL.—Manager, Mr. Jas. Wm. Bellamy. Dramatic license. Holding capacity, 800. Stage measurements, 37ft. by 25ft. Gas light. Amount of printing required, 400 sheets. Amount of deposit required on booking, £1 is.

CENTRAL HALL.—Manager, Mr. P. O. James. No dramatic license. Holding capacity: Number of persons, 350. Small stage, 12ft. by 8ft. Lighted by gas. Terms for hiring: 1s. per night.

KING'S HALL.—Apply, Mr. Bailey, York Road. No dramatic license. Holds 250. Stage, 21ft. by 10ft. Gas. Terms, 12s. 6d. per night.

There is a skating rink in the town. For the past two summers a temporary pavilion

has been erected and used by pierrots. There is one golf club near the town.

Wellingborough is an educational centre, and the population is residential and industrial (chiefly boots and shoes). There are a number of thriving small towns and villages within a few miles, including Rushden, which double the population.

Fairs are held Easter week, Whit week, and the chief, October 29.

The town is very seldom visited by portables. No difficulty is experienced in obtaining license. Fairs, circuses, portables, etc., have a very central situation in Victoria Grounds, let by Mr. J. W. Pasilow, Volunteer Inn, Midland Road.

Early closing day, Thursday; market day, Wednesday.

RECOMMENDED APARTMENTS.

Mrs. E. Lines, 104, Midland Road. 2 sitting, 4 bedrooms; piano.

LAUNDRY.

Laundry Co., Buckwell Green, give immediate attention to touring companies. Work received from and despatched to all parts of the country.

WELLINGTON, Salop.

Population, 6,283. Miles from London, 157.

TOWN HALL.—Manager, Mr. Alfred Miles. Dramatic license. Holding capacity Number of persons, about 600. Permanent stage, 21ft. by 11ft.; extension, 34ft. by 8ft. Lighted by gas, 3s. 6d. per thousand extra. Terms for hiring: One night, £2 2s.; two nights, £3 3s. Amount of deposit required on booking, £1.

Early closing day, Friday; market day, Thursday.

WELLINGTON, Somerset.

Population, 7,500. Miles from London, 160.

TOWN HALL.—Manager and Secretary, Mr. W. Temple Burridge. Dramatic, music and dancing licenses. Holds 700. Stage: Depth, 15ft.; width, 27ft.; no proscenium. Gas light. The town must be billed and posted well, and an advertisement should be inserted in the "Wellington Weekly News." Terms for hiring: Plays and dramatic entertainments 2s. 6d. per night inclusive; concerts and other entertainments, from 30s. a night inclusive. Amount of deposit required on booking, 10s. per each day booked. Also SMALL TOWN HALL holds 130.

Wellington is a busy manufacturing and market town, the centre of a large agricultural district of about 15,000 inhabitants. Good companies do well.

Early closing day, Friday; market day, Thursday. Pay day, Wednesday.

WELLS, Somerset.

Population, 4,849. Miles from London, 121.

TOWN HALL.—Proprietors, Wells Corporation; Manager, Mr. Jas. Knight. Dramatic and music and dancing licenses. Holds 350. Stage, 28ft. by 19ft. Gas. Terms for hiring: £2 9s. 6d., and gas charged by meter. Amount of deposit required on booking, 10s.

Fairs, first Tuesday in December and first Saturday in May.

No sites available for portables, alfreco concerts, and circuses.

Early closing day, Wednesday. Market day, Saturday.

WELSHPOOL, Mon.

Population, 6,112. Miles from London, 182.

ASSEMBLY ROOMS.—Licensee and Manager, Mr. Ellidge. Dramatic license. Holding capacity: Number of persons, 450. Hiring: One night, 42s.; two nights, £3 10s.; three nights, £5 5s. Stage 20ft. square; stage extension removable, 7s. 6d. Size of hall, 72ft. by 36ft. by 22ft. high. Lighted by gas. Amount of deposit required on booking, 10s.

Early closing day, Thursday; market day, Monday.

Fairs first and third Mondays in each month.

WEM, Shropshire.

Population, 2,149. Miles from London, 178.

TOWN HALL.—Proprietors, Wem Urban District Council. Dramatic license. Holds 500. Stage, with drop curtain; suitable for fit-up companies; depth, 18ft.; width, 37ft. Gas. Terms for hiring: One day, £1 11s. 6d. (if rate-payer, £1 18s.); second day, £1 1s.; payable in advance. Piano, 10s.

No local fairs.

Council have no sites available for portables, alfreco concerts, and circuses.

Early closing day, Friday. Market day, Thursday.

WEMBLEY, Middlesex (Parish of Harrow).

Population, 4,568. Miles from London, 8.

VARIETY HALL, WEMBLEY PARK.—Proprietors, the Wembley Park Estate Company; Secretary Mr. R. H. Selbie, 32, Westbourne Terrace, W. Dramatic and music and dancing licenses. Holding capacity: Number of Persons, about 1,200. Small stage, with dressing accommodation; depth, 20ft.; width, 38ft.: proscenium, 21ft. Lighted by oil. Terms for hiring: Vary according to day of week, time of year, and purposes for which the hall would be required. Amount of deposit required on booking, by arrangement. Situated in the middle of Wembley Park. Beautiful surroundings.

Fêtes in the Park, Easter, Whitsun, and August Bank Holidays, and on special occasions.

Sites available for portables, alfreco concerts, and circuses in the park grounds, and on island in lake. Suitable sites for pastoral plays.

A full six-day license is attached to the park.

WEST BROMWICH, Staffs.

Population, 65,627. Miles from London, 134.

THEATRE ROYAL.—Proprietor, Mr. Richard Nightingale; Musical Director, Mr. A. W. Heath; Scenic Artist, Mr. J. Creswick. Double license. Holding capacity: Number of persons, 1,800. Amount, £65. Stage: Depth, 33ft.; width, 40ft.; fly floor, 21ft.; grid, 40ft.; width between fly rails, 36ft.; proscenium opening, 22ft. Nine dressing-rooms. Gas and electric light continuous, 230 volts. Amount of printing required: 900 sheets for walls, 800 window lithos. Usual Matinée day, Saturday. Time of band rehearsals, 2.30. Best dates: Christmas, Easter, Whitsun-tide, and August Bank Holiday.

NEW HIPPODROME.—Proprietor, Mr. R. Colin; Manager, Mr. Tom Kuner; Stage Manager, Mr. J. Blackburn; Musical Director, Mr. H. B. Kimberley. Double license. Holds 2,000. Stage, 37ft. deep by 62ft. wide. Proscenium opening, 26ft. by 18ft. Electric light. Band rehearsal, 2 p.m. Matinée day, Saturday. Printing required, 1,000 sheets walls, 600 lithos.

TOWN HALL.—Manager, Mr. Thomas Hudson, Borough Treasurer, West Bromwich. No dramatic license. Holding capacity: Number of persons, 1,400. No proper stage. Orchestra: 28ft. long and 25ft. wide. Gas and electric light. Terms for hiring: Hire of hall, with three ante-rooms, for dramatic performances, £6 6s. per day; for other performances, £3 3s. per day. Amount of deposit required on booking, 25 per cent.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. H. H. Manley, 20, New Street. Tel. No. 32.

Agent.—M.H.A.R.A.: Mr. Bonas, Oddfellows' Arms. V.A.F.: The same.

WEST CALDER, Edinburgh.

Population, 4,000. Miles from London, 384.

PEOPLE'S HALL.—Manager, Mr. John H. Thomson. Full dramatic license. Holding capacity: Number of persons, 1,400; amount, £60. Proper stage, with all accessories; width, 44ft.; depth, 22ft.; height, 22ft.; proscenium opening, 18ft. by 14ft. Lighted by gas (incandescent). Amount of printing required: 250 daybills, 150 sheets for walls, 50 lithos. Terms for hiring: Sharing terms, as per agreement. Population of district, 10,000. Situate on the main line between Edinburgh and Glasgow. Good two-night town.

Early closing day, Thursday.

WESTCLIFF (Essex).

(See Southend-on-Sea.)

WEST KIRBY, Cheshire.

Population, 5,419. Miles from London, 201.

PUBLIC HALL.—Manager, Mr. W. F. Beavan. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 1,200. Depth of stage, 18ft.; width, 40ft.; stage opening, 24ft. Gas and electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, half. This is now being used as a skating rink, but may be procured for concerts and entertainments.

TYNWALD HALL.—Managers, Messrs. Banks and Cooke. Music and dancing license only. Holding capacity: Number of persons, 320. Small platform. Electric light. Terms for hiring: 3s. per night, less 10 per cent. for two or more nights. Amount of deposit required on booking, 10 per cent. Kinematograph apparatus not allowed.

TOWN HALL.—This is commonly known as the Christian Institute, and has practically no accommodation for travelling companies.

THE PAVILION.—Proprietor, Mr. A. Jones. Is leased by Messrs. Adeler Sutton and Allendale for their concert parties, and is taken down for the winter.

THE PAGODA.—Has been used up to the end of season for concert parties. Stage part wood, auditorium of canvas. Is now proposed to be turned into a "Kursaal."

GOLF LINKS.—ROYAL, LIVERPOOL, HOYLAKE LADIES', and CALDY GOLF LINKS. (See Hoylake.)

WEST MALLING, Kent.

THE PUBLIC HALL.—Secretary, Mr. Joseph J. Alexander. Double license. Holding capacity: Number of persons, 250. Stage, 24ft. 2in. wide; 11ft. 8in. deep. Lighted by gas. Amount of printing required, 100 bills for town and

neighbourhood. Terms for hiring, 30s. per night, wholly payable at time of engagement. Piano and scenery can be had for 15s. per night extra.

WESTON-SUPER-MARE.

Population, 23,000. Miles from London, 138.

KNIGHTSTONE PAVILION AND OPERA HOUSE (established 1901).—Proprietors, Urban District Council; Manager, Mr. W. Payne. Dramatic license. Holding capacity: Number of persons, 2,000. Stage measurements: depth, 28ft.; width, 32ft.; proscenium opening, 24 ft. Electric light. Amount of printing required: 500 sheets. Terms of hiring: Terms sharing. Has stock scenery (13 sets). Electric current, 230 volts, direct. Heating by hot water radiators.

GRAND PIER PAVILION.—General Manager, Mr. J. H. Stevenson. Dramatic license. Seats 1,700. Electric light, 230 volts. Stage, 55ft. by 32ft. Stock of scenery. Hiring, or sharing terms in winter months only.

VICTORIA HALL.—Proprietor, Mr. M. W. Shanly; Manager, Mr. W. N. Race. Dramatic license. Electric light, 230 volts direct. Now used as a skating rink.

ASSEMBLY ROOMS.—Manager, Mr. J. Fortt. Dramatic license. Seats 500. Gas. Stage, 30ft. by 18ft.

TOWN HALL.—Proprietors, Urban District Council; Hallkeeper, Mr. F. Allen. Holds 500. Platform only. Gas. No dramatic license.

Weston-super-Mare is a popular and fashionable seaside resort. Population is more than doubled during the season in July and August by visitors, not reckoning countless day trippers.

SKATING.—In addition to the Victoria Hall, Bornbeck Pier Skating Rink, Manager, Mr. C. Jeffries. 150ft. long by 50ft. wide.

GOLF CLUB.—18-hole course, 3½ miles in length. Terms: Gentlemen, 2s. 6d. per day; 12s. 6d. per week; Ladies, 1s. 6d. per day

For alfresco pitches on the sands and on Marine Parade troupe proprietors should apply to Mr. S. C. Smith, Town Clerk, U.D.C., Weston-super-Mare. Rent varies from £1 10s. to £4 per week.

Circus proprietors should apply to Mr. F. Blackmore, proprietor of Recreation Grounds, "Sherwood," St. Joseph's Road.

Early closing, Thursday; carnivals in August and November.

Medical Officer.—M.H.A.R.A.: Dr. L. F. Houghton, Esplanade Cottage.

RECOMMENDED APARTMENTS.

Mrs. Hayward, 7, Alma Street. 2 Sitting, 1 bedroom, 1 combined room; piano.

WEST STANLEY, Durham.

THEATRE ROYAL.—Proprietors, The Stanley Theatre Company, Limited; Managing Director, Mr. Mark H. Lindon; Acting Manager, Mr. James Kelly; Musical Director, Mr. J. F. Macdonald. Full dramatic license. Holding capacity: Number of persons, 2,000. Amount £80. Stage measurements: Proscenium opening, 26ft. 6in.; proscenium to back wall, 34ft.; wall to wall, 34ft. Gas and electric light, 250 amperes, 110 volts. Amount of printing required: 700 sheets, 500 lithos. Usual matinee day, Saturday. Time of band rehearsal, 2 p.m.

THE VICTORIA THEATRE OF VARIETIES.—Proprietor, Mr. T. C. Rawes; General Manager, Mr. Walter Lawson; Acting Mana-

get. Mr. Gooe Strange. Musical director, Mr. W. May. Fully licensed. Holding capacity: Number of persons, 1,000. Stage, 17ft. by 10ft. Gas, 240 volts continuous. Seats, 1,000. Seats 1st class, 100; 2nd class, 150; 3rd class, 150. Twice weekly.

Medical Officers: A.A.: Dr. E. G. D. Benson, St. George's Hospital; Dr. W. A. Benson, Strand Row Hall.

Agent: M.H.A.R.A. W. Rowell, Royal Hotel, V.A.F. The same.

RECOMMENDED APARTMENTS.

Mrs. B. J. P. 22, 6, Anthony Street. Two comfortable rooms.

Mrs. Howwood, 4, Theresa Street. 1 bed room and sitting-room. Four minutes' from theatre.

WESTWARD HO! near Bideford, N. Devon.

Miles from London, 221.

RECEPTION (OR STATION) HALL. Proprietors, the Bideford, Westward Ho! and Appledore Railway Company; Manager, Mr. Henry Seddon. Music and dancing license. Holds 300. Stage: 20ft. by 8ft. Gas. Printing: 500 bills all sorts. Terms for hiring: 15s. per performance and gas used. Amount of deposit required on booking: 15s.

No local taxes.

WETHERBY, Yorks.

Population, 2,212. Miles from London, 195.

TOWN HALL.—Manager, Mr. J. D. Tiplady. Licensed for dramatic purposes for not more than twenty performances a year. Dimensions of hall: 50ft. by 30ft. 6in., and 20ft. high. Dimensions of permanent stage: About 24ft. by 8ft. 4in. by 1ft. 10in. high. Dimensions of the extension to stage: About 30ft. by 6ft. 2in. by 1ft. 10in. Lighted by gas. Terms for hiring, including gas and cleaning: 25s. one day, £2 two days, and afterwards 10s. for each additional day. An extra charge of 5s. will be made for use of the extension to stage. Amount of deposit required on booking: 10s.

WEXFORD, Ireland.

Population, 11,500. Miles from Dublin, 89.

THEATRE ROYAL.—Proprietor and Manager, Mr. E. P. Ronan. Seating accommodation, 1,000. Usual matinée day, Saturday.

MUNICIPAL HALL.—Proprietors, The Corporation. Seats 500.

Wexford is a large seaport town doing cross channel trade in coal, iron, etc. It is an industrial centre, chiefly ironworks, producing agricultural machinery and bicycles, hat factory, pipe factory, hosiery, etc., also a distillery. Nearest town to Rosslare Pier, the new route to Fishguard (23 hours' sea voyage), and shortest to London and Wales.

Market days, Wednesday and Saturday.

WEYBRIDGE, Surrey.

Population, 6,000. Miles from London, 19.

HOLSTEIN HALL.—Proprietor, Mr. J. Wilshire; Manager, Mr. Edward Cooks, High Street, Weybridge. Full dramatic and music and dancing license. Holding capacity: Number of persons, about 800. Stage, 17ft. 9ins. deep; opening, 27ft. (can be reduced); no scenery. Gas and Electric light, 240 volts continuous. Printing, about 300 sheets, D.C.'s, 6 sheets up to 24 sheets. Terms for hiring, £4 4s. per night. Amount of deposit required on booking, 25 per cent. Light operas and dramas most popular.

Early closing day, Wednesday.

WEYMOUTH, Dorset.

Population, 25,000. Miles from London, 149.

ROYAL JUBILEE HALL AND OPERA HOUSE.—Lessee and Manager, Mr. A. Long Weston. Full dramatic license. Holding capacity: Number of persons, 1,500. Proscenium opening, 16ft. 6in. by 23ft. wide; large instruments, 37ft. deep by 62ft. wide; rest, to grid. Now open as a picture and variety theatre. Also 100-ft. skating rink, indoor, 100ft. by 68ft.; outdoor, 90ft. by 50ft. Let the light.

PAVILION THEATRE.—Manager, Mr. Walter R. Walsh. Dramatic license. Seats 1,200. Proscenium opening, 22ft. high by 24ft. wide. Stage, 24ft. deep by 40ft. wide; 44ft. to grid, 22ft. to fly floor. Printing, 900 sheets, 200 d.c., 1,000 cards, 75 date slips.

PIER SKATING RINK.—Spacious new outdoor rink laid by the Corporation near the Pavilion. Three sessions daily. Orchestra plays in Pavilion evenings at afternoons.

GOLF CLUBS.—WEYMOUTH AND DORSET GOLF CLUB. Links at Came Down by motor-tram from Weymouth frequently. Chipping: Nine-hole course 1½ miles from Weymouth by road.

Early closing day: Wednesday.

Medical Officers.—A.A.: Dr. W. B. Barclay, St. Winning, Alexandra Road; and Municipal Offices: Dr. T. A. Walker, 16, Belvidere.

WHITBY, Yorks.

Population, 11,755. Miles from London, 247.

WATERLOO HALL.—Resident Manager, Mr. S. J. French, Provincial Bank Chambers. Let for dramatic and other entertainments. Stage, 14ft. deep by 25ft. wide.

SPA THEATRE.—Lessee and Manager, Mr. W. Payne Seddon. Holds 1,000. Amount, £80. Stage, 25ft. deep; opening 24ft. Gas. Season, June—September.

TEMPERANCE HALL.—Manager, Mr. Mark Lund. No dramatic license. Holding capacity: Number of persons, 1,200. Platform, 25ft. by 10ft. Gas and electric light. Terms for hiring: One day, £2 10s.; £10 per week; amount of deposit required on booking, £2.

GOLF.—WHITBY GOLF CLUB.—9-hole course. 15 minutes' walk from town. Green fee, 2s. per day. Hon Sec., W. K. Waters, 46, Flowergate.

Market, Saturday.

WHITCHURCH, Salop.

Population, 5,221. Miles from London, 171.

TOWN HALL.—Manager, Mr. A. Clayton. Dramatic license. Holding capacity: Number of persons, 600. Depth and width of stage, and proscenium measurements: 24ft. by 18ft.; height above stage, 20ft. Lighted by gas (charged as per meter). Amount of printing required: 300 d.c. Terms for hiring theatrical and operatic companies: For one day, £2 6s. 6d.; if engaged for more than one day, for every day after the first day, £1 6s. Dimensions of hall: 60ft. by 40ft.

Early closing day, Wednesday; market day, Friday.

WHITEHAVEN, Cumberland.

Population, 19,324. Miles from London, 304.

THEATRE ROYAL.—Proprietor, Mr. Joseph Clark; Manager, Mr. Fred L. Clark. At the time the Year Book went to press this theatre was closed for alterations. The license was

refused in 1908 owing to the exits not complying with the regulations.

ODDFELLOWS' HALL.—Agent, C. J. Nesbitt, 50, Church Street. Music and dancing license. Holding capacity: Number of persons, seats about 750, but will easily hold 1,000. Platform: 21ft. by 8ft. or 10ft. 6in. Electric light, 210 volts. Terms: One night, 25s.; two, 47s.; three, 66s.; six, 12d. Amount of deposit required on booking: One-third.

MARKET HALL (Picture Palace).—Lessors, Edisonia Picture Co.; General Manager, Mr. Victor Branford. Seats 700. Electric light. No dramatic license. Pictures and variety.

Early closing day, Friday; market day. Thursday.

Medical Officer.—A.A.: Dr. J. H. Dickson 72, Lowther Street.

WHITSTABLE, Kent.

Population, 9,000. Miles from London, 59.

ASSEMBLY ROOMS THEATRE.—Manager Mr. Robt. B. Reeves. Double license. Holding capacity: Number of persons, 450; amount, £15 to £25, according to prices charged. Stage measurements: 30ft. wide; 17ft. deep; proscenium, 17ft. 6in. wide; 12ft. high. Lighted by gas. Terms for hiring: One night, £2 2s.; longer by arrangement. Amount of deposit required on booking: £1. Has scenery: One act drop and street scene, garden scene, landscape scene, interior scene.

SEASALTER PARISH HALL. Oxford Street. —A modern building, frequently used for concerts.

Whitstable has a very fair share of visitors during its season, but these in fine weather seem mainly to patronise alfresco entertainments. There is ample scope for two alfresco parties. During the winter months the hall does well during short engagements. Wednesday is the closing day for the shopkeepers, and that evening and Saturday form the most likely for a full house. Variety entertainments are as a rule much better patronised than dramatic. A good circus or collection of side shows always secures success.

GOLF.—THE TANKERTON AND WHITSTABLE GOLF COURSE (18 holes) is about a mile and a half out of the town. There is a convenient club house. Visitors pay 2s. 6d. per day (2s. if accompanied by a member) or 5s. for three days.

WICK, Caithness-shire.

Population, 8,778. Miles from London, 755.

RIFLE DRILL HALL.—Manager, Mr. D. W. Milligan. Holding capacity: Number of persons, 800; amount, £35. Platform only. Lighted by gas. Terms for hiring: 30s. per night; gas extra. Amount of deposit required on booking: 10s. 6d. Best night, Wednesday.

TEMPERANCE HALL.—Manager, Mr. William Corner. No dramatic license. Stage measurements: 38ft. by 9ft. Gas light. Terms for hiring: On application.

Early closing day, Wednesday; market day. Thursday

WIDNES, Lancs.

Population, 30,000. Miles from London, 189.

ALEXANDRA THEATRE.—Proprietor, Mr. James Kiddie. Manager, Mr. Thos. Swinton. Musical Director, Mr. Bert Harding. Scenic Artist, Mr. James Greenhalgh. Full dramatic license. Holding capacity: Number of persons, 2,000. Amount, £75. Stage measurements, 40ft. deep by 60ft. wide, 24ft. opening. Lighted

throughout with electricity. Amount of printing required: 600 d.c. for walls, and 600 d.c. for windows. Usual matinée day, Saturdays for pantomimes only. Time of band rehearsal, 1 o'clock Monday. Best season, August to Easter.

DRILL HALL.—Manager, Mr. E. O'Brien. Double license. Holding capacity: Number of persons, 1,000. Platform, 8 yards by 4 yards. Lighted by gas. Terms for hiring: £12 12s. for week. Amount of deposit required on booking, one-third.

Early closing, Thursday; market, Saturday.

RECOMMENDED APARTMENTS.

Mrs. Tandy, Bank House, 78, Victoria Road.—2 sitting, 4 bedrooms; 2 pianos; bath.

Mrs. John Wickham, 29, Lacey Street.—1 sitting and 1 bedroom; piano.

WIGAN, Lancs.

Population, 60,764. Miles from London, 194.

ROYAL COURT THEATRE.—Proprietors, The Wigan Entertainments Co.; Musical Director, Mr. J. Ainscough. Full dramatic license. Holding capacity: Number of persons, 2,300. Amount, £100. Stage measurements: 27ft. opening, 60ft. wide, and 45ft. deep. Gas and electric light. Amount of printing required: 2,000 for walls, 700 for windows. Time of band rehearsal, 11 a.m.

GRAND HIPPODROME.—Proprietors, The Wigan Entertainments Co.; Manager, Mr. Worswick; Musical Director, J. T. Baldwin. Restricted dramatic and music license. Holding capacity: Number of persons, 2,500. Amount, £100. Stage measurements: Proscenium opening, 36 ft.; width of stage, 80 ft.; depth, 35 ft. Gas and electric light. Time of band rehearsal, 11 a.m. Usual matinée day, Monday, at 2.30. Bars surrounding halls within in seven miles.

NEW PAVILION.—Proprietors, The Wigan Entertainments Co. Music and dancing license. Holds 4,000. Stage and dressing-rooms. Electric light.

Early closing, Wednesday; market day, Friday.

Fairs, 1910. May 6, 7, and 9, October 21, 22, and 24.

Medical officers.—A.A.: Dr. C. M. Brady, Sandville; Dr. E. H. Monks, Regent House. M.H.A.R.A.: Dr. Monks.

Agent.—M.H.A.R.A. and V.A.F.: H. Speakman Ship Hotel.

WILMSLOW, Cheshire.

Population, 8,000. Miles from London, 177.

PUBLIC HALL.—Manager, Mr. William Grati. Has dramatic license. Holding capacity: Number of persons, 400. Lighted by gas. Terms on application.

Local Fairs: September 1, and Easter. Fair Grounds apply District Council.

Early closing, Wednesday; no market day.

WIMBORNE, Dorsetshire.

Population, 3,696. Miles from London, 113.

VICTORIA HALL.—Manager, Mr. Alfred Andrews. Double license. Holding capacity: Number of persons, 450 to 600. Platform: 36ft. by 14ft.; can be extended. Lighted by gas. Terms for hiring: £2 2s. per night; balcony, £2 10s. Amount of deposit required on booking: 10s.

Ticket seller: Mr. Tilson, Printer, High Street. Bill Poster: Mr. Day, Grove Road.

Early closing day, Wednesday; market days, Tuesday and Friday.

WINCHESTER, Hants.

Population, 20,229. Miles from London, 66.

GUILDFHALL.—Proprietors, The Mayor and Corporation of Winchester. Apply to Mr. F. A. Grant, Hall Keeper, Guildhall, Winchester. Dramatic and music and dancing license. Holding capacity: Number of persons, 800. Stage: 30ft. square. Electric light. Terms for hiring: Evening, £4 5s.; morning, or afternoon and evening same day, £5 5s.; two nights, £7; three nights, £9 5s.; four nights, £11 10s.; five nights, £13 15s.; six nights, £15; matinée when hall is let for more than one day (no lights), £1 1s.; ditto (with lights), £1 11s. 6d. Current direct, voltage 420 for cinematograph.

ST. JOHN'S ROOMS.—Lessees and Managers, J. and J. Simpkins. Music and dancing license. Holds 600. Has stage, proscenium, and front curtain.

Railways, L. & S. W. Ry., and G.W. Ry.; Newspapers: *Hampshire Chronicle*, Saturday, 2d.; *Hampshire Observer*, Saturday, 1d. Bill Posting Co., St. Peters Street, Winchester. Printers: Warren and Son, "Observer Office," High Street; Jacob and Johnson, "Chronicle Office," 57, High Street; J. Doswell, St. Peters Street. Ticket Sellers: A. B. Conduit (Music Warehouse), High Street; Teague and King (Music Saloon), High Street. Baggage Carmen: Chaplin and Co.; L. & S.W. Ry.; White & Co.; G.W. Ry.

Dates of Local Fairs: Last Saturday in February, October 22 and 23.

Early closing day, Thursday; market day, Saturday.

WINDERMERE, Westmoreland.

Population, 2,379. Miles from London, 258.

THE INSTITUTE.—Proprietors, Windermere Rooms Co., Limited; Lessee, Mary Raun. Dramatic license. Holds 300-400. Platform. Gas. Terms, 30s. per night.

ALBERT HALL.—Is not now available.

Nearest local fair Kendal. Whitsuntide and November 11. Site available for portables, alfresco entertainments, etc., Goody Dale.

Market, Thursday.

WINDSOR AND ETON, Berks.

Population, 17,000. Miles from London, 21.

THEATRE ROYAL.—Was burned down early in 1908. Is now being rebuilt, and will probably be ready midsummer, 1910.

ROYAL ALBERT INSTITUTE.—Manager, Mr. E. H. Lewis (Secretary). Dramatic license. Holding capacity: Number of persons, 500. Small stage. Electric light. Terms for hiring: £3 per evening. Amount of deposit required on booking: Full fee.

GOLF.—Nearest links, Datchet, about one mile distant, and Stoke, about four miles.

A field just outside the town is available for circuses.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: F. Groves, Adam and Eve Hotel. V.A.F.: The same.

WINSFORD, Cheshire.

Population, 10,382. Miles from London, 165.

TOWN HALL.—Manager, Mr. William Dunn. Dramatic license. Holding capacity: Number of persons, 550; amount, £15. Platform only. Width, 26ft.; depth, 16ft. Lighted by gas. Terms for hiring: 25s. per day, with

a reduction for a week. Amount of deposit required on booking: 10s. per day.

Hall situated in centre of a long, straggling town, and within half a mile from Cheshire Lines and North-Western Railway stations.

DRILL AND PUBLIC HALL.—Manager, W. H. Williams; Secretary, Winsford Billposting Co., Limited, Winsford, Ches. Ground floor, 120ft. by 60ft. Holds 1,200. Stage 50ft. by 18ft. deep; proscenium opening, 24ft. by 18ft. high. Advert. curtain, gas footlights and battens, available for fits-ups.

Early closing, Wednesday; market, Saturday.

WISBECH, Cambridgeshire.

Population, 9,831. Miles from London, 95.

SELWYN THEATRE.—Proprietor, Mr. C. Gates; Manageress, Mrs. C. Gates; Musical Director, Mr. G. Miller. Dramatic license. Holding capacity: Number of persons, 800; amount, £270. Stage measurements: 29ft. deep, 39ft. wide; proscenium opening, 20ft.; 16ft. to grid. Lighted by gas. Amount of printing required: 250 walls, 250 lithos, 200 circulars. Usual matinée days, Wednesday and Saturday. Time of band rehearsal, about 4 p.m. Best season, September to April.

CORN EXCHANGE.—Manager, Mr. C. Gates. No dramatic license. Holding capacity: Number of persons, 1,000. No proper stage. Length of hall, 108ft. by 49ft. 3in. Lighted by gas. Terms for hiring: £1 6s. per day, exclusive of gas, etc. Amount of deposit required on booking, 10s.

CORN EXCHANGE.—EMPRESS SKATING RINK.—Lessee, Mr. C. Gates.

PUBLIC HALL.—Manager, Mr. G. Fisher. Fully licensed. Holding capacity: Number of persons, 900. Stage measurements: 25ft. deep by 26ft. wide. Lighted by gas. Terms for hiring: £1 6s. per night. Amount of deposit required on booking, £1 1s. Hall has a Lecture Room which holds 200.

THE INSTITUTE HALL.—The hall of the Working Men's Institute is also frequently used for entertainments, and is of convenient size, holding about 400.

Population mainly industrial. There are extensive timber yards, sawing, planing, and creosoting mills, steam mills for flour-grinding, etc. A corn-dressing machine factory, printing works, breweries, roperies, etc., are among the existing industries. Portables do not visit the town. Circus pitches are obtainable in a private field very near to the town and just off one of the main entrances.

Local fairs.—Pleasure fairs only: One day in September (third Wednesday), known as the "Statute," and one week in March, known as the "Mart."

Early closing, Wednesday; market, Saturday.

WISHAW, Lanarkshire.

TOWN HALL.—Manager, Mr. John Ferguson. Fully licensed. Stage, 44ft. by 26ft. fitted with scenery and side-wings. Two dressing-rooms. Lighted by gas; electric light can be had. Terms for hiring: One night, £2 10s.; for Saturday, £3; for the week, £8. Charges include gas. Piano can be hired. A deposit of £1 must be paid on booking.

PAVILION.—Proprietor, Mr. E. H. Boston; General Manager, Mr. Rene Clayton; Acting-Manager, Mr. F. Nimse; Musical Director, Mr. J. Rogerson. Double license.

Holding capacity, 1,600. Stage measurements, 20ft. by 30ft. Electric light, 240. Band Rehearsal, 1 o'clock. Usual matinée day, Saturday. One house nightly. Run as a variety hall, with booking in conjunction with Hamilton, Paisley, Norwich, and Ipswich. All owned by Mr. Bostock.

Market day, Thursday.

Agent.—M.H.A.R.A.: D. O'Hagan, Crown Hotel.

WITNEY, Oxon.

Population, 3,574. Miles from London, 75½. Station, G.W.R. Branch from Oxford, 12 miles.

CORN EXCHANGE.—Proprietors, The Corn Exchange Co., Ltd.; Secretary, Mr. W. J. G. Ravenor, Solicitor, 22, High Street, to whom all applications must be made. Holding capacity, 600 persons. Size of ordinary stage, 35ft. wide, 9ft. deep. Lighted by gas. No scenery. Temporary dramatic license easily obtainable. Plenty of seats. Terms for hiring: 35s. for first night and 30s. for each succeeding night. Dressing rooms extra. Deposit required on booking: Two-thirds of rental. Hall-keeper, G. E. Walkey, 19, Market Square.

Bill posters, The Oxford Bill Posting Co., Ltd., Oxford.

Local fairs, September 13 and 14th, October 7th and 14th. The first October fair is the Mop. For ground, apply early to Mr. G. Eaton, Surveyor to the District Council.

Early closing day, Tuesday, 3 p.m.; Witney market day, Thursday.

WOKINGHAM, Berks.

Population, 3,551. Miles from London, 36.

TOWN HALL.—Proprietors, the Corporation of Wokingham, Mr. E. J. King, town hall-keeper. Dramatic and music and dancing licenses. Platform: 7ft. deep, 14ft. wide. Gas. Terms for hiring hall: Hall, £1 1s. 6d.; Council Chamber, 3s. 9d.; Platform, 3s. 9d.; Committee Room, 3s. 9d.; Bank Room, 3s. 9d.; Kitchen (gas extra), 5s. 3d.; Small Hall, 10s. 6d.

Dates of local fairs: November 2 and 3.

Early closing day, Wednesday; market day Tuesday.

WOKING, Surrey.

Population, 16,244. Miles from London, 24.

PUBLIC HALL.—Manager, Mr. Joseph Lewis. Double license. Holding capacity: Number of persons, 600. Amount: According to prices charged. Stage measurements: Height to battens, 14ft.; depth, 10ft.; width, 26ft. Gas and electric light. Amount of printing required: About 300 to 400 d.c. Terms for hiring: £2 3s. per night. Amount deposit required on booking, £1. Booking office, Public Hall. Private advertising stations and boards can be had by arrangement with the Manager.

Early closing, Wednesday. No market day.

WOLVERHAMPTON, Staffs.

Population, 94,187. Miles from London, 123.

GRAND THEATRE.—Resident Manager, Mr. W. J. Andrews; Musical Director, Mr. C. F. Trevor. Full license. Holding capacity: number of persons, 2,550; amount, £120 at cheap prices—viz., 4d., 6d., 9d., 1s., 2s., 3s.; £200 if prices 6d., 1s., 2s., 3s. Stage measurements: 40ft. deep by 70ft. wide; proscenium, 30ft. opening. Gas and electric light. Amount of printing required: 1,500 sheets for walls, 800 lithos for windows. Usual matinée day, Saturday, at 2.15. Time of band rehearsal, 1 p.m.

NEW THEATRE ROYAL.—Proprietors, Wolverhampton Empire Palace Co., Limited; Manager, Mr. Charles Barnard; Acting-Manager, Mr. Gerald Spencer; Musical Director, Mr. W. Bradshaw. Double license. Holding capacity: Number of persons, about 2,500; amount, £100 (about). Stage measurements: Depth, 30ft. by 50ft. wide; proscenium opening, 28ft. Electric light and gas. Amount of printing required: 1,600 sheet pictorial for posting, 400 d.c. lithos for windows. Usual matinée day, Saturday. Time of band rehearsals, 2 p.m.

EMPIRE.—Proprietors, Wolverhampton Empire Palace Co., Limited; Managing Director, Mr. Walter De Frece; Resident Manager, Mr. Frank Weston; Booking circuit, De Frece circuit; Musical Director, Mr. Thomas Gray. Music and dancing license. Holding capacity: Number of persons, 2,700. Depth of stage, 30ft.; width of stage, 50ft.; proscenium opening, 30ft. Electric light. Time of band rehearsals, 1 p.m. No matinée day. Bars no surrounding halls. Two houses a night.

AGRICULTURAL HALL.—Secretary, Mr. William E. Barnett. Seating accommodation for 1,500 persons. Suitable for concerts and other entertainments. Music and dancing license. Platform, 36ft. by 18ft. Gas and electric, 220 volts, continuous.

DRILL HALL.—Secretary, Mr. F. Walton, 28, Lichfield-street. Seating accommodation for 3,000 persons. Let for concerts, etc.

Population chiefly industrial.

Annual fair held three days in Whit week, on Market ground, hired from the Corporation, and travelling shows allowed.

Annual floral fête held second week in July for three days, in the West Park, belonging to the Corporation.

No sites for al fresco concerts; circuses have not visited the town for a long time.

Early closing, Thursday; market, Wednesday.

Medical Officers.—A.A.: Dr. C. A. Newnham, 41, Waterloo Road, South; M.H.A.R.A.: Dr. E. C. Muspratt, 4, Salop Street.

Agent.—M.H.A.R.A.: J. Kelly, Queen's Hotel. A.U.: The same; V.A.F.: The same.

RECOMMENDED APARTMENTS.

Mrs. M. Hope, 17, Church Street.—3 bed, 2 sitting, 3 combined, bath (h. and c.).

WOODSTOCK, Oxford.

Population, 1,684. Miles from London, 69.

TOWN HALL.—Proprietors, Corporation of Woodstock; Manager, Mr. T. W. Miles. Dramatic license. Holds 250. Gas. Movable stage. Terms for hiring: 1 night, 15s.; 2 nights, 30s. Deposit on booking, 10s.

Bill posters, The Oxford Bill Posting Co., Ltd., Oxford.

Date of local fair: First Tuesday in October. Early closing day, Thursday; market day, first Tuesday in month.

WOOLWICH, Kent.

Population, about 100,000. Miles from London, 10.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE.—Licensed under the Army Act. Lessee and Manager, Mr. Jules Richeax. Holding capacity: 900. Prices, 6d., 1s., 1s. 6d., 2s., 2s. 6d., 3s. Boxes 30s. Depth and width of stage, 40ft. by 70ft. Opening 30ft. Number of dressing-rooms, 10. Printing required: 900 lithos, 450 wall sheets,

3,000 circulars. Matinee Wednesday. Band rehearsal, 12 noon. Current of electricity, 210 volts.

BARNARD'S THEATRE ROYAL.—Proprietor, Mr. Samuel Barnard. Prices, 4d., 6d., 1s. and 1s. 6d. Matinée Thursday, at 2.30.

HIPPODROME (late Grand Theatre).—Proprietors, The London Theatres of Varieties, Ltd. Manager, Mr. H. H. Laidmann; Acting-Manager, Mr. A. Bradley. Musical Director, Mr. Douglas Ross. Booking circuit, Gibbons and Barrasford. Holding capacity: 2,200. Seats, 21, 4d., 6d., 9d., 1s. Depth and width of stage, 42ft. by 72ft. 6in.; opening 33ft. Number of dressing rooms, 13. Matinée day, Thursday. Current of electricity, 210 continuous. Kinematograph box established. Two houses a night, variety. Rehearsal, 12 noon.

ROYAL ASSEMBLY ROOMS.—Temporary dramatic license can be obtained. Apply Manager.

PALACE, New Road.—Manager, Mr. S. Nesbit. Music and dancing license. Holds 800. Gas and electric light. 220 volts continuous. Not available for hire.

TOWN HALL.—Proprietors, Woolwich Borough Council. Music and dancing license. Holding capacity: number of persons, 800. Platform capable of accommodating about 100 persons. Electric light, direct current, 210 volts, and secondary system of gas. Terms for hiring: on application to Town Clerk, Woolwich. Total fee to be paid on booking.

Early closing, Thursday.

Agent.—M.H.A.R.A.: A. M. Harper, Director-General Hotel.

RECOMMENDED APARTMENTS.

Mrs. J. Gibson, 10, Brookhill Road.—1 sitting, 2 bedrooms; piano, etc.

Mrs. Prior, 19, Wellington Street, Woolwich, S.E.—Sitting-room, bedroom, combined room; piano.

WORCESTER, Worcester.

Population, 46,624. Miles from London, 120.

ROYAL AND PALACE OF VARIETIES.—Proprietor, Mr. Arthur Carlton; Manager, Mr. T. Edward Evans; Musical Director, Mr. J. W. Austin; Scenic Artist, Mr. Harry Griffiths. Full double license. Holds 1,600. Stage measurements: Depth, 47ft.; width, 60ft.; proscenium opening, 27ft. Gas and electric light. Amount of printing required: 800 sheets walls, 500 lithos. Usual matinée days, Wednesdays and Saturdays. Time of band rehearsal, 1 p.m. Electric voltage 110 and 200 and 25. Run alternately as a theatre and variety house.

EMPIRE.—Proprietor and Manager, Mr. Arthur Carlton. Situated in main street. Picture Palace and Bijou Vaudeville house. Holding capacity: 600. Stage 35ft. by 12ft. Proscenium opening, 22ft. Gas and electric light. Amount of printing required: 500 sheets walls; 300 lithos. Usual matinée day, Saturday. Band rehearsal, 1 p.m.

KING'S HALL, Foregate Street.—Lessee and Manager, Mr. Arthur Carlton. Holding capacity: 500. Available for concerts, dramatic performances, dinners, meetings, etc.

PUBLIC HALL.—Manager, Mr. William Jones. Music and dancing license. Holding capacity: Number of persons, 900. Stage, 23ft. by 13ft., but extension added if required, 12ft. by 32ft. Electric light. Amount of printing required: 800 sheets. Terms for hiring: £3 10s. per night; reduction for two or more nights. Amount of deposit required on booking £5.

SKATING RINK. Arcketum.—Proprietors, The Worcester Roller Skating Rink Co., Limited; Manager and Secretary, Mr. H. Lambert. Skating space, 10,000 square feet; learners' alley.

GOLF.—WORCESTER CITY GOLF CLUB.—Links at Gorse Hill, 1½ miles from the centre of the city. Privileges given to the profession.

The population is industrial, the principal trades being porcelain, gloves, leather, boots and shoes, sauce, and machinery. There is a considerable rural population, which is drawn into the city from the surrounding country, when events of special interest occur.

Worcester's Hop Fair is held on September 19. It is chiefly a business gathering, and there are only a few gingerbread stalls and one or two show booths on the amusement side. The real pleasure fair is in the summer, when there are a number of shows, roundabouts, etc., on Pitchcroft, the racecourse. The fair is always held at the time of the summer races, so there is no definite date. There is no difficulty in obtaining licenses for portables, and there is ample room on Pitchcroft for any number of circuses.

Early closing, Thursday. Market, Saturday.

Medical Office.—A.A.: Dr. T. P. Gosling, 39, Foregate Street.

Agent.—M.H.A.R.A.: Thomas Lawson, Ewe and Lamb Hotel. V.A.F.: The same.

WORKINGTON, Cumberland.

Population, 28,000. Miles from London, 306.

QUEEN'S OPERA HOUSE.—Lessee and Manager, Mr. Stanley Rogers; Acting Manager, Mr. W. M. Kitto. Seating capacity, 2,500. Dramatic license. Gas light. Proscenium, 27ft.; height to grid, 32ft.; width, 45ft.; depth 21ft. 6in.

THEATRE ROYAL (Washington Street).—Proprietor, Executors of the late Mr. Smith; Lessee and Manager, Mr. MacKenzie Morgan. Has now no license. Holding capacity: Number of persons, 800; amount, about £25. Gas light.

PUBLIC HALL.—Proprietors, Exors. of the late Mr. J. Whifield; Manager, Mr. Edmund Burrow. No dramatic license. Holding capacity: Number of persons, 600 to 800. Stage: 35ft. by 22ft. Lighted by gas. Terms for hiring: One night, £1 13s. 6d.; two nights, £2 16s. Amount of deposit required on booking, 50 per cent.

CARNEGIE HALL.—Proprietors, The Workington Corporation. Licensee and Manager, Mr. J. W. C. Purves. Stage 25ft. by 12ft. Seating capacity, 480. Dramatic license. Gas light. Hall at present leased to Mr. Stanley Rogers for picture shows.

WORKSOP, Notts.

Population, 16,112. Miles from London, 146.

GAIETY THEATRE.—Proprietor and Manager, Mr. S. Goodman; Musical Director, Mr. Jas. Lowe. Double license. Holds 1,000. Dimensions of stage: Height to grid, 38ft.; width, 30ft.; depth, 29ft.; proscenium opening: height, 17ft. 6in.; width, 20ft. A scene dock runs on a parallel with the stage: Depth, 29ft.; width, 9ft.; height, 19ft. Electric light, 220 volts, direct current. Two limes. Five dressing rooms. Printing 350 sheets, 150 lithos, 300 circulars, 5,000 throwaways. Theatre is open only Thursday, Friday, and Saturday of each week.

Early closing day, Thursday; market day, Wednesday.

WORTHING, Sussex.

Population, 26,000. Miles from London, 61.

THEATRE ROYAL.—Proprietor and Manager, Carl Adolf Seebold; Musical Director, Mr. Karl Seehold; Stage Manager, Mr. M. Spurgin. Full double license. Holding capacity: 1,300. Proscenium opening, 28ft.; height to grid, 41ft.; width between fly rails, 32ft.; stage depth to footlights, 30ft.; from side to side, 52ft.; cloth, 30ft. by 24ft.; wings, 18ft. Electric light, 230 volts, direct. Printing 9 eighteen-sheets, 6 twelve-sheets, 20 six-sheets, 250 d.c. or lithos, 1,000 circulars-postcards, handbills, etc. Time of band rehearsals, 3 p.m., Mondays and Thursdays.

ST. JAMES'S HALL.—Lessees, Messrs. Scott and Mansfield. Holds 550. No dramatic license. Electrically lighted and fitted for Kinetograph. Voltage 230.

PIER PAVILION.—Managing Director, Mr. Walter Paine; Piermaster and Assistant Manager, Mr. C. Irvine Bacon. Seating capacity, 500. Dramatic license. Proscenium opening, 18ft. wide by 16ft. high; floor to grid, 12ft.; between flyrails, 22ft.; depth from footlights, 25ft.; from side to side, 20ft.; cloths, 16ft. wide by 12ft. high. Incandescent gas lighting.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. H. F. Hyde, Shielby House, Gatwick Road: 9-10.30, 2-2.30, and 6.7.45; telephone, 191. And Dr. Spurgeon, New College.

RECOMMENDED APARTMENTS.

Ivy Cottage, Gordon Road.—1 sitting-room, 2 bedrooms, 1 combined room; piano.

WREXHAM, Denbigh.

Population, 14,966. Miles from London, 201.

EMPIRE MUSIC HALL.—Proprietor and Manager, Mr. J. J. Scott; Acting-Manager, Mr. Bert Lester; Musical Director, Mr. D. Williams. Music and dancing license. Band rehearsal, 2 p.m.

OPERA HOUSE.—Erected on the site of the Public Hall which was destroyed by fire. Lessee, Mr. T. Robbins. Fully licensed. Holds 1,800. Gas and electric light. Printing required: 400 sheets, 400 lithos, 200 d.c.

DRILL HALL—Proprietors, Denbighshire County Association. Manager, Mr. John Evans, Crispin Lane. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 2,000. Stage: 25ft. by 52ft.; proscenium, 24ft. Gas; electric by arrangement with Borough Gas. Terms: First night, £5 3s., every other, £2 2s. (rental only). Amount of deposit required on booking, 25 per cent.

Fair (pleasure).—April, lasts forty-

portables visit the town, but there not be any difficulty in obtaining

Population, largely industrial, 80,000, within three miles.

Early closing day, Friday; market days Thursday and Saturday.

Agent.—M.H.A.R.A.: J. J. Scott, Empire Palace. V.A.F.: G. B. Latimer, Green Man Hotel, Hope Street.

YEADON, Yorks.

Population, 7,059. Miles from London, 197.

THEATRE ROYAL.—Manager, Mr. Charles Bateson. Holds 900. Stage, 21ft. deep by 24ft. wide. Gas. Printing 200 sheets, 150 lithos. Sharing terms.

TOWN HALL (accommodation, 1,200) and **TEMPERANCE HALL** (accommodation, 700 to 800), also occasionally licensed for stage plays.

SKATING RINK.—Kirk Lane.

GOLF LINKS at Horsforth (2 miles distant) and at Oxley (between three and four miles distant); also at the Bradford Clubs links at Hawksworth (three miles distant).

Industry: Woollen cloth manufacture and dyeing.

Date of Annual Fair or Feast: first Sunday and three following days after August 16.

Portables rarely visit the town. Pitches are obtainable for circuses, etc.; the principal being a large open space known as Albert Square (formerly Penny Fool Hill).

YEOVIL, Somerset.

Population, 17,537. Miles from London, 124.

PRINCES STREET ASSEMBLY ROOMS.—Manager, Mr. Frank J. Sutton. Fully licensed. Holding capacity: Number of persons, 800. Stage: 32ft. by 32ft.; proscenium and drop scene, stage door for scenery; proscenium opening, 24ft. wide by 16ft. high. Lighted by gas. Cost of posting the town, £1 2s. 6d. Terms for hiring: One night, 3 guineas; two nights, 2½ guineas; three nights, 1½ guineas. Dressing-rooms complete. Gas and firing inclusive. Reduction for longer period. Amount of deposit required on booking, one guinea.

SKATING RINK. Middle Street.

GOLF.—Links one mile from the town.

Portables occasionally visit the town.

Population chiefly industrial, engaged in the glove factories.

Concerts are held at Sidney Gardens by permission of the Town Council.

Circus pitches are always obtainable.

Fairs, June and November, two days nearest dates to 16th and 17th in each month. A circus visits the town about once a year; portables once in five years.

Early closing, Thursday; market day, Friday.

Medical Officer.—A.A.: Dr. C. J. Marsh, Penn Hill.

YNISHIR, Glam.

Population, 9,000. (Of surrounding district 25,000.)

WORKMEN'S HALL—Proprietors, The Standard Collieries' workmen; Manager, Mr. William Jenkins. Double license. Holds 1,000. Stage 54ft. by 18ft. Electric light, 55 amps, 230 volts. Terms, £2 per day; £9 10s. per week. Deposit £1 per day.

No local fairs.

Early closing, Thursday; market day, Saturday.

YORK, Yorks.

Population, 87,000. Miles from London, 191.

THEATRE ROYAL.—Proprietor, Messrs. Waddington and Sons; General Manager, Mr. H. J. Dacre; Musical Director, Mr. G. Brown; Scenic Artist, Mr. R. Barron. Dramatic license. Holding capacity: Number of persons, seating 2,500; amount £160. Stage measurements: Depth, 28ft. by 30ft. Gas and electric light, 230 volts continuous. Printing: 600 sheets for the walls, 700 lithos for windows, and 500 circulars to post. Usual matinée day, Saturday, commencing at 2.15. Time of band rehearsal, 1 p.m.

GRAND OPERA HOUSE AND EMPIRE.—Proprietors, The Grand Opera House (York), Limited; Managing Director, Mr. William Pea-

cock; Acting Manager, Mr. Sidney Brooke; Musical Director, Mr. Fred. Kell. Restricted license. Holding capacity Number of persons, 1,800; area, 30ft. by 21ft., at popular prices. Stage measurements, 18ft. by 40ft.; width, 6' 2"; height, 10'; proscenium opening, 10ft.; between fly rails, 42"; to main roof fly floor, 21ft. Electric light, 230 volts direct. Printing required: 800 sheets per week, and 400 do. Time of band rehearsal, 1 p.m. Now run principally as a variety house twice nightly.

VICTORIA HALL.—Lessons and Manager, Mr. Sidney Bacon; Resident Manager, Mr. Bert Rutter; Musical Director, Mr. A. Owen. Dramatic license. Holding capacity, 800. Stage measurements, 18ft. by 24ft. Electric light, 230 volts. Printing, 1,000 sheets for walls, 1,000 lithos. for windows, and 500 circlets by post. Usual matinée day, Saturday, 2.30 p.m.

HIPPODROME.—Proprietor, Mr. T. Bowman; Managing Director, Mr. G. W. Wellburn. Holding capacity, 1,800. Stage measurements, 20ft. by 18ft. Gas and electric light, 230 volts. Printing, 1,000 sheets for walls, 1,000 lithos. for windows, and 500 circulars by post. Usual matinée day, Saturday, commencing 2.30 p.m.

CITY ROLLER SKATING PALACE.
FISHERGATE.—Managing Directors, Messrs. W. Greenwood and H. Whittaker; Assistant Manager, Mr. F. W. Bean. Music and dancing license. Band in attendance afternoon and evening. Size of floor, 227ft. by 68ft. Holding capacity, 1,000 skaters. Electric light, 230 volts. Special admittance terms to members of the profession.

YORK ROLLER SKATING PAVILION.
FISHERGATE.—Manager, Mr. R. Brown; Music and dancing license. Size of floor, 160ft. by 120ft. Holding capacity, 700 skaters.

Electric light, 230 volts. Special terms to members of the profession.

YORK SKATING RING, Sycamore Estate, Bootham.—Managing Director, Mr. A. E. Wynne; Directors, Messrs. E. H. Walker, Wm. Bowler, and H. R. Partington; General Manager, Mr. T. E. Nelson. Music and dancing license. Band in attendance afternoon and evening. Size of floor, 152ft. by 70ft. Holding capacity, 700 skaters. Electric light, 230 volts. Special admittance terms to members of the profession.

EXHIBITION BUILDINGS (Large and Small Halls).—Mr. Geo. Kirby, Curator. Music license; dramatic license may be secured. Holding capacity: Number of persons, 3,000 Large Hall, taking £100 to £300 or more. SMALL CENTRAL HALL.—Seating 500. Platform only, 25ft. wide, 50ft. deep, with orchestra seating behind for 200 performers. Gas and electric light. Amount of printing required: 25 18-sheet, 100 three-sheet posters, 500 window bills. Terms for hiring: Large Hall, £50 per week, inclusive lighting; Small Hall, £10 per week. Amount of deposit required on booking: One-fourth amount of rent. Electric current voltage, 240.

Local fairs: Whit week and Martinmas week.

Alfresco concerts are held in the Museum Gardens. Hon. Sec., Mr. C. E. Elmhurst.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. C. W. Botwood, 74, Micklegate, Tel. No. 0436; Dr. J. H. Gosling, 26, Stonegate; Dr. N. L. Hood, Castlegate House. M.H.A.R.A.: Dr. Hood.

Agent.—M.H.A.R.A. and V.A.F.: A. Gretton, Castle Hotel.

RECOMMENDED APARTMENTS.

Mrs. Lawton, 20, Castlegate.—2 sitting, 3 bed rooms; bath, piano.

*The Apartments recommended in THE
STAGE PROVINCIAL GUIDE have been
vouched for by two or more artists recently
occupying them.*

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